

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 113 Week ending May 21, 1960
Every Thursday, price 6d.

Everlys make disc history

Award for 'Cathy' gives Warners a triple hit

THE EVERLY BROTHERS have won their second Silver Disc — for "Cathy's Clown" — and in so doing have created record history for their label, Warner Brothers. This is the first time that any record company has had a number one with its first release — "Cathy's Clown" reached the number one position two weeks ago and it is still there — and also had a Silver Disc awarded for 250,000 British sales.

It is also the first time that the Everly Brothers have collaborated in writing one of their own numbers.

On hearing the news, the Everly Brothers sent this cable to Warners in England: "Please convey to DISC and its readers our warmest thanks for honouring us with their Silver Disc Award for our first Warner Brothers release of 'Cathy's Clown'."

"Coming right after our happy British tour, it makes us look forward all the more to coming back again to your country, where we made so many friendships and met so many wonderful people."

Roy Lister, British manager of the label, was equally thrilled with the news, and told DISC: "We gave the disc the number WB1, in the hope that it would be a hit."

Terry Dene signs new contract

TERRY DENE, one-time Decca recording artist and currently touring the country on one-nighters, has signed a new recording contract with Oriole. First sessions will begin soon, and the first Dene recording will be a single.

TV IS A KILLER, SAYS COLE

NAT 'KING' COLE—Could sing for five hours non-stop. (DISC Pic)

NAT 'KING' COLE, who left England on Wednesday after a hectic six-day visit, in which he appeared at London's New Victoria, The Royal Variety Show and on "Sunday Night At The London Palladium," is cutting down on TV work.

During his Palladium show, Nat told the audience he would be returning soon, but speaking to a DISC reporter, he said: "TV is a killer and I was very nearly one of those who got killed by it."

"I'm doing a lot of night club work now and I'm going to concentrate on that. I'm cutting down my TV Spectaculars to four a year at the most."

Nat's European trip is being used as

the background for a sixty minute TV Spectacular for showing in America and over here some time after June 4.

Nat is renowned for his charm, politeness... and straight from the shoulder comments on show business. Talking about rock 'n' roll singers, he said: "So many of them have no craft, I think they are like mental vacuums, like pieces of clay that can be easily moulded and then thrown away."

But talking jazz is Nat's favourite subject: "I love it but it's not the only music in the world. The greatest enemy of jazz is the attitude of jazz musicians themselves. The ones who are most at fault are those who describe them-

selves as 'really cool boys.' They ignore the values in all other kinds of music and the talents in other kinds of performers."

Nat is naturally delighted that his latest record, "That's You," is beginning to move in Britain. When asked, before his Palladium show, if it would be included in his act Nat confessed: "I can't remember it. I'll have to play the record again to find out how it goes." Normally I travel with about 20 to 30 songs as a current catalogue. Off the cuff I suppose I could sing about 80 to 90 numbers. I reckon I have enough material in my head to sing for five or six hours without stopping. That's if I could stand up that long."

WIN £100

and a chance to become a

DISC JOCKEY



BOBBY RYDELL

Why I called off my British trip

VINCE EAGER

I'm too old to be a rock star

SIX pages of record reviews

Hear the velvet voice of

NAT KING COLE

on this wonderful single

THAT'S YOU

AND Is it better to have loved and lost 45-CL15129

CAPITOL RECORDS



CAPITOL RECORDS, INC. 1735 AVENUE OF THE STARS, WASHINGTON, D.C.

£100 CAN BE YOURS

1st Prize

£100

AND a Saga 38 Guinea Tape Recorder

AND the chance to run a 13-week DJ series on Radio Luxemburg

2nd Prize

£25

AND a Saga 38 Guinea Tape Recorder

3rd Prize

A Saga 38 Guinea Tape Recorder

PLUS the chance to be a Luxembourg DJ

A GOOD knowledge of pop music and a flair for presentation can win you the most sensational prize ever offered by a musical paper—a 13-week contract to run a disc jockey programme on Radio Luxembourg! And that is only one of the prizes you can carry off in this great new contest which DISC is running in connection with Triumph Records.

The winner will receive a cheque for £100 PLUS a Saga 38 Guinea Tape Recorder, and if he or she is good enough, a contract with Triumph Records to present a 13-week programme on Radio Luxembourg.

The runner-up will receive a cheque for £25 PLUS a Saga 38 Guinea Tape Recorder, and the THIRD BEST entrant will receive a Saga 38 Guinea Tape Recorder.

IN ADDITION, ANY exceptional entrant will be put into Triumph's current series on Luxembourg.

THIS IS WHAT YOU HAVE TO DO

COMPILE a 15-minute record programme suitable for putting out on Radio Luxembourg. Choose five records of any type you like, but TWO of them must be Triumph discs. Write your own introduction and linking material so that the total time adds up to 15 minutes, AND THEN PUT IT ALL DOWN ON TAPE.

Only tape recordings of your programme can be accepted. Lists of the records plus a script will NOT be allowed.

The recording must be accompanied by the coupon printed alongside, which you should complete clearly in BLOCK letters, and should be sent to this address: TRIUMPH RECORDS (DJ CONTEST), 538-540, Holloway Road, London, N.7.

Entries must NOT be sent to DISC, and if they are to be returned they must be accompanied by a suitable stamped, addressed envelope.

The entries will, in the first place, be judged by Mr. Joe Meek, A and R Manager of Triumph. He will select SIX finalists who will be brought to London in June for the final judging before a panel of experts at the Teenage Fair, to be held at Park Lane House from June 20 to June 25.

Before the finals take place, the six successful entrants will be given some coaching in the art of presenting a DJ programme by Triumph's experts.

Final date for all entries is June 18.

DISC'S DJ CONTEST

Please use BLOCK CAPITALS
This coupon must accompany your
taped entry

NAME

ADDRESS

AGE

I agree to abide by the decision of the judges, who will be appointed by Triumph Records. I also agree that no correspondence can be entered into regarding the result of this contest.

CUT HERE

Post Bag

Each week an LP is awarded to the writer of the most interesting letter . . . and once a month there is a bonus prize of a Ronson lighter/ashtray set.

The address: Post Bag, DISC, Charles Buchan Publications, Ltd., 161, Fleet Street, E.C.4.

three-year-old Spastic fan from his home town of Virginia to bring him good luck.

I believe Gene treasures it and never wanted to make an appearance without it.

Unfortunately, however, it was snatched from Gene on his way home from the theatre in Manchester a few weeks ago, and he said that he would be in for some bad luck.

This ultimately happened with the car crash, and I would like to appeal to those who took it to return it to Gene before any more ill luck comes his way. — WENDA BARNHILL, 31, Bucklow Avenue, Moberley, Cheshire.

SHEB ON TV

I WONDER how many readers have noticed that Pete Nolan in the TV Western series, "Rawhide" is played by Sheb Wooley of "Purple People Eater" fame.

He not only reached the Top Twenty with this disc, but in addition wrote the flipside. He reached number one in America and twelve in Britain.

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



ANNE SHELTON—sincerity and perfect rhythm (DISC Pic).

The role he plays in "Rawhide" shows how versatile he is, but what a pity he has had no more hit discs to help him since then.—DAVID HURST, 16, Little Aston Lane, Little Aston, Nr. Sutton Coldfield.

SINCERITY

MAY I remind Roland Pexton (DISC, 23-4-60) that he omitted Anne Shelton in his praise of female artists. With Anne, one gets the sincerity and feeling in each song, with perfect rhythm and timing. That is why she has remained at the top for so long.

While we have Anne Shelton, the ballad will always retain its high

standard, and there are very few other female vocalists who can sing a ballad as it should be sung.—KATHLEEN M. JUDKINS, 74, Beverley Road, Whyteleafe, Surrey.

PLAY SOME NEW ONES

RECENTLY on EMI's "Weekend Choice" on Radio Luxembourg, nearly all of the discs played were already way up in the best sellers.

Half an hour later, Peter West had a "Record Hop," on which the record choice was almost identical, and the introduction of the records was not vastly changed.

It's the follow-up that really counts

PRIZE LETTER

WITH so many people making W records these days, it seems inconceivable that they should all be called stars. Surely a person should not claim stardom unless he can produce several good follow-ups to the first hit.

My definition of a star would be someone who over a period of two years or more is consistently in the top ten, and the names which immediately spring to mind are Elvis Presley, Everly Brothers, Lonnie Donegan, Paul Anka and Connie Francis, with Cliff Richard and Anthony Newley well on the way to stardom.

These "one hit" boys are forgotten as quickly as they are born.—C. PERRY, 41, Nether Crescent, Grenoside, Sheffield.

Surely, if the company wants records to sell they could at least play some new platters, which will in time take the place of the ones that are new selling, and which anyhow do not need consistent plugging once in the hit parade.—DAVID LOVELL, 53, Barnes End, New Malden, Surrey.

What YOU think of 'Wham!!'

Who has won the £5? Don't miss next week's DISC

NEW STATE BALLROOM

HIGH ROAD KILBURN N.W.6

GRAND GALA OPENING BALL

WEDNESDAY, MAY 25th, at 8 p.m.

Doors open 7.30 p.m. Admission by ticket only £1.6d.

Limited number of tickets now on sale at

STATE KILBURN ODFON, HENDON
GRANGE, KILBURN GAUMONT, HENDON
ODFON, WEMBLEY ODFON, HARLESDEN

Enjoy your dancing to

Syd Dean and his Broadcasting Band

Robin Richmond and his Rhythm

And mix with the many famous stars of Stage, Screen and Television who will be attending this Gala Opening Ball.

TOP RANK DANCING—YOUR PASSPORT TO PLEASURE

MUSTAPHA BOB AZZAM
AND HIS ORCHESTRA

DECCA

45-P 21525 45 rpm

AMERICAN

These were the ten numbers that topped the sales in America last week (week ending May 14)

Last Week	This Week	Title	Artist
1	1	Stuck On You	Elvis Presley
2	2	Greenfields	Brothers Four
3	3	Cathy's Clown	Everly Brothers
4	4	Night	Jackie Wilson
5	5	Sixteen Reasons	Connie Stevens
6	6	Sink The Bismarck	Johnny Horton
7	7	The Old Lamplighter	The Browns
8	8	Cradle Of Love	Johnny Preston
9	9	Stairway To Heaven	Neil Sedaka
10	10	Let The Little Girl Dance	Billy Bland

ONE TO WATCH
Good Timin' Jimmy Jones

TOP TENS

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 14)

Last Week	This Week	Title	Artist
1	1	Cathy's Clown	Everly Brothers
2	2	Someone Else's Baby	Adam Faith
3	3	Do You Mind?	Anthony Newley
4	4	Handy Man	Jimmy Jones
5	5	Cradle Of Love	Johnny Preston
6	6	Fall In Love With You	Cliff Richard
7	7	Shazam	Duane Eddy
8	8	Sweet Nuthin's	Brenda Lee
9	9	Stuck On You	Elvis Presley
10	10	Standing On The Corner	King Brothers Four Leads

Published by courtesy of "The World's Fair"

JUKE BOX

OOH POO PAH DOO

JESSIE HILL

LONDON

45-HLU 9117 45 rpm

NOW CLIMBING BRITAIN'S HIT PARADE AFTER ZOOMING TO THE VERY TOP IN U.S.A.

GREENFIELDS

PB 1009



The Brothers Four

PHILIPS Philips Records Limited
Scanhope House - Scanhope Place - London W.2

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending May 14, 1960

*Steady at the top...
Preston, Eddy move up...Eddie Byrnes,
Connie Stevens in*

Last Week	This Week	Title	Artist	Label
1	1	Cathy's Clown	Everly Brothers	Warner Bros
2	2	Someone Else's Baby	Adam Faith	Parlophone
3	3	Do You Mind?	Anthony Newley	Decca
4	4	Shazam	Duane Eddy	London
11	5	Cradle Of Love	Johnny Preston	Mercury
6	6	Handy Man	Jimmy Jones	MGM
10	7	Footsteps	Steve Lawrence	HMV
5	8	Sweet Nuthin's	Brenda Lee	Brunswick
4	9	Fall In Love With You	Cliff Richard	Columbia
7	10	Standing On The Corner	King Brothers	Parlophone
9	11	Stuck On You	Elvis Presley	RCA
16	12	Three Steps To Heaven	Eddie Cochran	London
14	13	Heart Of A Teenage Girl	Craig Douglas	Top Rank
13	14	My Old Man's A Dustman	Lonnie Donegan	Pye
12	15	Beatnik Fly	Johnny And The Hurricanes	London
19	16	Stairway To Heaven	Neil Sedaka	RCA
—	17	Sixteen Reasons	Connie Stevens	Warner Bros
15	18	Clementine	Bobby Darin	London
18	19	Mack The Knife	Ella Fitzgerald	HMV
—	20	Kookie, Kookie	Eddie Byrnes	Warner Bros

PE records present

MIKI & GRIFF
"LONG TIME TO FORGET"
PYE 7N 15266 (45 rpm)

JAMES DARREN
"P.S. I LOVE YOU"
INTERNATIONAL NEP 44004 (7" E.P.)

LONNIE DONEGAN

"I WANNA GO HOME"
PYE 7N 15267 (45 & 78)

EMILE FORD
"YOU'LL NEVER KNOW WHAT YOU'RE MISSIN' TILL YOU TRY"
b/w "STILL"
PYE 7N 15268 (45 rpm)

F.A. CUP FINAL
"BLACKBURN ROVERS V WOLVERHAMPTON WANDERERS"
PYE NEP 24125 (7" E.P.)

STRAIGHT VINCE EAGER TALKING

The series where the stars say what they think

I'm too old to be a rock 'n' roll star

ROCK 'N' ROLL is becoming a thing of the past. People have had their fill of it. Any singer who devotes all his attention to the rock field will, in my opinion, be digging his own grave.

I decided this some time ago, and so I reckoned that if I was going to get anywhere I would have to move on and put together a more adult and sophisticated act.

I decided I wanted to run my own group. I had a word with my manager, Larry Parnes, and he agreed, so I carefully selected three boys—now called "The Quiet Three"—and we all get on famously.

I pay them myself and we do all our own arrangements. It is extra work, but I think it is the only way to get what you really want.

Now after several months we are getting to know each other on the stage. We are working as a team not as individuals.

Loved the ballads

Also, and this is very important when you consider what I have just said about rock, we have managed to experiment—and the experiments have paid off.

We toured in Scotland recently and I know that the audiences we played to expected all rock. But we surprised them. Only ten per cent of our act was rock. The rest was made up of beat ballads and even old, sophisticated numbers. And they loved it!

In future I will still sing rock—but only a little. Why? Well, I'll tell you the way I look at it.

Most of today's rock singers are 20 or under. Very few, if any, are older. I think the fans—who are

usually between the ages of 13 and 18—like them because they ARE teenagers.

As much as anything it is a kind of romantic appeal.

So, when a singer gets over 20—and I'm 20 next month—his thought of as too old. And then rock numbers aren't enough to keep him popular with the fans. He has to have something else to offer them—a really good song. And, altogether, a more varied, adult act.

Rock sounds the same

Dickie Valentine and Frankie Vaughan have been going for a long time now. And they've stayed in the running because they have offered something different.

When you limit yourself to rock you can't—because, when you think about it, it all sounds the same!

However, don't think I'm attacking rock. I'm not. I think it's great, but I don't think it will last and I believe any singer can only go so far with it. After that he's hitting his head against a wall.

NEXT WEEK

Ronnie Carroll



VINCE EAGER: "Most of today's rock singers are under 20, and the fans like them because they are teenagers."

My immediate ambition is to improve my act with the boys. I want it to be slick, faultless, varied—and adult. I want it to appeal to the public in general rather than just a section of it.

I know that isn't easy, but it can be done.

Louis Prima and Ray Ellington are great and if I can get something of the reputation that they have I'll be happy.

I'm certainly not going to make a hit record the be-all and end-all of my career, for a hit record can change a singer. I have seen it happen. And that's what really gets me about this business.

What causes the downfall of the boys who get conceted when they have a hit on their hands is, I believe, the fact that they have had little experience in show business.

One day they are unknown and earning next to nothing in a run-of-the-mill job and then, suddenly, everybody is making a fuss of them and their wallets are bulging.

Keeping on the ground

It is a shame that some singers who get hit records can't keep their feet on the ground, because once they get the "big-head bug" it can do them a

lot of harm. If somebody is doing a big boy act you've no idea how quickly the news gets around.

Anyway, I have learnt from what I have seen and when—or should I say if—I get a record which bounces into the hit parade I'll behave myself, make no mistake.

Don't misunderstand me when I talk about conceted singers. Don't mix that up with an entertainer who is oozing confidence. That is a different thing altogether.

A fan of Lonnie

Confidence in yourself, your records and your act is a marvellous thing—but sometimes it is taken for big-headedness.

Some people think Lonnie Donegan is conceted. I don't agree. I've been a fan of Lonnie's for years and he's one of the most confident performers I know. That is because he knows his job well—not because he has any high falutin' ideas about himself. A more down to earth chap you couldn't wish to meet.

I have been in the pop business for a couple of years now and at last I'm beginning to feel my way.

A little while ago I wanted to break away from my manager, Larry Parnes, as I was not satisfied with the group I had backing me and I was not satisfied with my billing.

Between us, however, we thrashed it out and now I'm perfectly happy. All the grievances that one has can be sorted out if you put your cards on the table and have patience.

Oh, there IS one other thing. I want to make a Western. I've got the height—I'm 6ft. 3in.—I can ride a horse and I can say "Yep" as well as Gary Cooper.

Any offers?

HALL MARKS

by TONY HALL

RECORD companies as a race sometimes seem to take a sadistic delight in announcing that "Jazz discs don't sell." Generally speaking, of course, that's perfectly true, especially when you compare them with pop LP figures.

But, believe me, some companies aren't doing all that badly. In particular America's Columbia probably the only major label in the world with a long-term, positive policy towards jazz. They have Dave Brubeck, Erroll Garner, Duke Ellington and Miles Davis.

Over here Fontana boss, Jack Bayerstock, says he's doing extremely well with many of his modern jazz EPs and LPs.

This month, Bayerstock has brought on the market a new Miles Davis LP. A compilation of his own called simply "The Miles of Miles." It contains tracks from "Miles Ahead," "Milestones" and "Porgy."

"Surely you're alienating the great majority of Miles fans with this album?" I asked him. "Those who've bought one or two of the others won't want to know about this one."

"True enough," said Jack. "But I'm aiming this album at an entirely new section of the record-buying public. Those who have heard and read about Miles and who have possibly just bought 'Jazz Tracks.' I hope they'll be intrigued enough to want to know what discs he had made earlier."

"This way, they get the best of three LPs for the price of one. And they'll be eager for his next recording. And we've got something special up our sleeves."

Thus having satisfied my appetite, he closed up like a clam. All I can tell you is that there are, as yet, no new Davis discs out in the States. But I hear rumours of a further Miles-Gil Evans collaboration operation with a background of guitars and Spanish music.

TO replace Harry South on piano with his Quintet, Jamaican pop-winning altoist Joe Harriott has signed 34-year-old Pat Smythe. Anyone who heard former baritone Smythe two years ago with the Dizzy Reece group, or last month with the Tubby Hayes Quartet, could hardly fail to appreciate the tremendous talent with which Pat plays. And he can really swing, too.

IM told that hitherto mainstay mainstream tenorist Dick Heckstall-Smith is blowing up a storm at the "All-Niter Club" Sunday afternoon sessions... New star altoist Peter King's Quintet now has an excellent new young, left-handed, bassist in Tony Archer (he gets a really singing sound) and a good young drummer in Tony Mann from Cheltenham, whilst pianist Gordon Beck is gaining confidence in leaps and bounds...

Alan Brasscombe's alto-playing impresses me more and more every week... Former Jazz Couriers drummer, Bill Edden, now at Quaglin's, sits in a lot at weekends and sounds looser and swifter than ever before.

TWO glorious pieces in a recent issue of "Down Beat" magazine amused me...

Sign outside Hollywood's Sun Club: "Nightly except Wednesdays—Shirley Rogers and her Giants, Wednesday—JAZZ NIGHT."

A Hollywood jazz disc jockey is supposed to have asked Stan Kenton: "Where is jazz going from here?" Kenton is said to have replied: "Well, we're booked in Salt Lake City tomorrow night and then we jump to Chicago."

CABLE FROM

AMERICA

by
Maurice Clark

47,000,000 discs sold to juke boxes

GIVE or take a few dollars, it is estimated that Americans have dropped nickels and dimes to the tune of 442,000,000 dollars into the 500,000 juke boxes that now exist in the States, during last year.

One of the most important industries in the music business today, juke boxes represent a market responsible for the sale of 47,000,000 discs a year, as well as earning an income for taverns, restaurants, diners and other public places. Stereo players have already outstripped sales of monaural boxes by more than 75 per cent.

Frank Sinatra has a great new record out here, written for him by Matt Dennis and called "It's Over, It's Over, It's Over," which everybody thinks is his best since "All The Way." He has backed it with a modern arrangement of "River Stay, Way From My Door."

ABC Paramount figure that 1959 was the best year to date for their records sales. This week they signed a flock of important talent including Billy Ward And The Dominoes and Jo Ann Campbell.



SARAH VAUGHAN'S first disc for Roulette will be out in a week or so. This will make the twelfth label Sassy has been with since she started recording.

The Everly Brothers have their first album released for Warner Records, after having made a big impact with the first single, "Cathy's Clown," for this company. It's called "Everly Time" and will feature all new songs.

A few weeks ago I wrote about a newcomer named Dick Casano. Since that time he has been going great guns, and will, in fact, be in England during June, to appear on television and make a tour of one-night stands. I think you will like what you see.

Nina and Frederick had their first album released this week. Called "The Fabulous Nina And Frederick," it's on the A&O label here and has already caused a lot of nice comments. It is hoped they will soon be coming over to appear on the Ed Sullivan TV show among others.

Hollywood's famous night club, "The Moulin Rouge," is to be turned into a legitimate theatre, to house the big musical shows. Some of the biggest names in the business today have appeared in this club, but the cost of operating has become so high that Frank Senese, the owner, has had to agree to this move.



OLD-TIMER Gene Austin, whose record sales are still higher than any newcomer, is to record an album of all his past hits for the Decca label, with backings by Billy Vaughn, including songs which he wrote himself, like "My Blue Heaven." This itself sold eight million discs—one of the biggest record sales ever. All together Gene has sold more than 85,000,000 discs during his career, and the fact that he is to re-make these wonderful standards is indeed good news.

The perennials are blooming again with a new recording of "I Wonder Who's Kissing Her Now." This time it's done as a strictly up-dated version by Connie Freed, teenage daughter of composer Ralph Freed, on the Challenge label.

Paul Evans, hit record-maker here of "Seven Little Girls" and "Midnight Special," made his debut in cabaret this week, at the Shell House in New York's Long Island, and was a great hit. The Press called him, versatile, sparkling, and a big potential stage star.

Dot Records and Paramount Pictures have joined forces to give the biggest exploitation ever to promote



JO ANN CAMPBELL . . . when Conway Twitty left America for his British visit she gave him a good luck hug. Now some of the luck has stuck to Jo—she's just been signed by ABC Paramount.

Paramount's movie, "The Rat Patrol," which stars Dot artist Debbie Reynolds and Sam Butler's music.

Wonderful new girl Etta James has a big record on the Argo label with her "All I Could Do Was Cry." It has already reached No 50 in the top hundred best sellers in less than three weeks.

Brook Benton, the Mercury recording star, is considered the biggest threat to Elvis Presley's phenomenal record of over 20 straight disc hits. Benton has come up with ten hits on the trot, all within the last 16 months. Brook has been clicking with more of a ballad with a beat style. He and Dinah Washington have teamed up again for a duet which really swings, called "A Rockin' Good Way."

"Three For The Show," which stars Peggy Lee, The Kingston Trio and George Shearing, is doing fantastic business here. A couple of weeks ago it grossed 68,000 dollars in six performances.



KENNY LYNCH

Mountain of love

and Why do you treat me this way?

H.M.V. 45-POP751



The **Best** in
pop entertainment

FROM



The greatest
recording organisation
in the world.

THE AVONS

We're only young once

COLUMBIA 45-DB481



RUSS CONWAY

Lucky Five

COLUMBIA 45-DB487



CONNIE FRANCIS

Robot Man and Mama

45-MGM 1078



JERRY LORDAN

Sing like an angel!

PARLOPHONE 45-R4053



CONWAY TWITTY

What am I living for?

45-M.G.M. 1006





Why Bobby Rydell cancelled his visit

Film offer caused a change in plans, but he'll be over soon to team with Cliff Richard

"I'M really very sorry that things didn't turn out the way we planned. But these West Coast negotiations could mean an awful lot to my future. As soon as things are cleared up I'll be right over to England for some shows with my buddy Cliff Richard."

That's Bobby Rydell's (rhymes with high bell) message to his English fans on the cancellation of his proposed visit here, which was to have included a TV Spectacular this Saturday. Manager Frankie Day postponed Bobby's trip when one of the top Hollywood studios said they wanted to open negotiations for a proposed contract with Rydell. If these talks work out and the studio accepts manager Day's conditions, Bobby will co-star in a big Hollywood production, which will feature two of the country's top male actors.

Before flying to Hollywood on May 17, Bobby did a quick tour of Australian capital cities where he sang to capacity audiences. In Melbourne, where he also appeared in a TV Spectacular, Bobby told me of his friendship with English singer Cliff Richard.

"He sure did take us all by surprise over in the States," said slim, quiet-spoken Rydell, who at 18 can look back on ten years of show business.

✻ **BOBBY RYDELL . . .** a message for his fans, advice for his pal Cliff Richard.

"You see, we hadn't heard much about him but that didn't stop him from being a whale of a success from Canada right down through the States on our 'Biggest Show Of Stars' tour. We became extremely friendly. I don't know why, really. Our personalities just seemed to fit and that was it."

But Bobby has some advice for his mate Cliff. That is to change his presentation. "Especially if he wants to become a big hit with live audiences in the States."

Explains the potential movie actor: "You see, he reminded the kids of Jerry Lee Lewis with his particular style of presentation. I know he didn't copy Jerry; I suppose it just happened that way."

"Jerry is not as big a name as he used to be and I think the kids would

chimed in Bobby, "and decided to team in the hope that Frankie's prediction may come true."

The pair were quick to find out that their road to success was no quickfire one: After two and a half years of promotion tours, during which time they waxed three records, Bobby still remained an unknown outside Philadelphia. "I got pretty despondent," says the singer of "Wild One." "We just couldn't go on forever as the promotion work was costing us a lot of money. Then I recorded a disc written by Bernie Lowe and Kal Mann, the pair who have written quite successfully for Elvis. It was called 'Kissin' Time'."

"This was the turning point in my career. Within weeks it was high in the charts and people began talking notice. Lowe and Mann then did 'Wild One' for me which got over the million mark and is still going well. Since then . . . gee, I haven't stopped moving."

The "moving" included coast to coast package tours with other hit parade stars. And, as usual, Bobby had a flood of invites to appear in the big TV shows. That's where manager Day stepped in and showed a shrewd hand.

"Sure we could have made a lot of money by doing these shows," explains Frankie. "But it's like this,

ALONG THE ALLEY

NEWS FROM THE

STREET OF MUSIC

by John Burrowes

Yet another contest song

IN face of tough competition from other British publishers, Fred Jackson, of Planetary-Kahl Music has secured the rights of the song written by Robert Stolz which represented Austria in this year's Eurovision Song Contest.

English lyrics have been set to the tune under the title of "Stay." I wasn't greatly impressed by the original Austrian version when I heard it during the finals at the Royal Festival Hall, but it's been given a completely new appeal by its English lyrics.

I certainly wish "Stay" the greatest possible success, Robert Stolz is making the generous gesture of donating his royalties from the number to the relief fund set up to assist the victims of the Aquis earthquake.

Out of season?

Other current items on the Planetary-Kahl plug roster include another of those distinctive Tony Osborne compositions. This latest one is called "Autumn In London" and, while the title may be out of season, there's certainly nothing else wrong with it.

"The Mountain Of Love" is enjoying a spell high in the American hit parade via the recording by Harold Dorman. Top Rank have released the Dorman version here, and there's another recording of it from HMV featuring Krissy Lynch, a new British voice attracting attention.

Planetary-Kahl are still optimistic about their "Teenage Sonata" and the discs of it by Kenny Day (Top Rank), Jimmy Lloyd (Phillips) and Sam Cooke

(RCA). They also have a promising proposition in the new Jimmy Rodgers Columbia recording of the old spiritual "Joshua Fit The Battle Of Jericho."

A TRIP to the busy Aberbach group of companies in Saville Row never fails to elicit a spate of details about new discs. Al Leslie didn't disappoint me on my last visit.

Roosevelt Music publish the new Johnnie Ray disc of "I'll Make You Mine" released by Philips, and Wade Flemons' Top Rank recording of "Easy Lovin'". Hill and Range Music has Vaughn Monroe's "Love Me Forever" and Brook Benton's Mercury rendition of "Hither, Thither And You." Figure Music publish "Prissy Darling" sung by the group with the Zulu-type name,



JIMMY LLOYD, seen here (right) with Geoff Love, is one of three singers to have waxed "Teenage Sonata." (DISC Pic).

The Impalas, on MGM, and Cardinal Music looks after "Taboo (Don't Do)" as sung by British vocalist Roy Young on Fontana.

Al Leslie shares the enthusiasm for Kenny Lynch. Saville Row Music has "Why Do You Treat Me This Way?", the flipside of Kenny's HMV disc already mentioned. This company also publishes "Lovely" recorded by The Coasters and issued on London.

THIS week marks the first birthday of Filmusic Ltd., the music publishing offshoot of the Rank Organisation. The results of its first year of existence are impressive in view of the hectic and highly competitive nature of this industry nowadays.

Filmusic has acquired 300 copyrights during the past year, an average of 25 per month. This compares favourably with the efforts of the biggest publishing houses in this country.

One of the most successful Filmusic numbers has been "Joshua" from the film "Sea Fury." It recently notched up its two hundredth radio plug, and another recording of it by Don Carlos and his Orchestra is being released by Top Rank.

The music from films like "The Captain's Table," "Northwest Frontier," "Upstairs And Downstairs," "Desert Mice" and "Follow A Star" has figured prominently in Filmusic's activities. The music of the award-winning film "Sapphire" is also published by this company.

NIGEL HUNTER.

rather see Cliff do a more original style of presentation," was Bobby's straight-from-the-shoulder advice.

"When I do eventually go to England I'd love to team with Cliff," said Rydell. "We couldn't team in the States because of the set-up on the tour in which we were all presented as solo acts. But with Cliff and his guitar and myself with the drums we could probably turn out a good little act."

Bobby was only eight when his father used to take him round the night clubs in Philadelphia to entertain.

Good enough

By the time young Rydell had reached the age of ten he was good enough with his singing and drumming act to win a regular booking on Paul Whiteman's TV show. At 15, with seven years' experience behind him, Bobby was a member of the Rocco and the Saints Group which played at the Sommer's Point night club. Trumper in the band was also another young man who had grown up with Bobby in South Philadelphia. His name? Frankie Avalon.

"Yes, Frankie, Fabian, Bobby Darin and myself all grew up in the same suburb. And there were others before us from the same district who became names in the business. They were Mario Lanza and Eddie Fisher."

Also entertaining at the Sommer's Point club was an instrumental group known as the Apple Jacks. Bassist was Frankie Day, now Bobby's manager.

"I used to watch Bobby and I know he had an awful lot of talent and was sure he could one day hit the big time if he was coached properly," says Day. "And so we got together with my parents one day,"

if you have a Cadillac you don't buy it cheap. You get the very best. We don't want to use the TV shows just to sell Bobby's records. We want to use them to the best advantage and that's to further his career."

By choosing their TV shows, he continued, they could show Bobby to much more advantage. And they did this when Red Skelton, for the first time in his career, allowed someone to mimic one of his characters on his own show. That someone was Bobby Rydell.

Screenmen had a complete part for Bobby written into the show and for the first time the public saw that young enterprising Rydell could do more than sing. To show his versatility Bobby then had a part written for him in a Danny Thomas show. It was a straight dramatic role and it was filmed—the Thomas show is done under film conditions—in Hollywood.

Movie offer

The result of Bobby's acting in this show was the offer from the big Hollywood movie company to appear in their next production.

"And that's what led to my cancelling my trip to England," sighed a disappointed Bobby.

If the movie deal comes off, Bobby will have passed another stage in his career which is aimed at one day seeing him in the night club sphere like Sinatra, Davis Jr., Eckstine, etc. Meanwhile, he is still making recordings, his latest being "Ding-A-Ling" with "Swingin' School" Big Side. It's already in the American charts and Bobby thinks it may well become big in Britain.

CLASSICS

Reviewed by
Alan Elliott

CANTELLI BRINGS DEBUSSY TO LIFE

DEBUSSY Nocturnes

The Philharmonia Orchestra conducted by **Gaetano Cappelli** (HMV 7ER5176)*****

It is a great shame that such a talented conductor as Cappelli is no longer with us. He was killed in an air crash at the early age of 36 in 1956. But thanks to the medium of gramophone records his genius is not lost forever.

Although, personally, I do not care overmuch for the music of Debussy, I am the first to admit that in the hands of such a gifted conductor it is brought to life.

This disc is certainly the best I have heard this week, and the playing of Flûtes will certainly set all those with any musical appreciation a-tinkling with the mystic and majesty of the presentation.

OVERTURES

The Regimental Band of the Scots Guards
Zampa (Berold); *La Cenerentola* (Rossini); *Pique Dame* (Smetana); *Orpheus in the Underworld* (Offenbach); *Mignon* (Thomas); *The Barber of Seville* (Rossini), (Columbia 33SX1226)*****

Oh for a few strings!!! But, of course, they are not to be had in Guards bands. Yet, they do extremely well with pieces that rely on the strings to put the music across.

The piece I thought they would do well in, *Zampa*, didn't come up to expectations, yet *La Cenerentola* they carried off extremely well.

If you like the regimental bands—and this one is a cracker, then this record could not be bettered. Just listen to the playing of the Can Can in *Orpheus in the Underworld*, they certainly go go.

The Scots Guards can be proud of their band of very competent musicians and I am sure that a lot of the credit goes to their conductor, Lieut Colonel Rhodes.

FAMOUS CLASSICAL MELODIES No. 2

Max Jaffe, His Violin and His Concert Orchestra

Serenade Oh For The Wings Of A Dove; *Valze Coppelia*; *Pavane*, (Columbia 381G3004)*****

THERE is no doubt about it—Max Jaffe is an extremely fine violinist, bordering (and I say this without tongue in cheek) on the verge of genius.

Although this "Palm Court" music can become sickening if given to large doses—a small position with Max Jaffe is refreshing and entertaining.

His playing and arrangement of *Oh For The Wings Of A Dove* shows infinite care and charm—it is as though he regards this snigger as any virtuoso would a slow movement of a great concerto.

Barber gets even better

ONE band that has impressed me recently is the Barber Band, whom I heard in the studio on the occasion of their "Jazz Club" broadcast last week. The band was greatly improved, even judged on its best performances. Chris and Otilie both thought this had a lot to do with their American tours. They absolutely "raved" about the Muddy Waters Band... and particularly Muddy's drummer.

Graham Burbidge has taken a leaf or so out of his book, and, particularly on Ellington's "Jeep's Blues," was pushing the band along like nobody's business.

Otilie is continuing to satisfy her Celtic urges by singing Irish songs. On this occasion she did "Let him go, let him tarry" with some clever implied asides in the direction of husband Chris.

Pat Halcox deserves special mention for his trumpet work. He is playing superbly these days.

DOUG DOBELL, boss of Seventy Seven records, has been appointed sole agent for the distribution of International Jazz Records. This new label included a Pee Wee Irwin and a Jack Teagarden in its first issue. Also available now is Bruce Turner's Jump Band and some Coleman Hawkins' sides. LPs sell at the low price of 27/6.

THE Gravesend Jazz Club, opened a month ago on a Thursday night is still doing reasonably well, considering the advent of the summer months and the tight nights. Johnny Finch, who led the band, broke it up to play with Ken Colyer, whilst Ken

was looking for a permanent replacement.

The Finch band reformed under the name of Ray Knowles and the River City Jazzmen and Roger Spreering broke up his own band to come in on trombone.

Ted Pryor, who came from the old River City Jazzmen, has joined the group on banjo. They aim to play traditional jazz but with the emphasis on King Oliver numbers, such as "Mable's Dream," instead of the more usual blues, spirituals and marches. I congratulate them on their "guts."

Don Wright and Denis Niles, who run the club, have closed their New Storyville Club in Woolwich for the summer. It will open in the autumn, but this time at new premises. The proprietor of the Armstrong Gun, venue of Woolwich's Saturday night

TRAD JAZZ NEWS

by Owen Bryce

club is looking for a jazz band to restart the club.

What with George Webb's very flourishing club on a Sunday night it looks as if this part of South-East London will be good for the fans... if a little too crowded for the bands and the owners to make much money.

MICKEY ASHMAN is to record for Pye. The band, now known as the Ragtime Jazz Band, signed a two-year contract with Denis Preston. Most of the releases will be taped on location at the clubs in and around the London area. The first Ashman Pye album is scheduled for release around August or September.

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<p>RECORD PLAYERS</p> <p>TEPPAZ 330 hi-fi mono or stereo. Speaker unit in Spatio baffle. Bass, treble and filter controls. Response: 20-20,000 cps ± 1 db. Weight: 11 lbs. Finish: Chateau grey and Berlin forest or Marco.</p> <p>£55 (inc. tax)</p>	<p>TEPPAZ 418 STEREO 4 speakers. Two T speakers and a tweeter in each Spatio-Dynamic baffle cover. Bass, treble, balance and filter controls. Weight: 22 lbs. Finish: Marco, French blue or Parisian leather.</p> <p>80 gns. (inc. tax)</p>	

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VINCENT CUTS COCHRAN DISC

GENE VINCENT last week cut his first disc in England, for distribution here and in the States. At EMI's London studios he recorded "Pistol Packin' Momma" and "Weeping Willow," due for release on June 10. The arrangements for the A side, "Pistol Packin' Momma," were done specially for Gene by his friend Eddie Cochran a few days before he was tragically killed in a car accident.

Janet—radio spot

SINGER Janet Waters, currently appearing in "London Lights" on the Light Programme, has been selected to join the cast of "Round the Bend," the new Michael Bentine programme which takes the air for a 13-week series on May 20.

In addition to taking part in various sketches, Janet will also sing solo numbers and do a duet with Benny Lee in each programme.

Pet Clark now in Durban

CONTINUING her night club tour of South Africa, Petula Clark moves to the Beach Hotel, Durban, on May 23, for a week in cabaret. Two other British singers, Betty Miller and Suzi Miller, are also in South Africa, the former at the Playhouse, Johannesburg, and the latter at the Carlton, Bulawayo.

Adam gets Silver Disc at 'Golden' lunch

No golden discs were handed out at last week's Variety Club Golden Disc lunch, but Adam Faith did receive an award. He was presented with his Silver Disc for "Poor Me" by Gerald Marks, Managing Editor of DISC. American star Freddy Cannon (below) also collected a Silver Disc for 250,000 British sales last week. It was for "Way Down Yonder In New Orleans."



Davis produ

THE hour-long ABC TV show is to be altered. It was to have been against a London background in a

GIRL FOR SHIRLEY

SHIRLEY, wife of singer Gary Marshall, last week gave birth to their first child, a baby girl.

Chacksfield

BRITISH composer/conductor Frank Chacksfield has released a new LP on Decca's Strauss Waltzes, which is due to fly on the Viennese Radio Orchestra. He will be conducting this orchestra since Jack H. purpose in 1929.

Frank Chacksfield was invited by the Swiss to lead the Viennese Radio Orchestra in the "Musique Aux Champs Elysee Festival," which is held every month at different European capitals. Britain is not included in this festival, which is generally broadcast all over the European network during the event.

It is also believed that this is the first time a British conductor has been invited by a European country solely for this purpose.

All-star film

CURRENTLY working on a bumper new musical for Columbia are South American comedian Cantinflas and Jimmy Durante, who has recently had a new single released in Britain.

Title of the film is "Pepe," and among those stars who are appearing in the movie, which is currently on location in Mexico, are Maurice Chevalier, Shirley Jones, Dan Dailey, Edward G. Robinson, Ernie Kovacs, Janet Leigh, Kim Novak and Debbie Reynolds. Many of the scenes have been set at top American night spots, and locations have already covered The Sands in Las Vegas.

BEN VENUTO MARINO

Some of his recent LPs

MARINO MARINI IN SOHO
DLU 96039 (10" LP)

MARINO MARINI IN LONDON
TLU 97008 (12" LP)

MARINO MARINI AT THE LONDON PALLADIUM
TLU 97018 (12" LP)

HAPPY MUSIC FROM ITALY
Vol. 1: DLU 96012 Vol. 2: DLU 96028 (10" LPs)

and his current single of a tone that's a top Continental favourite

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45-DC 16648

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EMBANKMENT,
LONDON, S.E.11



BIG CHANGES ON KELLER, CANNON PACKAGE

JERRY KELLER, at present touring with the Vincent-Cannon package, is to cut short his tour for personal reasons. His last performance will be at the Rialto, York, on June 4, and he flies back to the States shortly afterwards.

Freddy Cannon, who was due to stay with the tour until June 19 when he visits Scandinavia, is also leaving the show. After June 4 he takes up a series of one-nighters for the Eckhart Brothers.

Two British stars, Joe Brown and Billy Fury, will take the place of Keller and Cannon in Glasgow (June 6 week), Liverpool (June 20), Birmingham (June 27), and Cardiff (July 4). Owing to TV dates they will not be able to appear at Nottingham for the week beginning June 13 and Vince Taylor and Duffy Power step in.

Negotiations are taking place to make all these shows special tributes to Eddie Cochran.

Richard tour book out

CLIFF RICHARD'S American tour is the subject of a book now out. It is called "Cliff In America" and contains his own account of that fantastic trip.

There are scores of pictures, most of them never before published, showing Cliff on stage, off stage, travelling, in hotels, with The Shadows, with famous American stars like Pat Boone and Frankie Avalon, and just on his own.

We would like to point out that in last week's issue, in referring to the British musical, "Lock Up Your Daughters," we said that Lionel Bart wrote the lyrics and the music. The latter was, of course, written by Laurie Johnson. We regret any inconvenience caused by this error.

Fans pick Cliff's next

CLIFF RICHARD'S next single is to be picked for him with the help of a panel of 64 teenage record buyers. Next Monday, EMI, for whom Cliff records, will be holding a special party at which 24 of his unreleased tapes will be played to them.

The panel will be given voting sheets and will award points for each number as it is played. The results will then be used as a guide in selecting the two sides.

Said A and R manager, Norrie Paramor: "We thought it was about time that the teenagers had a say in deciding which record should come out and that it would be a good idea to get their views by arranging a listening

session and playing all Cliff's new recordings to them."

EMI have selected their judges by inviting a girl and a boy from 12 youth clubs in and around London, 24 members of Cliff's own fan club and 16 younger members of EMI's staff.

Some of the recordings that will be heard date back to the time Cliff first began recording for EMI.

NEW THIS WEEK

DEBBIE REYNOLDS
CITY LIGHTS
45-HLD 9126 London

NEW THIS WEEK

YES INDEED
THE DEJOHN SISTERS
45-HLT 9127 London

NEW THIS WEEK

BUDDY HOLLY
TRUE LOVE WAYS
45-Q 72397 Coral

NEW THIS WEEK

MELANCOLIE
THE RENAULTS
45-WB 11 Warner Bros.

NEW THIS WEEK

THE FAT WASHERWOMAN
JACK GOOD'S FAT NOISE
45-F 11222 Decca

NEW THIS WEEK

ROCKING RED WING
SAMMY MASTERS
45-WB 10 Warner Bros.

TV show hits production snags

starring Sammy Davis Jr. has run into production trouble and has had to be called "London By Night" and to have included several scenes shot in a similar manner to the Perry Como show recently screened.

It has been found, however, that Davis's two shows a night at the Pigalle do not allow him sufficient spare time for this to be done, and so the original format has had to be scrapped. A spokesman for ABC television told DISC: "The main part of the show will now have to be done in the studio, most probably with a night club setting, and it will have to be filmed during the day, before Davis goes to the Pigalle."

honoured

Chacksfield, who has recently had a hit with "Great O' Mia" on the A&E Of Clubs label entitled "Great O' Vienna" on May 27, to conduct the first British pop music maestro to visit Vienna for the same purpose.

LIBERACE WAXES PALLADIUM LP

LIBERACE, currently appearing at the London Palladium, has issued an LP called "Liberace At The London Palladium" for Coral Records. The tracks, which include material which Liberace has not previously recorded, were taken at two live performances on Saturday and the completed tapes were rushed to Coral Records in the U.S. for almost immediate release. British release of the album will be very shortly.

Russ Conway—new series

RUSS CONWAY, who was recently feted at the Variety Club's Golden Disc Luncheon, is to have a return series on the BBC Light Programme, to last for six weeks, beginning on Monday, May 30, between 7.30 and 8 p.m.

These return programmes are due to the tremendous success of his last series and the format is to remain the same. Russ will again introduce his singing protégé, Eddie Falcon, and guitarist Ben Weedon, who in addition to playing several solo numbers, will also be a member of Conway's accompanying rhythm group. As before, Russ will include several of his own compositions, in addition to playing many popular songs past and present.

Jazz Festival on BBC

THE BBC are to broadcast part of the Bath Festival of Jazz in "Jazz Club" on May 26. An outside broadcast unit will visit the Regency Ballroom, Bath, and among bands on the air will be the Joe Harriott Quintet with Frank Holder, the Tubby Hayes Quartet, and the newly-formed Ronnie Ross-Bert Courtney Jazztet, which will be making its first appearance at the Bath Festival.

Under these circumstances, no doubt the already selected supporting cast will have to be changed. The new title for the programme will be the "Sammy Davis Jr. Show."

As yet, no transmission date for the show has been fixed, but it cannot be screened while Davis is still in Britain, owing to the terms of his contract. This will mean a delay, therefore, of at least four weeks.

In addition to his night club and TV work, Sammy Davis will probably record some albums while he is over here—possibly for a new label as there are rumours that he has switched from Brunswick to Capitol. No confirmation of this could be obtained as we went to press.

To greet his arrival, Brunswick last week released his latest album, "Sammy Awards," on which the singer features standards that were nominated, unsuccessfully, for Oscars.

Brunswick also plan to release, on May 27, a single, "Happy To Make Your Acquaintance" from "The Most Happy Fella." On this Sammy teams up with Carmen Macrae.

Warners release Everly album

WARNER BROTHERS RECORDS in America have this week released the first album made for them by the Everly Brothers.

Called "It's Everly Time," it is expected to be among the first of Warner's album releases over here and contains mostly original material, written by Boudleaux and Felice Bryant.

Miki and Griff on tour

MIKI and Griff, Pye recording artists, have a two-week tour for Moss Empires, before going into their summer season, which commences on June 25 at the Regal, Yarmouth.

On June 6, they will appear at the Leeds Empire, followed by a week at the Hippodrome, Brighton.



SAMMY DAVIS goes through his routine for the Royal Variety Show.

Americans take honours on Royal Variety bill

IN spite of the galaxy of British pop talent on view at this year's Royal Variety Show, held at the Victoria Palace, London, on Monday, the Americans ran away with the honours. Stars of the programme were undoubtedly Sammy Davis Jr. and Nat "King" Cole, and the short time allowed them in the almost non-stop procession of talent seemed nowhere near enough.

One of the highlights of the bill was an item called "Focus on Youth" in which Adam Faith, appearing in his first Royal Show, Cliff Richard and Lonnie Donegan got together to sing their current hits. After the show Faith and Donegan were presented to the Queen as representing the younger generation. Also presented were the American guests, Sammy Davis, Nat Cole, Liberace and Robert Horton.

NEW ROS SERIES

THE Edmundo Ros programme, to be called "Let's Go Latin," and scheduled for late night viewing on ATV, are to be shown in a series of three programmes, commencing on June 7.

Each programme will last a little under 30 minutes, and in them, Ros will introduce visiting guests. Already lined up for the second programme, on June 14, are The Raindrops.

JOHNNY CASH TO VISIT BRITAIN?

COUNTRY and Western singer Johnny Cash may visit Britain when he comes to Europe in September for a series of one-nighters in Germany, Scandinavia and possibly Spain. Following his current tour of Canada, Johnny will make his night club debut at the Three Rivers Inn, Syracuse, New York, on August 5. This will be followed by further night club dates and personal appearances. Johnny Cash last came to Britain in 1959 for appearances in "Oh Boy!"

Jane Morgan set for 'Spectacular'

AMERICAN singing star Jane Morgan, who arrives in Britain next month to star in "Sunday Night at the Prince of Wales" on June 26, is also to star here in a "Saturday Spectacular."

Jane Morgan's latest disc, "Romantica," is to be released almost immediately. The song was the winning entry in the recent San Remo Festival, and has reached number one in the Italian hit parade.

Barnet move

ONE of the most popular jazz musicians over the past twenty years, Charlie Barnet, with whom Lena Horne started her singing career, has signed an exclusive, long-term contract with Capitol Records.

This will be Barnet's second stint with the label, having cut discs for them during 1949-50, and under the new contract he has already cut one album with a quartet, for release within the next few months.

French singer with Vera

FRENCH singer-comedian Dario Moreno will be seen in this Saturday's edition of the Vera Lynn show on BBC Television. The programme was tele-recorded when Moreno was in London last March.



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GORDON'S STAND SUPREME

NEW THIS WEEK


THE CHIPMUNKS
with DAVID SEVILLE
COMING 'ROUND THE MOUNTAIN
45-1142 B125 London

NEW THIS WEEK


TERESA BREWER
HOW DO YOU KNOW IT'S LOVE
45-Q 72386 Coral

NEW THIS WEEK


**SCANDINAVIAN SHUFFLE;
HOT TODDY
THE SWE-DANES**
45-WB 7 Warner Bros.



45 RPM



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Fury has a rocking winner

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DISC DATE
with **DON NICHOLL**

Nelson, Donegan, Chipmunks and Scott also tipped

BILLY FURY
That's Love: You Don't Know (Decca F41237)
BILLY FURY is rocking on a comfortable winner in "That's Love," for which he gets a male group accompaniment. There is also rhythm and rattling piano while Fury aims the one straight at the slow fiver.

DNT

It should register happily in all the juke areas and I am also tipping it to climb into the big selling league.

"You Don't Know" is almost a talker. Extremely slow with piano and guitar behind Billy. I think he tends to over-dramatise this ball.

DAVID SEVILLE AND THE CHIPMUNKS
Coming Round The Mountain: Sing A Goofy Song (London HLG9125)

DNT

IT'S difficult to tell in advance when a Chipmunks recording is going to take-off in a really big way on this side of the Atlantic. But this new wacky-voice release by David Seville is one of those which I think will make the Parade.

The treatment of the old "She'll Be Coming Round The Mountain" opens with one chipmunk voice, then builds into a slow beat with the whole trio. Sounds extremely effective to me.

"Sing A Goofy Song" is a smart little toe-tappy boncer which Seville sings in his normal voice—using the Chipmunk for his chorus backing.

RICKY NELSON
Young Emotions: Right By My Side (London HLP9121)

DNT

YOUNG Mr. Nelson is about to start another run on the hit parade, if I am not mistaken. For his latest release he borrows a leaf from Pat Boone's book and slips over a very satisfactory ballad, "Young Emotions." The song is slow but with a gentle sort of swing to it.

Lyric has a definite appeal and Ricky makes the words count. Backing is big orchestral.

"Right By My Side" raises the tempo to a kicking beat and Ricky is just at home here as he is with the romancer up top. Girl group chanting behind him.

JACK SCOTT
Ok, Little One: Burning Bridges (Top Rank JAR375)

DNT

A GOOD guitar sound and a male vocal group for Jack Scott's "Ok, Little One." The Scott is in favour right now and I think he will remain among the sellers as a result of this coupling.

"Ok, Little One" is a steady beater which Scott handles in a repetitive manner that is

catching. My own preference, however, is for the country style song, "Burning Bridges."

Lyric's story has Scott burning old love letters and everything which reminds him of the lost love. A simple, sentimental ballad with an easy tune to hold.

Either side could take off.

LONNIE DONEGAN
I Wanna Go Home: Jimmy Brown The Newshy (Pye N15267)

DNT

A SPECIAL version of "The Wreck Of The John B." that is what "I Wanna Go Home" is, with extra lyrics by Faddy Roberts. And it is a very special Donegan altogether. Here the star gets a rich, big orchestral accompaniment arranged and directed for him by Wally Stott.

But the style is still unmistakably Lonnie's own. The story song could well set him away on a brand new course—and a course that might be more successful than the old one!

I am told we are going to hear more of Lonnie with his band work behind him. To that I will look forward after hearing this deck.

The skilful group is back in place for the turnover—an excerpt from the LP, "Lonnie Rides Again."



BILLY FURY—Top side is aimed straight at the slow fiver.

AN ACQUIRED TASTE—BUT WORTH IT!



CHRIS CONNOR—hip-slinging song (DISC PC)

CHRIS CONNOR
I Only Want Some: That's My Desire (London HLG9124)****

THE distinctive style of Chris Connor is an acquired taste and here is a good chance to acquire it. The jazz singer's single features a slow, surging, hip-slinging song. I Only Want Some, which she stamps with her breathy personality.

That's My Desire is somewhat cooler with an arrangement that will hold your ears captive right through. Band maintains a strangely effective Latin beat taken slowly and deliberately while Chris sings right down the middle.

VAUGHN MONROE
Ballerina: Love Me Forever (London HLT9123)****

WHAT a tremendous start to this Monroe revival of the old Dance Ballerina Dance! Whirling strings and feminine chorus set the stage for the rugged Monroe voice. And the pattern is maintained as he sings the ballad.

It is a long while since Vaughn had a hit on this side of the water, but he could well be in favour again as a result of this first-class production.

Love Me Forever is another good

old tune, and Monroe's straightforward vocal is just right for the ballad.

JEANNE BLACK
He'll Have To Stay: Under Your Spell Again (Capitol CL15131)****

A KIND of country waltzer, He'll Have To Stay has obviously been designed as an answer to Jim Reeves' "He'll Have To Go!" Jeanne Black has a firm vocal approach to the ballad. Sings it straight for her market.

Two Owens and Dusty Rhodes—two C & W singers—write Under Your Spell Again. This side turns out to be a chirpy ditty in which Jeanne is joined by "Janie."

JIMMY DURANTE
The Best Things In Life Are Free: Shine On Harvest Moon (Brunswick O829)****

TWO tracks taken from the Schmozzola's recent long-player. I could not be more glad to see that Brunswick have decided the old master is worth pop treatment. His work at piano here (with bass and drums) is delightful. Delightful, too, are his amusing interjections in typical Durante style.

You never know—they may be classing him as the next Ross Conway! As far as I am concerned he has got a technique, born of years of experience, that modern pop players

ought to be forced to sit down and hear.

I think something like "Mad Bird Melody" would have been a better commercial bet to extract from the LP... but that is carping, and I have no wish to do that.

THE AVONS
We're Only Young Once: I Keep Dreaming (Columbia DB4461)****

THE AVONS vocal group have a happy little, snappy little beauty in We're Only Young Once. The boy in the trio sings the idea line down the middle and the girls supply the "you can say that again" lines. I became a wee-bit weary of the "yeah-yeah-yeahs," otherwise a side that ought to be commercial.

The vocal team wrote the other song, I Keep Dreaming, for themselves. A sweet filler, fashioned for current market requirements, it is handled easily by the threesome.

THE CUMBERLAND THREE
Johnny Reb: Come Along Julie (Columbia DB4460)****

THE CUMBERLAND THREE turn out to be a smart folk group

—singing rather along the pattern established by The Kingston Trio.

Johnny Reb is a fast-moving Civil War item which they put over dramatically. Come Along Julie switches to a mood of gentleness and personality. I prefer this side.

BRIAN FAHEY
Street Of A Thousand Bongoes: Waltz For Beatniks (Parlophone R-4655)****

TWO of Fahey's own compositions played here by an orchestra under his direction: Street Of A Thousand Bongoes gives a good title clue to the material on this particular deck. But it is not just bongoes which we hear. They are present, of course—but the whole is a polished piece of Latin with plenty of glossy brass in it.

Waltz For Beatniks, wies slurry saxophones in an effective beavy waltz that could ease its way into gradual popularity.

KENNY LYNCH
Mountain Of Love: Why Do You Treat Me This Way? (HMV POP751)****

THE Michael Sammes Singers, and an orchestra, conducted by Frank Cordell supply an impressive accompaniment for Kenny Lynch as he jogs

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

D
N
T

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



"Lucky Five" is on the same lines as the previous hits by RUSS CONWAY (left), seen here playing for his "supper" at the Variety Club's Golden Disc lunch last week.

amiably up the Mountain Of Love. Kenny's pronunciation irritates at times—he does not seem to be able to make up his mind what accent to use—otherwise a likeable ball.

Why Do You Treat Me This Way? has pleasant plucked strings in the frame. Song is pleasant, too, with a lilting melody and simple lyrics.

DEE CLARK

At My Front Door; Cling A Ling (Top Rank JAR373)***

DEE CLARK rips into action in front of his band and vocal group for **At My Front Door**. The band work, indeed, will do more than a little to help this side on its way to heavy sale. Professional attack and vivid number.

Cling A Ling is well below the standard of the top side. A rather routine rocker which suffers by comparison, although the Clark vocal is again far from ordinary.

JOHNNY NASH

A Place In The Sun; Goodbye (HMV POP746)***

JOHNNY NASH has rarely turned out a poor side. I rate him one of the best young pop voices, and he certainly uses the voice to advantage as he sings the slow philosophical ballad, **A Place In The Sun**.

A little overdressed with high flying girl voice, but an attractive ball.

On the other side, Johnny gets a concerto-like intro from the Don Costa orchestra and chorus. A familiar bluesy tune which Nash sings sincerely.

SISTER ROSETTA THARPE

If I Can Help Somebody; Take My Hand Precious Lord (MGM 1072)****

ROSETTA THARPE has made quite an impression here on discs and with her personal appearances. Her work for this coupling has those personal attributes which com-

mand affection from all those who appreciate the nearness to each other of the jazz and spiritual worlds.

Of the two offerings here, **Take My Hand Precious Lord** is perhaps the one with the greatest commercial potential. Enough potential, indeed, to get it close to the Twenty.

PHILIP GREEN

Elevator Ride; French Horn Blues (Top Rank JAR361)***

TWO melodies written by Phil Green for the film **The Shake-down** and played by the Pinewood Studio Orchestra under his direction.

Elevator Ride does give the impression of rising above it. Fairly dramatic sound-track material which comes close to jazz.

French Horn Blues is a slow, stinking tune in which the orchestra builds in volume behind the lead of the horn.

PERCY FAITH

Bimini Goombay; Theme For Young Lovers (Philips PB1023)***

BIMINI GOOMBAY is a merry continental theme played here by the Faith orchestra in just the right mood. Latin tempo set by wood-wind while strings glide above.

Theme For Young Lovers is one of Faith's own compositions—a slow, haunting tune for summer. The strings carry the line over the rhythm section.

A soothing side which ought to do well in view of Percy's recent Twenty success.

JOHNNIE RAY

Before You; I'll Make You Mine (Philips PB1025)***

BEFORE YOU has a very good lyric idea and it works out extremely well in the lazy melody which Johnnie sings for this release.

A soft romancer that could climb into the charts. Ray sings it sincerely

to an unobtrusive orchestral backing directed by Frank DeVol.

I'll Make You Mine is a commercial ball, too. Contrasting material with a snappy beat. Ray whips through this one expertly.

RUSS CONWAY

Lucky Five; The Birthday Cakewalk (Columbia DB4457)***

LUCKY FIVE—written like many previous hits by Russ for himself—is also like many of his previous hits in presentation and tune.

The piano man rolls out the tinkling melody along the lines he has found pay off so handsomely. And the royalties should come rolling back, through-

personally, I do not find **Lucky Five** such a stopper as those which have gone before.

The Birthday Cakewalk was written by Geoff Love. A gay, rickety-ticky tune which Russ rattles off breezily.

BENNY BARNES

That-a-Boy Willie; Token Of Love (Mercury AMT1094)***

THAT-A-BOY WILLIE is a banjo-plinking tale of a boy giving himself up on a murder charge to save his girl friend from being executed. Kind of modern "Tom Dooley."

Token Of Love is a slow country rocker which Barnes sings soulfully.

TONI DALLI

Bella Citta Roma; Be Not Afraid (Columbia DB4459)***

SINGING of the "city-meant-for-lovers." Toni Dalli tones down his normally powerful approach to ballads and makes, instead, a light meal of **Bella Citta Roma**.

And makes it a very nice side, too. The ballad is sung to a slight, slow beat and could grow on you.

The other song, **Be Not Afraid**, comes from the short-lived musical, "Johnny The Priest." I didn't see the show before it closed, so I cannot say how effective this ballad was in cen-

(Continued on page 12)

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BOB WALLIS' Storyville Jazzmen provide a mixture of good and bad.

THE SOUND

They all have it — and
it's here to stay

TRAD JAZZ

By
Owen Bryce

BOB WALLIS' STORYVILLE JAZZMEN

Everybody Loves Saturday Night
*Le Reve Passe; Down Home Rag; Old
Stock O' Lee Blues; Everybody Loves
Saturday Night; I'll Take You Home
Again; Aha Tanka; Savoy Blues;
Where Shall I Be; Kansas City Man
Blues; Captain Morgan; Sons Of The
Beaver; I, Oleana Blues.*
(Top Rank BUY023)***

A LOT of this is very good indeed. By the same token it's got to be said that a lot of it is very bad. The good includes some sensible drumming from Kenny Booker, the revival of that most unusual of instruments—the piano, one or two nice numbers—Savoy Blues, Kansas City Man and Down Home Rag—and an increasing use of the riff motif.

The bad includes the fact that only four numbers out of twelve can even remotely be classed as jazz tunes, and the Bob Wallis trumpet which is still sharp, which uses excessive vibrato and which too often resorts to "clangers."

The Wallis boys get exactly the same sound as all the rest, in spite of using a piano, and in spite of some good musicianship from the clarinet and the banjo particularly. It is a sound which continues to puzzle me, but it's here to stay. For a long-long time, it is the accepted, looked-for and well-liked sound of the teenage club follower.

Frankly, I don't like it. But they do. This has already jumped into the best sellers. If every track was like Savoy Blues, with its great boogie-woogie driving piano, or Down Home Rag, which is light and played with a lot of restraint, I'd be happier about the fact that I am.

The basic trouble is that most people buy this because of the BAD TRACKS.

SIDNEY BECHET MEMORIAL

Recordings with Clarence Williams
*Blue Five and Louis Armstrong
Kansas City Man Blues; Wild Cat Blues;
New Orleans Hop Scop Blues; Old
Fashioned Love; Storefront Blues;
Mean Blues; Texas Moaner Blues; Cole*

stands the sales chance out of this pairing. A steady rock number which Cortez sings in girl group company. The band behind him pump-out a solid rhythm.

JOHNNY RUSSELL

Baby Won't You Tell Me So
*Lonesome Boy
(MGM 1074)****

JOHNNY RUSSELL is one of Presley's vocal descendants so far as his tone is concerned on the country-style beater, Baby Won't You Tell Me So.

He rocks effortlessly through this half, but I am afraid he makes little impression on me.

Lonesome Boy is better, mainly by virtue of the slapping intro and accompaniment. Railway whistles make the boy itch to travel home.



CONNIE FRANCIS—a change.

CONTINUED FROM PAGE 11

The Ocean. It's a good result too—though a trifle too warped in places. Should build into quite a seller.

Particularly since it's coupled with a powerful, driving arrangement of He's Got The Whole World In His Hands. The Brothers really move on this half.

CONNIE FRANCIS

Robot Man; Mama
*(MGM 1076)****

I REVIEWED Mama by Connie Francis a couple of weeks ago when it was thought that the song would go out coupled with "Teddy. Then MGM changed their minds . . . pulled that coupling back. In its place they now issue Mama with Robot Man.

Robot Man with the orchestra conducted by Joe Sherman, is a quick modern rocker which Connie handles cleverly. Girl group with the "yeah-yeah-yeahs," and plenty of hand-clapping strive to keep the side choppy.

DAVE "BABY" CORTEZ

Deep In The Heart Of Texas;
*You're Just Right
(London HLU9126)****

ORGANIST Cortez working with a rock 'n' roll group here, plunger into a revival of Deep In The Heart Of Texas. The tone adapts comfortably to the beat.

But it is You're Just Right which

More 'Mustapha'

MARTINIS

Mustapha; La Lu, La Lu
*(Columbia DB4463)*****

MARTINIS and his music taking a crack at the French-Middle Eastern novelty, Mustapha. And Mr. Stavin pulls out plenty of weird music stops to get his atmosphere right.

Vocal group chanting in between the sliding phrases. The hand-clapping gimmick is present, 500—but Martinis' very nearly goes pop with a dark moment of guitar. Amusing and it should be one of the selling sides.

The continental melody (or the turnover) is a rippling item that deserves plenty of plays.

CLINTON FORD

Mustapha; Two Brothers
*(Orionle CB151)*****

THE "Old Shap" singer takes a stab at Mustapha as Gordon Frank sets the Arabic background. Although Ford uses the French and English combination of Jyrka, he reminds me more of Marino

Marini's side than of Bob Azzam's punchy production. Ford copes well with the warps and wets needed to make the words fit in. The Civil War song, Two Brothers, comes into earshot with whistles and snare drums. Right up Clinton's street.

MARINO MARINI QUARTET

Mustapha; Abbracciamenti
*(Durium DC-6648)*****

MARINO MARINI and his musicians have hopped smartly on the Mustapha wagon and they run the novelty along at ripping speed. This version is in Italian . . . so you have now got a choice between this language . . . French—Arabic and English.

I think Marini's production is a little too ordinary for this out-of-the-cut market. Which surprises me, because I thought they would have made more of the crazy possibilities.

Abbracciamenti is a pleasant Italian ballad sung softly and easily to typical liquid accompaniment.

Disc Date

text. Here, it strikes me as being too difficult a melody to make much of an impression on the pop market.

TONI EDEN

Grown Up Dreams; Whad-ya Gonna Do
*(Columbia DB4458)****

TONI EDEN still has to crash the solo barrier since she came from The Grandsons to disc as an artist in her own right.

She could do very well, though, with Grown Up Dreams. The romantic number jogs along nicely and Toni sings it warmly to a very simple backing using guitar and bass. Whad-ya Gonna Do is quicker—a rocker which somehow does not seem to suit the vocalist so well.

THE CLOVERS

Lovely; One Ming Julep
*(London HLT9122)****

FURIOUS pace from The Clovers as they sing Lovely. The male team work like a well-greased engine and they should pick up a horde of fans as a result of this extremely slick performance.

One Mini Julep may well be familiar to you, but this treatment by The Clovers ought to help the easy-going number to find more fans here.

THE CRESTS

Step By Step; Gee
*(Top Rank JAR372)****

A N American treatment of Step By Step by The Crests vocal group. I have already commented on the similarity between this idea and that of Cochran's "Three Steps To Heaven." If that does not bother you then give the half a spin.

Gee (But I'd Give The World) opens with orchestra rumbling pretentiously. Settles down to become a steady rock-a-ballad.

FATS WALLER

Disah; When Somebody Thinks You're Wonderful
*(RCA 1189)******

A GREAT week for the old-timers. Here is a re-issue of two of the most famous sides made by the late Fats Waller. The release will please the thousands who still remember Fats as one of the all-time greats.

The sides here have been well chosen. . . Disah, illustrating Waller's keyboard technique; Somebody carrying the familiar vocal.

SUE RANEY

Biology; I Stayed Too Long At The Fair
*(Capitol CL15132)*****

A NOTHER version of the new number Biology. Sue Raney sings it to a rocking accompaniment by Bill Holman's music. Femme and boy groups chirping in occasionally.

I Stayed Too Long At The Fair is one of the songs which Billy Barnes composed for his stage revue (now scoring in London). A delightful—and very different—song with a wealth of charm, it is sung with just the right feeling of loneliness by Miss Raney.

TERESA BREWER

How Do You Know It's Love?
*If There Are Stars In My Eyes
(Coral Q72396)****

A VERY good number from Tereta Brewer. How Do You Know It's Love? has a steady bouncing beat which may do the trick and bring the powerhouse girl back to the parade. Well above her recent recordings, it will get inside your brain very swiftly.

Miss T. pipes it merrily in vocal group company—answering their lyric questions most of the way. A seller, I would say.

If There Are Stars In My Eyes slows things down for a spell of romancing. Teresa is in fine form again, with a strings and chorus accompaniment.

JERRY LORDAN

Sing Like An Angel; Ev'ry Time
*(Parlophone R4651)*****

TWO more of his own compositions for Jerry Lordan to sing, and Sing Like An Angel ought to see him singing in the hot parade once more.

Jerry handles the number with his warm, light voice and makes it just different enough from the other litters around at the moment.

Ev'ry Time is another good lilter. I like Lordan's approach to his songs . . . and I like the Johnny Spence backing for this coupling, too.

THE VERNONS GIRLS

Madison Time; The Oo-We
*(Parlophone R4654)*****

JIMMY SAVILE makes the calls for this version of Madison Time, and he gets the dance going easily before The Vernons Girls slide on to the scene.

The Girls are used as a neo-jazz team here, singing like another band in the band itself. And the band's guided by Sid Dale, incidentally.

On the other side you'll find a steady rocker well played by the band. Girls are used simply for a constant repetition of the phrase The Oo-We.

THE ISLEY BROTHERS

How Deep Is The Ocean; He's Got The Whole World In His Hands
*(RCA 1190)*****

THE Isley Brothers work hard to bring their peculiar kind of excitement to bear on a revival of Berlin's famous ballad, How Deep Is

Walking Babies Back Home; Everybody Loves My Baby; Of All The Wrong You've Done To Me; Manly, Make Up Your Mind; I'm A Little Blackbird Looking For A Blue Bird; Pansy-De-De-De; Just Wait Till You See My Baby; Livin' High; Cool Cat Blues.
(Fontana TFL5087)*****

HERE we have a Sidney Bechet Memorial album which includes four sides on which Bechet doesn't play at all!

But this is still a wonderful record.

Bechet Bechet play in June 1923 with the same fire, virility, drive, energy, that he used thirty years later in his sweeping phrases.

Hear one of the great recording bands of the early days of jazz. A band almost forgotten. Under the able direction of recording-manager/genius Clarence Williams, Williams, composer, pianist, accompanist and leader extraordinary.

Hear the young Louis playing blues full of meaning and stumps full of guts. Listen to his drive on Cakewalking Babies.

After these discs were made, the last one in October 1925, Bechet didn't record again until his stay with the Noble Sissie Orchestra in 1931.

MA RAINEY AND IDA COX

The Female Blues, Volume One
*Grieving Hearted Blues; Little Lou
Mama Blues; Weary Way Blues;
Growned Dream Blues.*

MA RAINEY, the Mother of the Blues, inspired Bessie Smith. But whereas Bessie had the advantage of superior recording, Ma Rainey has only come to us through a number of poorly-recorded sides. In spite of that very obvious drawback to easy listening, it is not hard to see what made her the most famous Negro artist of her day.

Ida Cox, by comparison, was a more polished performer. She was better recorded, and we are able, through a late recording for Parlophone, to hear her at her best. That is not to say these are not worth a hearing. Weary Way Blues, with its Louis Austin Secorders backing, a group including Tommy Ladnier and Jimmy Bryant, is a classic of jazz at any time. So, come to that, is Graveyard Dream Blues.

Ma Rainey died in 1939. She had retired as long ago as 1935, having lasted many years longer than her predecessor, Bessie Smith.

Ida Cox, after years of semi-obscure, jumped into the limelight in 1940 following a spell at Cafe Society, New York. She sang in Carnegie Hall, then promptly retired once again into obscurity.

RED NICHOLS

Jazz Gallery
*At The Doo-Roon Strutter's Ball;
Alexander's Ragtime Band; Someday
Sweetheart; Farewell Blues.
(Philips BB112350)*****

WHY aren't we told that this is actually two sides by the Charleston Chasers and two sides by Miff Mole and his Molers? It is because Red Nichols' name is the best known? Because he's made a film?

There was an essential difference in approach between the Molers, the Chasers, the Pennies, the Louisiana Rhythm Kings, the Six Hotshots, and all the others. True, they all had the same personnel, but I still like to think I can recognise a Charleston Chasers by its overall sound.

If the discs are designed to appeal to those who saw the Nichols film, someone's in for a big shock. For the Ernest Loring Red Nichols of this disc is not the film trumpeter by a long chalk. The four titles here are gems of jazz. Excellent pieces of chamber music from the Nichols collection of miniatures.

But they don't swing. The tones are very white . . . and very New York white at that.

It's three years old—but

it's GREAT

JOHN COLTRANE

With The Red Garland Trio
Traneing In; Slow Dance; Bass Blues; You Leave Me Breathless; Soft Lights And Sweet Music.
 (12in. Tisquire 12-091)*****
 PERSONNEL: John Coltrane (saxophone); Red Garland (piano); Paul Chambers (bass); Arthur Taylor (drum).

FOR many of us, John Coltrane is the most original saxophonist in jazz today. Since he joined Miles in '55, he has rapidly developed a unique conception which has broken many sound barriers. Today he has become the doyen of many young tenormen all over the world.

It's unbelievable that this LP was cut as long ago as 1957, when Coltrane's harmonically revolutionary style was still in its comparatively early stages of development. Yet it still rates five stars from me.

Traneing is a very long (too long, I think) blues with a middle 8 added. Note Trane's two Oriental-sounding entrances here. *Dance* is a difficult, different, starkly interesting ballad by Alonzo Levister. *Bass* is a blues with Chambers sharing the theme statement spotlight. *Breathless* is a moving and tender ballad reading. *Soft Lights*, the fastest, most furious bit of sax-playing you've heard in a long time.

Red, Paul and AT offer splendid support, individually and as a team.

Except for "Traneing," which tends to bore a bit, there is a thoroughly entrancing LP. You ought to own it.

HERB ELLIS—JIMMY GIUFFRÉ

Herb Ellis Meets Jimmy Giuffrè
Gene Greene; When Your Lover Has Gone; Remember; Partita; A Country Boy; You Know; My Old Flame; People Will Say We're In Love.
 (12in. HMV CLP1337)*****
 PERSONNEL: Herb Ellis (guitar); Bud Shank, Art Pepper (saxophone); Richie Nassora, Jimmy Giuffrè (tenors); Lou Levy (piano); Jan Hall (bhythm guitar); Joe Mondragon (bass); Stan Levy (drum).

I DIDN'T rush to put this record on my player. Didn't think it would be madly "me"! But I'm very glad I heard it. A really relaxed and relaxing record. Refreshingly different from anything else on the market. If it lacks fire and fury, it has warmth in abundance.

Chief credit for this goes to Giuffrè, the arranger and Ellis, the main soloist (Patricia is unaccompanied, by the way). Jimmy's soft sax writing

makes a perfect backdrop for Herb's relaxed, musically guitar work.

There are also short but effective solos by both altos and tenors and Levy. Soft, but swinging when the time comes. Still don't think it's madly "me" . . . but I like it a lot.

VICTOR FELDMAN

Mallets Afrethought
Squeeze Me; Sweet And Lovely; Evening In Paris.

(7in. Top Rank JK2046)*****
 PERSONNEL: Victor Feldman (vibes); Carl Perkins (piano); Leroy Vinnegar (bass); Stan Levy (drum) plus ("Paris" only) Harold Land (tenor); Frank Rosolino (trombone).

FOR my money, London-born Feldman is the most warmly inventive and sensitively swinging

vibes-player in the world after Milt Jackson. These tracks were cut two or three years ago now and Vic has improved considerably since then.

Evening is an American remake of the intriguing Feldman original made for Esquire some years ago. I feel that Rosolino and the usually excellent Land could have done better justice to it in their solos.

Same goes for the session as a whole. Good, but it could have been better.

HERBIE MANN—BUDDY COLLETTE

Flute Fraternity

Herbie's Buddy; Perdido; Bachelors; Bopity; And Boudy; Give A Little Whistle; Herbie's Pete; Theme From "Theme From"; Nancy With The Laughing Face; Morning After.
 (10in. Top Rank 25-015)*****

PERSONNEL: Herbie Mann, Buddy Collette (flute, alto flute, clarinet, tenor); Jimmy Rowles (piano); Buddy Clark (bass); Mel Lewis (drum).

BOTH Mann and Collette are excellent, versatile, musicianly



players. But neither could be considered in the jazz heavyweight class. So with this record, it's lightweight, musicianly stuff. Very polite and polished and rather inspired.

The only track to get off the ground is *Theme From*, on which two tenors are heard playing variations on what Lester Young first invented.

HERB ELLIS—relaxed, musicianly guitar work.



EP REVIEWS SPOTLIGHT THE . . .

Music of the Masters

COLE PORTER

MICHEL LEGRAND

The Music Of Cole Porter—

Vol. 2

Anything Goes; I Get A Kick Out Of You; It's All Right With Me; Night And Day.

(Philips BBE12335)*****

THIS is one of a series of EPs taken from the excellent Philips collection of albums with various orchestras playing music from the pens of the outstanding popular music composers.

The Michel Legrand orchestra feature very modern arrangements directed mainly at the younger listener, although many old in years but young in heart record fans will thoroughly appreciate their delicate interpretations of these great standards.

JEROME KERN

PAUL WESTON

The Music Of Jerome Kern—

Vol. 2

A Fine Romance; Long Ago And Far Away; Why Do I Love You; Look For The Silver Lining.

(Philips BBE12329)*****

PAUL WESTON directs his orchestra in a Jerome Kern selection in typically smooth and easy to listen to style. The songs are good, as are all the beautiful Kern melodies.

If you haven't already got the LP from which this selection comes then, I recommend you to hear this extract.

RICHARD RODGERS

ANDRE KOSTELANETZ

The Music Of Richard Rodgers—

Vol. 2

Dancing On The Ceiling; My Romance; Some Enchanted Evening; Wonderful Guy; Younger Than Springtime; Happy Talk; Drowsy Mel.
 (Philips BBE11332)*****

THE times of the glorious-sounding Andre Kostelanetz orchestra are quite unmistakable. This time they direct their atten-

tion to the music of Richard Rodgers.

The first side has two Rodgers songs which have long withstood the test of time, while the second features a medley from what I believe is the most successful musical score ever to come from a Broadway show—"South Pacific."

Definitely a must for all Kostelanetz lovers and all who enjoy string orchestral music.

LERoy

ANDERSON

THE EASTMAN - ROCHESTER

POPS ORCHESTRA

The Music Of Leroy Anderson

Vol. 3

Forgotten Dreams; Song Of The Bell; Saraband; The Girl In Satin.

(Mercury NEP9032)*****

AGAIN we welcome the Eastman - Rochester Pops Orchestra under its conductor Frederick Fennell to our turntables. They are once again giving their interpretations of Leroy Anderson's music, and although these compositions are not among his best known works, they still contain all his magic ingredients.

This should be another winner for the orchestra.

IRVING BERLIN

FRANK DE VOL

The Music Of Irving Berlin—

Vol. 2

There's No Business Like Show Business; I Got The Sun In The Morning; The Girl That I Marry; Say It With Music; Check To Check; This Year's Kisses; Be Careful It's My Heart; Let's Face The Music And Dance; Say It For Me.
 (Philips BBE12334)*****

THE name Irving Berlin has graced movie song sheets than anyone in history, I'm sure. I once heard it said that he has well over a thousand published songs currently available. I think that that is probably a fairly conservative estimate.

Frank De Vol's Orchestra is a

good choice for the simple yet dramatic tones by this composer. De Vol being a very imaginative arranger-conductor.

This is also a very enjoyable programme of music and is one of the best of the series.

GEORGE

GERSHWIN

PERCY FAITH

The Music Of George Gershwin—

Vol. 2

Fascinatin' Rhythm; Love Walked In; Nice Work If You Can Get It; Someone To Watch Over Me.

(Philips BBE12328)*****

LOVERS of popular music have always been split as to whether Gershwin or Rodgers is the finest composer of songs ever to exist. Definitely they are both in a class by themselves and I enjoy both as much that I think I'll declare the contest a draw.

Percy Faith turns his talents on four of Gershwin's greatest pieces and his gay-sounding orchestra, with fresh arrangements full of the ring that sells records, gives easily through the selection.

VICTOR

HERBERT

PERCY FAITH

The Music Of Victor Herbert—

Vol. 2

A Kiss In The Dark; Indian Summer; Gypsy Love Song; Romany Life.

(Philips BBE12333)*****

VICTOR HERBERT was yet another of the many great songwriters to emerge in America during this century. How one country can produce so much talent has always been a source of wonder to me.

Percy Faith steps up on the rostrum again for this one and revises these soothing melodies for which Herbert was most famous. More for the older listeners, I suspect.

KEN GRAHAM



RGM 1002
JOY & DAVE
 LET'S GO SEE GRAN'MA

RGM 1008
 THE FABULOUS
FLEE-RAKKERS
 GREEN JEANS



RGM 1009
RICKY WAYNE
 CHICK 'A' ROO

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'West Side' singer could be a star



GEORGE CHAKIRIS Sings Gershwin

Sailaway To Paradise; Embraceable You; Things Are Looking Up; I Got Rhythm; For You, For Me, For Evermore; Do It Again; Love Walked In; My One And Only; They All Laughed; But Not For Me; Someone To Watch Over Me; It Ain't Necessarily So.

(Saga STM603)*****

YOUNG George Chakiris came to London to play out his role as a singer and dancer in the east of "West Side Story." I don't suppose for a minute that he ever thought he would be waxing this LP during his trip.

However, some sharp-eared A and R men heard his voice and this superb album is the result. As yet, George Chakiris is no world beater. I find this phrasing more improving quite a deal before he can really consider himself in the top bracket. But this is something which will come with experience and the lad has the basic vocal talent to help him get to the top.



JONI JAMES—Italian flavoured. (DISC Pic)

He has a magnificently rich voice, good looks, in fact, everything that goes to make a big star.

THE GEORGE GERSHWIN STORY Vol. I The Symphony Of The Pops Orchestra

A Symphonic Picture Of Porgy and Bess; Concerto In F For Piano And Orchestra (abridged).
(Footage TFL5076)*****

D'ARTEGA conducts the orchestra and Roger Scam is the featured pianist in this tribute to George Gershwin. The album presents the more serious side of Gershwin and is a welcome addition to the recent flood of LPs of his work.

His "Porgy And Bess" score was, perhaps, the finest thing the composer ever wrote—he has gone on record as saying that it was his most satisfying achievement.

Robert Russell Bennett arranged this symphonic portrait of "Porgy" and this, together with D'Artega's interpretation, is a really magnificent piece of work.

The not so frequently heard *Concerto In F For Piano And Orchestra* will be welcomed by both classical and pop record buyers.

EARL BOSTIC AND HIS BAND Sweet Tunes Of The Swinging 30's

I Cover The Waterfront; In The Still Of The Night; The Thrill Is Gone; The Night Is Young; My Reverie; Body And Soul; The Way You Look Tonight; Dancing In The Dark; The Breeze And I; Stars In My Eyes; There Is No Greater Love; All The Things You Are.
(Parlophone PMC1117)*****

WHEN I am suddenly confronted with the famous Earl Bostic saxophone sound, which set the record world afire seven or more years ago, I realize that it sounds very tame by comparison to new sounds today.

I hope there are still quite a bunch of Bostic followers around as he still turns out a very good piece of wax when he visits a disc studio.

This album has already given me a lot of pleasure and I think it will continue to do so for quite a while yet.

THE SKYMASTERS DANCE ORCHESTRA Swingtime In Ireland

The Rose Of Tralee; Wearin' O' The Green; Dear Old Donegal; McNamara's Band; The Garden Where The Princes Grow; The Dear Little Shamrock; Love Binded Car; On The Banks Of My Own Lovely Lee; Slattery's Mounted

WHO WHERE WHEN

For Week beginning May 22

Queens Hall:	BARNSTAPLE Humphrey Lyttelton Band (Thurs.).
Regency Ballroom:	BATH Acker Bilk Band (Wed.).
" "	"Jazz From The Marquee," with Joe Harriott Quintet, Tubby Hayes Quartet, Ronnie Ross-Bert Courtney Jazzet, Frank Holder (Thurs.).
" "	JOHNSY THANKSWORTH ORCHESTRA (Sat.).
Hippodrome Theatre:	BIRMINGHAM Bruce Forsyth, Teddy Johnson and Pearl Carr, Albert and Les Ward, Pinky and Perky (w.k.).
Opera House:	BLACKPOOL Anthony Newley, Dickie Henderson, Vera Lynn, Robby Day, Adele Leigh, Diana Dors, Des O'Connor, Johnnie Lee, Humphrey Lyttelton Band (Sun.).
Dunlop Cinema:	CANNOCK Ennio Ford and The Checkmates, Jimmy Lloyd, Paul Beattie and The Beats, Tony Marsh (Sat.).
Gaumont Cinema:	CHELTENHAM Ennio Ford, etc. (Sun.)—See Cannock.
A.R.C. Cinema:	CLEETHORPES Ennio Ford, etc. (Frie.)—See Cannock.
Gaumont Cinema:	COVENTRY Conway Twitty, Freddy Cannon, Johnny Preston, Wee Willie Harris, Tony Crombie, Chris Wayne and The Echoes, Don Arden (Sat.).
Coventry Theatre:	SHIRLEY BASSEY, Ken Dodd, Three Monarchs, Raindrops (w.k.).
Gaumont Cinema:	DONCASTER Conway Twitty, etc. (Tues.)—See Coventry.
Alhambra Theatre:	GLANGOW Eve Boswell (w.k.).
Creil Theatre:	HULL Conway Twitty, etc. (Mon.)—See Coventry.
Festival Hall:	KIRKBY-IN-ASHFIELD Chris Barber Band (Sat.).
Empire Theatre:	LEEDS Billy Cotton Band (w.k.).
De Montfort Hall:	LICESTER Conway Twitty, etc. (Wed.)—See Coventry.
Savoy Cinema:	LINCOLN Ennio Ford, etc. (Wed.)—See Cannock.
Empire Theatre:	LIVERPOOL Conway Twitty, etc. (Sun.)—See Coventry.
Hackney, Victoria Pl.:	LONDON Acker Bilk Band (Mon.).
Harrow, Gramada:	Conway Twitty, etc. (Thurs.)—See Coventry.
London Palladium:	Liberae, Beverley Sisters, Janet Medlin (w.k.).
Manogue:	Chris Barber Band (Wed.).
Wiggle:	Sammy Davis, Jr. (w.k.).
Finsbury Town Hall:	The Druifan, Robin Hall and Jimmy MacGregor (Sat.).
Woolwich Shakespeare Hotel:	Acker Bilk Band (Sun.).
Palace Theatre:	MANCHESTER Marty Wilde, Cherry Walker (w.k.).
Imperial Ballroom:	NELSON Acker Bilk Band (Sat.).
Empire Theatre:	NEWCASTLE Bryan Johnson (w.k.).
Savoy Cinema:	NORTHAMPTON Ennio Ford, etc. (Thurs.)—See Cannock.
Theatre Royal:	NOTTINGHAM John Hanger (w.k.).
Trent Bridge Hotel:	Acker Bilk Band (Tues.).
British Nylon Spinners Club Ballroom:	PONTYPOOL Humphrey Lyttelton Band (Fri.).
Troxy Cinema:	PORTSMOUTH Adam Faith, John Barry Seven, Johnny Worth, The Honeycombs (w.k.).
City Hall:	SHEFFIELD Conway Twitty, etc. (Fri.)—See Coventry.
Granada Cinema:	SHREWSBURY Adam Faith, etc. (w.k.)—See Portsmouth.
Village College:	SDHAM (Camb.) Acker Bilk Band (w.k.).
Gaumont Cinema:	SOUTHAMPTON Harry Secombe (w.k.).
Town Hall:	STAINES Humphrey Lyttelton Band (Wed.).
Pavilion Theatre:	TORQUAY David Hughes, Ray Castle (w.k.).
Enoldo Cinema:	TUNBRIDGE WELLS Ennio Ford, etc. (Fri.)—See Cannock.
Civic Hall:	WOLVERHAMPTON Chris Barber Band (Fri.).

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Fat; Last Rose Of Summer; Phil The Fluter's Ball; Lonesome Ails.
(Emerald MLD4)*****

DONT let the titles mislead you, this is no folk music disc. The Skymasters prove to be a more than excellent dance band who have turned out some very pleasing arrangements of traditional Irish airs.

This disc proved to be one of my pleasantest listening spots of the week. I hope that many of you dance enthusiasts will get to hear this album as it certainly deserves a lot of success.

Hear it as soon as you can and you can look forward to a musical treat.

JONI JAMES Ti Voglio Bene

Santa Lucia; I Have But One Heart; Non DimENTICAR; Torna A Sorrento; You're Breaking My Heart; Arsenia E Core; O Sole Mio; Dichiamello Vulo; Chitarra Romana; Luna Rossa; Per Un Bacio; Dreamer (I'll Be Your Man); Arrivederci Roma.
(MGM-C809)*****

IN recent months I have been a little disappointed with the records

made by Miss Joni James. This one, however, seems to take a turn for the better. Her Italian background comes in very useful for this Italian-flavoured album and David Terry's authentic backgrounds help, too.

Miss James sings her way smoothly through the songs in the style that has taken her to the top of the hit parade time after time in America.

AL MARTINO

Hello My Love; Time After Time; And I Have You My Love; They Didn't Believe Me; My One And Only Love; How Should I Tell You; Cool Answer; The Memory Of You; I Can't Get You Out Of My Heart; Darling I Love You; I Sold My Heart.
(Top Rank BUY030)*****

HERE'S one of the new Top Rank 22 1/2" series. And if they are all of this standard then I predict a rush to the record shops.

Al Martino hasn't been around for quite a while. And as for hits, he has not had one since his Capitol days and "Here In My Heart."

(Continued on page 15)

THE WAY TO A ROCK ARTIST'S HEART?

Give him cups of tea, girls



by **JACK GOOD**

IF you were to visit my home at almost any hour of the day or night the chances are that you would find, somewhere about the place, a rock 'n' roll singer. Almost all of them come at some time or another—either to work, to tell their troubles, to listen to the latest records or maybe just to kip on our sofa.



MARTY WILDE—champion?

A very motley crew they are, too—they have almost nothing in common. Some are quiet, some aren't. Some are polite, some are less so. Some are always cheerful, some are rarely out of the depths of gloom. But one thing they all do have in common—and girls, I suggest you take good note of this—they are all and without exception, tea addicts.

Cup after cup they will happily knock back. It's no good offering coffee (unless you have some really freshly ground continental coffee, in which case Little Tony will quickly say "So, si"), you can forget about your soft drinks, too—and your hard ones. They are all strictly tea-tea.

I suppose the real champion tea drinkers are Marty Wilde and Michael Cox. I'd like to see them have a tea drinking competition—the winner to be challenged by the victor of the Adam Faith—Billy Fury bout.

Oh yes—there is one other thing all the rock singers I know have in common (with the exception of Cliff)—they all smoke.

One of the boys gave up for a bit—to improve his voice. Then he heard that his own favourite singer smoked

heavily, and went straight back to the weed.

If ever any of you girl readers wonder what it would be like to marry Adam Faith, I would warn you that you would have a tough time breaking him into orderly habits.

For a start, it would be wise to fit your home with carpets of a cigarette-ash grey. Then it wouldn't notice so much that Adam is quite unaware of the invention of ash trays.

Then again, he has no set hours of sleep. He may suddenly fall asleep at any time—almost at any place. He does this without the slightest difficulty, and in any company. You mustn't take offence, it's just that he's tired.

When we were rehearsing for last Monday's Royal Variety Show, we would start work at midnight... as this was the time when Adam was most wide awake. Round about 4 a.m., he would start to doze off, and then was the time to brew up the final and strongest round of tea, and chuck him out. Otherwise he would have been there for breakfast—at noon the day after.

Are you tired of Ricky?



RICKY NELSON—he should get back on the old kick.

HAVE you heard the new Ricky Nelson record? As usual, one side is a ballad and the other is up-tempo. But that is where the similarity with previous Ricky Nelson records ends. The record is, as I see it, a warning of what might have happened to Elvis if, as so many seemed to expect him, he had changed his style.

The ballad side just doesn't suit Ricky's voice. It has the new inevitable singing strings and tinkling piano backing, making it sound like anybody's record. And the rest of song is just anyone's song.

A disaster

The up-tempo side is even more of a disaster. It is one of those gospel-type songs, so popular these days—popular that is, when sung by people like Marv Johnson, Ray Charles and the like. But as a medium for Ricky Nelson... ough!

What is worse, there are signs that Ricky is trying to do a bit of a Bobby Darin on us. There's a liberal sprinkling of "heys" and "hos." Very sad. Where is the superb Ricky Nelson backing we know? The resonant bass, and the brilliant guitar work of James Burton?

Let's hope the group is used for the next Nelson single... and that Ricky returns to the style of singing he has created to suit his own voice.

What if the last record in this style didn't sell so big. You can't have a winner every time (unless you are Elvis Presley). I don't believe the public is tired of the "Nelson touch." What do you think?

WE LEARNT THE MADISON FROM A FILM

HAVE you had a good look at the *Madison* on "Wham!?" If not you'll get another chance to do so this week. Some of you who have looked really carefully have noticed that the steps done by The Vernons Girls don't exactly fit the steps on the published charts. The reason is that the charts steps can only be a very rough guide as to how it's done. And the way the body and legs move can't really be written down.

The Vernons Girls' *Madison* step is the exact replica of the one actually used in the States. How do we know? We had a film of the dance specially flown over, and we had it projected over and over again until we were sure that the girls had it right.

LPs

FROM PREVIOUS PAGE

However, this is a somewhat more intimate Martino from the big-voiced vocalist we once knew. We get occasional flashes of the old Al but the new style voice is very much in the Dean Martin style—and that can't be bad.

Of the eleven songs sung by Al, there are three standards, and the rest, the majority of them new to me, contain a few contenders for the evergreen honours.

Well worth the money.

THE GAYLORDS
That's Amore
Arrivederci Roma; Damsel; For The First Time (Come Prima); Non Dimenticare; Eh, Comari; Tell Me You're Mine; Volare; Return To Me; That's Amore; Tell Me That You Love Me; Oh Mama; Beyond Dream.
(Mercury MMC14032)★★★★

THE GAYLORDS sing out boldly with several Italian and Italian styled hits from the past. All have proved to be more than successful and I can't see this album achieving anything but success as a result.

The Gaylords have strong voices which blend harmoniously, and as the boys are of Italian descent the LP has an air of authenticity about it.

The songs are all good pops which deserve another hearing.

THE KNIGHTSBRIDGE STRINGS
Play The Great Waltzes

I Love You Truly; Fascination; Meet Me Tonight In Dreamland; It Happened In Monterey; I'll Be With You In Apple Blossom Time; Lovely Lady; Missouri Waltz; You Forget To Remember; Always; Mistake; Carolina; Snow; Dime.
(Top Rank BUY010)★★★★

Sway
South Sea Island Magic; Sleepy Lagoon; Harbour Lights; Real Sals In The Sunset; Heavenly Harem; Song Of The Islands; Sweet Lullaby; Down Among The Sheltering Palms; Trade Winds; Sing Me A Song Of The Islands; Rose Hawaii; Honolulu Blues.
(Top Rank BUY017)★★★★

THESE contrasting albums by the Knightsbridge Strings who, incidentally, must surely be among the most prolific LP recorders in the business, take us from the sophisticated atmosphere of the ballroom to the lazy paradise of the South Sea.

Both albums are well worth a hearing. And both come in at the new Top Rank pricing of 22/-.

101 STRINGS
The Quiet Hours
All Through The Night; Because De Luce; Let's Greenview; Romance; Transient; Serenade; Romance; Oh Wings Of Song.
(Pye Golden Guinea GGL0044)★★★★

YET another album from the ever-popular 101 Strings of the Golden Guinea series. This time the setting is for a cool summer evening as the sun begins to set. And a long cool drink, your favourite companion, and this album and you'll want for little more.

This is a collection of beautiful haunting melodies which have been loved by generation after generation of listeners. You won't be disappointed with this set.

LENNIE FELIX
Let's Put Out The Cat
Japanese Sandman; Two Sleepy People; Boogie Woogie Lullaby; Cat Nap; Don't That Dream; Blues In The Night; Sleepy Time South; Moonlight; Sleepy Time Girl; I I Could Be With You; One Hour Tonight; Dream; CU See You In My Dream.
(Top Rank 35/034)★★★★

ACCOMPANIED by Jack Fallon (bass) and Lennie Hastings (drums), pianist Lennie Felix strolls his tinkling way through this very pleasing collection of standards. The tunes are rhythmic or unobtrusively gentle. The mood is always for the late-night listener.

Lennie Felix is one of our most talented pianists and his easy style is equally easy on the ear. If you enjoy piano music at all then you most surely have yourself a thoroughly good time with this LP.

KENNETH MCKELLAR
The Songs Of Ireland
Trouble To The Fair; Down By The Sally Gardens; She Moved Thru The Fair; The Star Of The County Down; We Hugged The Garden Where The Praties Grow; Believe Me If All Those Endearing Young Charms; The Gentle Maiden; Next Market Day; My Lagan Love; By The Shore; Let Us To The Roses; The Sunshinestained Heart; The Lark In The Gait; The Crow; Air; Maudlin.
(Decca LK4338)★★★★

KENNETH MCKELLAR slips lightly across the Irish Sea to the Emerald Isle for this song selection.



LENNIE FELIX—tinkling music for late-night listening.

And a worthwhile trip it proved to be for he has come up with one of his finest records to date.

He has also written his own very interesting sleeve note.

The songs are all universal favourites. The accompaniments are varied. Some by the Robert Sharples Orchestra, which is in great form, as usual. There are piano accompaniments by Clifton Hellwell and one number has just a harp.

On She Moved Thru' The Fair, Kenneth sings the song entirely unaccompanied and does a beautiful job on it.

THE LIGHT OF FAITH CHOIR
Hymns The Family Knows And Loves
Hole, Hole, Holy; O'ward Christian Soldiers; The Old Rugged Cross; In The Garden; When The Roll Is Called Up Yonder; Beautiful Isle Of Somewhere; Abide With Me; The Old, Old, Every Hour; Tell Me, The Old, Old Story; What A Friend We Have In Jesus; Rock Of Ages; Belonging In The Shower; Lead Kindly Light; Love Lifted Me; In The Cross Of Christ I Glory; Neerer My God To Thee.
(Pye Golden Guinea GGL0046)★★★★

WE certainly offer you a wide choice of material among these weekly reviews. Here, as a change from rock 'n' roll or light orchestral music, we have a collection of favourite hymns sung by the excellent

Light Of Faith Choir of America. Some of the hymns are more popular in American homes and churches than they are here, but there are enough of our own favourites to swing the balance in favour of this LP.

THE ERNEST MAXIN
ORCHESTRA
In Apple Blossom Time; Roses of Picardy; Red Roses For A Blue Lady; Lonely Rose; Moonlight And Roses; No Orchids For My Lady; Blue Orchids; La Vie En Rose; Tip Toe Through The Tulips With Me; Petite Fleur; Amber Rose; Honeyuckle Rose.
(Top Rank BUY020)★★★★

THIS is the second album to come my way by Ernest Maxin in his capacity as an orchestra conductor. I think I enjoyed the first better, but then it was a really magnificent piece of work.

With My Love is by no means a poor effort by comparison, but I thought it fell just a little short of its predecessor.

The orchestra is led smoothly through a mixed bag of songs which fall into no particular category apart from the fact that they have all been popular in their time. Of interest is the inclusion of a couple of traditional jazz themes in "Honeyuckle Rose" and "Petite Fleur."



EIGHT-PAGE ELVIS PHOTO section, including washing machine-page Elvis photo.

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LONNIE'S NOT AFTER

A HIT

A LONNIE DONEGAN record that probably won't be a hit—and no one seems unduly worried! The title is "I Want To Go Home," and on it Lonnie has forsaken his usual skiffle background of guitars, bass, washboard and drums, and has plumped instead for a big band backing.

Said Caryl Berlin, Lonnie's manager: "It's tuneful and likely to please a lot of people. But I wouldn't say it was one for the teenagers. I'd sum it up as a good fill-in until Lonnie's next hit is recorded."

"That should be a song he has already recorded in America, but nothing is definitely decided yet."

But why the change? "Well," said Berlin, "Lonnie's not a chap to sit back complacently. And he's not tied to skiffle, which after all was destined as a gimmick and as such is now dead."

"He has liked this particular song for a long time. It's based on an old nautical ballad from the West Indies, 'The Wreck Of The John B.' and it's plaintive and appealing."

Conference

"Lonnie decided that it needed an unobtrusive string accompaniment. We had a conference with his recording manager, and Wally Stott came up with a wonderful big band orchestration."

"Remember 'Tunes Are Getting Hard, Boys'?" Well, it's something after that style.

Lonnie is at present preparing for his summer season at Great Yarmouth. Pastorsime fellows, and discussions with Wolf Mankowitz about a possible hit. Then there's Australia. "They're driving me mad with requests for Lonnie to appear there—'My Old Man's A Dustman' has just caught up with them," Berlin added. "And we might go to America again. The problem is lining it all in."

DAVID WARREN

LONNIE DONEGAN...no one is worried that his latest disc may not be a hit.



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Goodman and Day for summer concerts?

BENNY GOODMAN may be coming to Britain in June or July for a series of concerts with his full orchestra.

There is also the strong possibility that he will bring with him jazz singer Anita O'Day as a featured vocalist.

Miss O'Day was originally scheduled to come to Britain last year, but her visit was cancelled. She is one of the leading singers in the jazz field and is well known for her albums on both sides of the Atlantic.

The last time Benny Goodman played in Europe was at the Brussels Exhibition in 1958.

Keller to visit 208

JERRY KELLER is to visit Radio Luxembourg for two days between May 21 and May 31 when he takes a short rest from the Gene Vincent package.

Cannon for Continent

A MERICAN singer Freddy Cannon, at present touring Britain with Conway Twitty and Johnny Preston, has been inundated with offers from all parts of the Continent when he concludes his British tour on June 19.

Only dates so far definitely fixed are two in Holland on June 25 and 26. Said Frank Chalmers of Top Rank: "Other offers have come from Sweden, Belgium, France, Italy, Norway and Denmark, but actual dates can only be made tentatively because of a TV show which the Grade Organisation are lining up for him over here."

Freddy Cannon must return to America by the beginning of July, but there are already plans for a trip to Europe in September, when he will visit Scandinavia and possibly Milan and Rome.

Negotiations are in hand, too, for Freddy Cannon to co-star in his first film, to be made in America.

Teddy Johnson STAR OF TV, DISCS AND RADIO WRITES FOR YOU

The 'colonel' bit gets me

FOR the last few days, Presley's manager, Colonel Tom Parker, has been under the Johnson microscope.

This heavily built man with the bow-tie, hair slicked down to diminish the effect of a polished pate, takes 20 cents from every dollar Elvis earns.

Now this "Colonel" title tag intrigues me. How did he come by it?

Tom Parker is not too lucid about its exact origins, I'm told. Says that it was conferred upon him by "a number of State Governors."

Parker's got all the markings of a circus Barker. He once booked Presley into a big swanky function—and then the organisers found Thomas Andrew Parker down at the main turnstile—selling Presley autographed pictures.

Circus man

He was brought up in a circus, ran a hamburger stall, operated a merry-go-round, ran his own pony and monkey act, dipped apples in toffee... and, in Tampa, Florida, was a dog catcher.

From America's "Time" magazine I learnt why Presley never entertained the troops as part of the US Special Services. Colonel Tom, with very unimpeachable views, said, "No."

"Time" explains his decision: "The easiest way to debase your merchandise is to give it away." Perhaps I am being unkind to Parker—but from Parker's attitude, voicings and actions, Presley would appear to be just that—merchandise.

Less 20%

But let's be clear. Elvis has shot from oblivion to becoming the first millionaire from show business to grace the Forbes. Parker makes a good deal for Presley... less 20 per cent.

Parker is now writing his autobiography. It is a book I would like to read—even though Parker says that there will be "one chapter about me—one of ads." A publisher has offered him £33,000 for the rights to the book.

Replied Colonel Tom, "I told him I thought he could have the book page for that."

So there he is, the phenomenon behind a phenomenon... the man who negotiated the deal that put Presley on the TV show of rock-'n'-roll-hater Frank Sinatra.

How much did Presley get for

that appearance? Around £33,000... and that wasn't counting Colonel Parker's share. He topped £8,000. Not a bad day's work...



ELVIS... £33,000 for one TV show.

Ex pop singer makes a million

SOME pop singers, the lucky ones, never die. But sometimes they change their line in show business so much that the younger generation isn't even aware that they were singing idols of yesteryears' teenagers.

Take the case of Dick Powell. He started as a singer, switched to acting, and then made yet another change.

He induced British star David Niven and French matinee idol Charles Boyer to invest in "Four Star Playhouse." They wanted another partner but couldn't land one. The three started in business and lost £20,000 in the first year.

Today Powell and his associates are worth £9,000,000, and expect to take no less than £14,000,000 this year alone. That my friends is MONEY. Money that comes from making TV series like Robert Taylor's "The Detectives," "Zane Grey Theatre," "June Allyson Show," "Riflemen"—and many more.

With a few million pounds around one-time singer Powell must be happy that he changed vocal notes for the folding kind.

NEW GROUP FOR GERMANY

A NEW beat group, Jay Chance and his Chancellors, who have a test record coming up for HMV tomorrow (Friday), have been signed for a two-month tour of Germany, to commence in September.

The group will be appearing at the Storyville House of Jazz, Frankfurt, during the first two week-ends in September, and will then go on to Cologne, Mannheim and Düsseldorf.