

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 112 - Week ending May 14, 1960
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Sinatra may make flying visit Here for Sammy Davis opening?

FRANK SINATRA may be coming to London on Sunday or Monday for the opening night of Sammy Davis' show at the Pigalle Restaurant on May 17. If he does come, Dean Martin will probably accompany him. Film actor Peter Lawford, another firm fan and friend of Sammy Davis, is definitely flying in. He will be arriving this week-end and will stay for three days—just long enough to see the opening night.

Should Sinatra and Martin arrive, they will almost certainly be added to the cast of the Royal Variety Show as surprise acts. This takes place on Monday evening, and Sammy Davis is, of course, also appearing. Negotiations are still proceeding for Sinatra to do a season at the Mayfair Hotel.

Frank Sinatra, Dean Martin and Peter Lawford make a point of seeing the first night of Sammy Davis' cabaret spots wherever possible, but as we went to press no confirmation of the visit was available.

Sammy Davis, Jr., arrives on Sunday—for the Royal Variety Show, a season at the Pigalle Restaurant, a feature programme for ABC Television and some recording sessions.

While the transmission date has yet to be confirmed for the hour-long "London By Night" Sammy Davis, Jr. TV show, filming will commence on May 22 and continue to May 29, and Davis will be visiting different locations each night.

Featured in the programme will be Sid James as his taxi driver, with a girl singer-dancer yet to be signed.

Bob Cort appears twice

FOLK singer Bob Cort will make two of his very rare personal appearances on Sunday (May 15). He guests in "Easy Beat" on the BBC Light Programme, and also in ABC TV's "Sunday Break."



CONNIE FRANCIS—Seen here with her Silver Disc, awarded for "Lipstick On Your Collar." (DISC Pic.)

CONNIE FRANCIS—FIRST FILM PLANS

THE "Golden Girl" of MGM, Connie Francis, who flew into London last week to appear on Sunday's Palladium TV show and also to cut three albums, may soon follow the well-worn path of pop singers and go into films.

Connie told DISC: "We are negotiating for a picture with American producer Joe Pasternak, but because of the actors' strike in Hollywood things have been delayed and no final details have yet been made. This will be my first movie, and I am very thrilled, if a little apprehensive about it."

During her stay, Connie Francis

was presented with her first British Silver Disc, which DISC awards for British sales of more than 250,000, for "Lipstick On Your Collar." She already has one Platinum one, five Golden Discs and two American Silver Discs. The latter were presented to her when she won the "American Bandstand" popularity poll for two years running, in 1958 and '59.

"My Platinum Disc was awarded for the total sales of eight million discs to date, and my five Golden Discs were for 'Who's Sorry Now,' 'Stupid Cupid,' 'My Happiness,' 'Lipstick On Your Collar,' and 'Frankie,' which was the B-side of the same disc."

"Before leaving for Britain I was told that 'Mama,' my latest record, is well on the way to becoming my sixth Golden Disc."

Many of Connie's albums have been cut in England, and she makes no secret of the fact that she thinks highly of our musicians.

"Only British musicians seem to be able to provide the string backing I want. I have cut several albums with Tony Osborne, and he is one of the greatest musicians I have ever worked with. We have already begun sorting out the arrangements I shall be using on the three LPs I shall cut this time."

Connie's three albums will be in Spanish (she studied it for five years), Italian (her grandparents were Italian), and Hebrew ("I have had to take lessons").

Connie flew out to Germany on (Continued on back page)

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shows—
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Americans?

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American stars are still the greatest

ALTHOUGH my feeble mind was rather bewildered by the mathematical intricacies used by reader Nichols in his Top Ten ratings, it seemed to me that the only thing proved was that British artists have the lion's share of the placings in the charts.

However, may I suggest to Mr. Nichols that he throws away his slide rule and gracefully acknowledges the utter superiority of the American performers, by simply spinning the discs of Sinatra, Ella Fitzgerald, Sarah Vaughan and Peggy Lee.

They're almost never in the Top Ten, but they're truly the greatest.—R. PATERSON, 38, Crawford Street, London, W.1.

AVERAGE

TAKEING an average for the last month, there have been 12 American discs in the Top Twenty, and eight British ones. However, we must remember that America has a population of just over 180,000,000 people, while we only have 50 million or so, a ratio of more than three-and-a-half to one.

So, theoretically speaking, there should be an average of 15 American discs and five British ones.

This shows, then, that our records are more widely sought after.—N. J. HOLLAMBY, Seven Trees, West Clendon, Guildford, Surrey.

VARIETY

THERE is always someone complaining about the percentage of American records in the hit parade—but why? It is generally accepted, or should be, that the Americans are the experts in both music and film.

This is through no particular skill on their part, they just have the right conditions. Certainly there is more variety coming in from the States than we are able to provide.

If an American record is good, it will get into the hit parade, and likewise with British discs. Are we expected to buy any British record that comes along just to be patriotic? —IAN CAMPBELL, 40, Quarry Road, Knowlsey, Nr. Preccot, Lancs.

Post Bag

These are the men who matter

PRIZE LETTER

AT long last, the "backing boys" of rock 'n' roll are being appreciated.

Rock 'n' roll is now well into its fifth year, and we are learning to appreciate the men who really matter—the musicians.

Examples of this are the ever-increasing popularity of Duane Eddy and the Rebels, Johnny and the Hurricanes and the John Barry Seven, whose sounds are excellent.

Three chasers for these groups who are keeping up the standard of good rock—JOHN MOORE, 100, St. Catherine's Crescent, Dykehead, Shotts, Lanarkshire.

EXCEPTION

WHILE agreeing wholeheartedly with Ted Heath (DISC 30.4.60), that pop singers rely too much on their lavish backings, I would like to point out that there is one very successful pop backed solely by piano and drums.

I am referring, of course, to "Stuck On You" by Presley, and I think this is the exception that proves the rule. But it also shows that Presley is no ordinary singer.—MICHAEL HARMAN, 49, Nash House, Churchilly Garden, London, S.W.1.

NO COMEDOWN

IN DISC (30.4.60), a Birmingham reader thinks it is a comedown for The Crickets to be backing the Everly Brothers.

I heartily disagree, and applaud this group for not feeling too "big" to accompany other artists.

Incidentally, I think the standard of our records would improve greatly if our instrumental stars got together with our vocal stars more often to produce discs both vocally and instrumentally perfect.—ALEX GORDON, 51, Caper Crescent, Corby, Northants.

HOLLY LP

A "CRICKETS" fan last week was being a little premature when referring to the passing of the Buddy Holly era.

I would like to point out for the benefit of all Buddy Holly enthusiasts

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

that Coral records are working to produce a further Buddy Holly album containing new titles.—BILL SWALLOW, 49, Queens Crescent, Kingshorpe, Northampton.

Coral Records inform at that they are hoping to put out a new Buddy Holly album in Britain this coming autumn.

WONDERFUL

IN answer to John Alty (DISC 30.4.60), I would like to ask him if he has heard Lyn Cornell yet.

Miss Cornell sang her first record "Like Love" on Jack Good's new programme, "Wham!", and although I am a girl I would be surprised if any male dislikes her.

In my opinion she is a wonderful new discovery and I hope that "Like Love" is a big hit for her.—JO GRANT, 20, Sidney Boyd Court, West End Lane, West Hampstead, N.W.6.

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

WHAM!!

Good . . .

I WOULD like to congratulate Jack Good on his new programme, "Wham." He has certainly got some good ideas, and the camera angles were "the most."

I liked the way the show kept moving all the time, and all the artists were excellent.

However, my vote for the top artist of 1960, and beyond, goes to Joe Brown, who surely must have one of the funniest faces in show business.

No offence, Joe, I meant that nicely, and I hope I will see a lot more of it.—MAUREEN CULLEN, Rosedene, Bullockstone Road, Herne Bay, Kent.

or bad?

AFTER seeing "Wham" for the first time last Saturday, I was thoroughly upset with the way Jack Good had built up our hopes of receiving a good show.

Does Jack honestly think that this is a good successor to his other two series? If he does, he will soon lose his popularity.

The programme was not only badly produced and directed, but the artists were badly rehearsed, with the exception of Joe Brown and the Fat Nobs.

I challenge Jack Good to give a reasonable explanation for this.—DAVID LOVELL, 53, Barnes End, New Malden, Surrey.

Tell us what YOU think of Jack Good's new TV show. Is it better than 'Oh Boy!', worse than 'Boy Meets Girls'...?

There's £5 for the best letter and an LP for the runner-up. The address is: 'Wham!', DISC, 161, Fleet Street, LONDON E.C.4. All entries to be received not later than Thursday May 19.

What I need, says Chris, is a gimmick



He couldn't have had a tougher start (DISC Pic).

CHRIS WAYNE, young ballad singer who recently made his disc debut on Decca with "Lonely," is one of the most promising newcomers of 1960. And right now he's having just about the hardest time that any newcomer could have.

Wayne is at the moment getting stage experience on the Johnny Preston package and when the tour opened he often found himself facing an audience of little more than a dozen people. A hard time for a boy who's only been on the stage for a month.

But he's made a start . . . and a good one. DISC'S Don Nicholl gave his disc a three-star rating and the reception he's getting from theatre audiences is promising, and for Chris, surprising.—"I really can't see why they should want my autograph." On stage he's awkward, but making fans. On record he's raw, but making sales.

Learn a lot

Said Wayne: "Considering I've been in the business full time only since February, I'm quite happy about the way things are going. I know I could have had it easier, but I think I shall learn a lot this way." Chris has been shot quickly into the business simply because his voice is already good. Good enough for Decca to give him an audition and then almost immediately follow it by the disc that is now released.

"I think, mind you, that I need a gimmick. Even though people say my voice is good I need something to make them stop and listen.

"Lots of singers have good voices, I'll have to find something different to launch myself at the outset, then I can go back to straight singing."

Chris has another three weeks on the Preston tour, after that nothing has been fixed at the moment, but having seen him week I should put my money on a promoter snapping him up, if he wants a good ballad singer. "I'd probably stand a better chance if I was a rock singer, but though I like rock I can't sing it, it's far too fast for me. "I've always liked singing and I quite often used to go along to local dances in the East End of London and sing with this group, The Echoes.

"I'd been with them for quite a while when I entered a talent competition and was signed up by Jeff Kruger, who thought I showed some promise. Of course, he also signed The Echoes, and that's really how

they come to be backing me on my disc and variety tours."

Before Chris turned full-time singer he was a lorry driver, and before that a driver for three years with the Army. "I travelled all over the Middle East as a regular soldier, singing as well, of course. I was always going in for NAAFI talent competitions and winning vouchers for so much free tea, but I never thought seriously about it all until I was offered a contract.

"Even then there were about two weeks between being offered and actually signing that contract, and I didn't give up my job of driving lorries until I had some security. I didn't like the idea of not having some regular money coming in."

If things go the way they should I think Chris should carry on having regular money coming for some time to come.

John Wells

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AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending May 7)

Last Week	This Week	Title	Artist
1	1	Stuck On You	Elvis Presley
2	2	Greenfields	Brothers Four
3	3	Sixteen Reasons	Connie Stevens
4	4	Sink The Bismarck	Johnny Horton
5	5	The Old Lampplighter	The Browns
6	6	Night	Jackie Wilson
7	7	Cradle Of Love	Johnny Preston
8	8	Let The Little Girl Dance	Billy Bland
9	9	A Summer Place	Percy Faith
10	10	Sweet Nuthin's	Brenda Lee

ONES TO WATCH

Cathy's Clown	Everly Brothers
Cherry Pie	Skip and Flip
Lonely Weekends	Charlie Rich
He'll Have To Stay	Jeanne Black

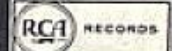
Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 7)

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

Published by courtesy of "The World's Fair"

'FATS' WALLER

DINAH



45/RCA-1189 45 rpm

Teddy Johnson

OF DISC, RADIO AND TV FAME

Just twist a catch phrase

THE venue was the Midland Hotel, Manchester. The hour? Sometime after midnight. The waiter had just produced coffee and sandwiches.

We sat talking with "Mister Profit" of the songwriting business—Les Vandyke. Only on this occasion we were chatting without pseudonyms—so Vandyke became Johnny Worth, the man who wrote Adam Faith's three hits, "What Do You Want," "Poor Me," "Somebody Else's Baby."

What is the secret for success? "Take the current idiom of speech and put it to music," he said. "Lionel Bart used this approach. It is a current colloquialism to say 'Do You Mind.' That idea set to music made a number one hit."

"It is the day of the catch phrase—get one, twist it, and you could easily have a hit on your hands."

Pop-minded Royalty

PRINCESS MARGARET has been the focal point of every newspaper, television camera and colour film unit over the past week.

But what are her musical tastes? In fact, is our Royal family "with it" as far as popular music is concerned?

A friend tells me that Princess Margaret has long had an arrangement with members of her "set" to rush copies of the latest US musicals across the Atlantic immediately upon American release—in fact, she probably has the country's finest collection of show LPs.

A Louis Jordan disc of "Ain't Anyone Here But Us Chickens" was for a long time, I am assured, the favourite of the Princess. I gather that Basie, Duke Ellington and Duke Ellington also have their works in her collection.

But the most human story I can

recall came from Pat Dodd, musical associate of TV's top variety show, "Sunday Night At The London Palladium."

Pat was in the RAF during the war—and the pianist in the Skyrockets Orchestra.

Once, when he was at Windsor Castle, Princess Elizabeth (now The Queen) and Princess Margaret invited him to follow them to their music room.

On top of the piano were scores of Chopin, Beethoven and Mozart. Princess Margaret asked Pat to sit at the piano, and then surreptitiously pulled a sheet of music from between the scores of the classics.

"Can you teach me to play the left-hand piece?" she asked.

The music? Boogie-woogie. How does Princess Margaret buy her discs?

Either under a warrant, with EMI, I am assured, or personally from a New Bond Street store. I gather that

if anything takes her fancy she will send for the disc by hand.

Yet midst all this, I recall that it was our present Queen who was responsible for the greatest piece of public relations with which British jazz has been blessed. Whilst she was still Princess Elizabeth, she attended a jazz show at the Royal Festival Hall—and after that the music became "respectable"—it became "the thing" to say you had actually heard Ronnie Scott or Basie.

And now there are three... Pearl and I are both proud to be in the Royal Variety Show next week (May 16). But our joy has been doubled by the news that brother Bryan has also been invited to appear.

What a fabulous year it has been for him, now to be crowned, fittingly, with accolade of our business—an invitation—to appear at the Royal Show.



PRINCESS MARGARET—she wanted to learn boogie-woogie.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending May 7, 1960

Faith now at No. 2..

Eddie Cochran's 'Three Steps To Heaven,' jumps in at No. 16

Last Week	This Week	Title	Artist	Label
1	1	Cathy's Clown	Everly Brothers	Warner Bros
4	2	Someone Else's Baby	Adam Faith	Parlophone
2	3	Do You Mind?	Anthony Newley	Decca
3	4	Fall In Love With You	Cliff Richard	Columbia
7	5	Sweet Nuthin's	Brenda Lee	Brunswick
5	6	Handy Man	Jimmy Jones	MGM
9	7	Standing On The Corner	King Brothers	Parlophone
10	8	Shazam	Duane Eddy	London
6	9	Stuck On You	Elvis Presley	RCA
11	10	Footsteps	Steve Lawrence	HMV
14	11	Cradle Of Love	Johnny Preston	Mercury
12	12	Beatnik Fly	Johnny And The Hurricanes	London
8	13	My Old Man's A Dustman	Lonnie Donegan	Pye
18	14	Heart Of A Teenage Girl	Craig Douglas	Top Rank
15	15	Clementine	Bobby Darin	Decca
—	16	Three Steps To Heaven	Eddie Cochran	London
16	17	Fings Ain't Wot They Used To Be	Max Bygraves	Decca
—	18	Mack The Knife	Ella Fitzgerald	HMV
—	19	Stairway To Heaven	Neil Sedaka	RCA
17	20	Wild One	Bobby Rydell	Columbia

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records

CHRIS BARBER



"BILL BAILEY WON'T YOU PLEASE COME HOME"

Never mind about the voice—

IT'S THE BACKING THAT COUNTS

STRAIGHT

by
Emile Ford

TALKING

LET'S face it—with pop singers today it's the backing that counts more than anything. I have realised this and so I spend a lot of time on my backings. I know exactly what I want and with the Checkmates I work very hard to get it.

We get together with a couple of tape-recorders and go through the backing for a new number step by step. First we start with just a piano and drums, maybe, then gradually bring in the other instruments until they all blend perfectly together. Finally, when I've got it just right, we fit on the voice to see how it sounds. **IT IS WORTH WHILE SPENDING TIME ON BACKINGS BECAUSE THEY CAN MAKE A HIT.** In fact, if any other singer had recorded "What Do You Want To Make Those Eyes At Me For?"—or one of my other successes—with the backing I had, I believe they

would still have become hit records. So, never mind about the voice, I say—**get a good backing!**

What annoys me about this business is the way people throw around the word star. It is used far too often. But, let's be honest, Frank Sinatra is a star. So is Bing Crosby. So is Sammy Davis. There are a few others, but not many.

It's a bad thing that so many artists have been called stars because the word no longer means anything. These days—according to many people—start are two a penny. I have been called a star. That is ridiculous! A star has everything done for him—including his backings. I do everything myself.

As many of you know, before I had my first hit record I worked in a coffee bar.

It was an important phase in my career because in the coffee bars I really got to know what the fans like. I play my backings to the fans as a kind of test. By their reaction I can tell whether they are likely to go down.

The only way to keep up to date with what the public wants is to mix with them and find out for yourself. By that I don't mean I can walk into a coffee bar one minute and walk out the next with a hit tune in my mind. But you can gauge what is likely to be popular if you take the trouble to ask questions and listen to what people have to say.

Talking about the hit parade, I think people are too Top Twenty conscious these days. I don't believe it is important. You can please thousands of fans and never have a hit record, I believe, to



I'm not out to please those buyers who put records into the Top Ten.

(DISC Pic)

a large extent, that I appeal to a section of the public that doesn't buy records. But that doesn't worry me. It is much more important and rewarding to

have, say, a successful four or a successful television show. My aim is to please the public in general—not just the section that puts records into the Top Ten.

Next Week | "... rock and roll is becoming a thing of the past. People have had their fill of it..."
Vince Eager

TRAD JAZZ NEWS . . . by Owen Bryce

RANKS CHANGE LP POLICY

IT isn't often that a record critic finds himself able to congratulate a recording company, especially a major one, on a point of policy. So it is with great pleasure that I report Top Rank's latest move in the big record selling battle. Since the advent of the LP and the EP, dealers and public have been increasingly confused by the mass of monthly issues. Frankly, I confess that in spite of being right in the middle of the business, so to speak, I can never keep up with the jazz issues alone.

Now Top Rank have taken the very courageous step of announcing that they will in future make issues of such discs once every two or three months. The next batch will be in mid-June . . . **BUT WHAT A BATCH FOR THE JAZZ FAN!**

John Hammond's "Spirituals To Swing" (two volumes), "Newport Folk Festival," "Art Tatum Discoveries," and a Cicco Houston album. Also scheduled is an EP of the Bechet-Spanier Big Four, an Edmund Hall and a Pete Seeger.

Peters date

THE new Mike Peters Band, which is the same as the old Graham Stewart one, will be playing the first of its dates at the Cy Laurie Club tomorrow (Friday). It will be

there again on May 18. In between it plays Chislehurst Caves (14) and Hitchin (15). Friday (20) finds the band at Chingford Hatch and Saturday (21) in Bristol, home town of clarinettist Nick Cooper. Graham's place has been taken by Johnny Becham and Derek Purl from the Eric Six Band comes in on bass.

This is Mike Peter's return to band leading after an 18 months absence. He broke up his previous band to join Terry Lightfoot. Six months later he did a straight swap with Alan Eldon and found himself with the Graham Stewart Band. During the last six months he has been abroad almost the whole time.

Sideman

BRIAN TAYLOR is another leader who has taken a job as a sideman. Although his own band is still working fairly regularly he finds time to occupy the trumpet chair with the Neil Millett Jazzmen. He is still looking for a regular clarinet replacement for Cyril Keefer, who left to join the Sonny Morris Band.

Yet another clarinet player is in the news. Tony Cash has definitely replaced Geoff Dubber in Len Bell's Band. Dubber left last Christmas as he felt the band was doing too much work.

★ ★ ★
NEVVA RAPHAELLO, probably our finest jazz singer, is getting back into the news. She has made arrangements to sing once a week at Jazzshows Oxford Street Club. It will be a different night each week depending on her other commitments, and the Jazzshows programme. On May 16 she sings at the Hammersmith Palais Jazz Band Ball. It's good to see Britain's first lady of jazz back in action. Poor Neva has suffered much with illness during the last three or four years.

Not long

THERE is now only one week to go to the start of the 1960 Bath Festival of Jazz. This giant array of talent will feature 14 bands and more than 100 musicians in an (almost) non-stop marathon of jazz singing, jazz bands, and jazz dancing.

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2. **FREDDY CANNON**
The Urge
JAN 348
3. **JACK SCOTT**
What In The World's Come Over You
JAN 358
4. **PRESTON EPPS**
Bongo Boogie
JAN 355
5. **BERT WEEDON**
Big Beat Boogie
JAN 350
6. **DION & THE BELMONTs**
When You Wish Upon A Star
JAN 356
7. **GARRY MILLS**
Footsteps
JAN 354
8. **AL MARTINO**
Summertime
JAN 353
9. **THE TEEN BEATS**
The Slop Beat
JAN 342
10. **ROSCO GORDON**
Just a Little Bit
JAN 352

NEW TOP RANK

- KNIGHTSBRIDGE STRINGS**
Executioner Theme.
JAN 344
- WADE FLEMING**
Easy Lovin'
JAN 371
- THE CRESTS**
Step By Step
JAN 373
- DEE CLARK**
At My Front Door
JAN 372
- DON CARLOS ORCHESTRA & CHORUS**
Mustapha
JAN 354

HEARD THESE YET?

- AL BROWN'S TUNETOPPERS**
The Madison
JAN 374
- THE FLAMINGOS**
Nobody Loves Me Like You
JAN 367
- LITTLE ANTHONY & THE IMPERIALS**
My Empty Room
JAN 364
- THE FIREBALLS**
Foot-Patter
JAN 374
- ADAM WADE**
Ruby
JAN 378
- JOHNNY YUKON**
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DAVE SAMPSON

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Music means more to me than Presley

Says ace songwriter LIONEL BART who may decline the offer to write Elvis' new film.

FOR Lionel Bart, composer and prolific writer of pop songs, fame and fortune . . . but he's a worried man: "I have so many offers over here, and in America, that it's difficult to know what is the best thing to do," he told me. "My guiding factor isn't cash. It's how important a work is when it's finished. You may get a lot of money for writing a rock 'n' roll song but that's transient."

"After all, if you've got the wherewithal to produce a 'Porgy And Bess,' you don't write a 'Stuck On You.' Now I want to concentrate on stage musicals."

Lionel is just back after spending two-and-a-half weeks in New York. "I went out to revise the score of 'Lock Up Your Daughters' for Broadway. I'm going back to America in September, and I shall probably live there for three months of every year."

"At the moment I'm busy with my next stage musical 'Oliver Twist,' which opens in the West End soon. I can't find an Arrful Dodger, though. What I want is a younger version of Alfie Bass or Anthony Newley."

"Next, I'm planning a really large-scale musical about the London Blitz. I think I shall call it 'BLITZ.' I was in the bombing, you know, so I shall be drawing very much on personal experience."

"While I was in New York, Julian Aberbach, one of their biggest music publishers, asked me to write for his string of artists—Elvis Presley, Connie Francis, Johnny Mathis, The Everly Brothers, Ricky Nelson and Fabian."

"They want me to do the music for the Presley film to follow 'G.I. Blues.' I haven't accepted, because I just don't know . . . 'Blitz' is more important to me than a few rock 'n' roll songs for Elvis. My publisher thinks I'm mad."

"I want to see British musicals featured in America—not by copying the American styles or just choosing a canvas within American knowledge. 'Oliver Twist' should appeal because they read Dickens. But I see no reason why 'Blitz' shouldn't, as well. It's the last period when something uniquely British emerged . . . that's why it interests me particularly."

Does this concentration on theatre work mean that Lionel is abandoning the pop sphere altogether?

"No, not at all. I'm still writing for Tommy Steele, as and what required. And I've just completed two new numbers for Alma Cogan and Joe Brown."

Trade marks

I gazed around the luxury apartment with its contemporary furniture and decoration. I noted the tools of his trade, very much in evidence—the piano, the typewriter, the elaborate recording, and a record-playing apparatus, the television set. And, inevitably, we were on to the topic of his methods of working.

"Inspiration comes to me in patches. If I sit down to work and nothing happens, I just leave it."

"As far as pop songwriting goes, it's a matter of thinking in terms of the style of a specific artist and his audience—as, for instance, I did with Cliff Richard and 'Livin' Doll' and Tony Newley and 'Do You Mind.' It's essentially a theatrical approach."

"I like to go to rehearsal and recording sessions; occasionally, while I'm there, I change words or notes where necessary. It was like that with the original orchestration of 'Do You Mind' which I simplified considerably at this stage."

We talked about the bad habits of British film musicals and the reasons for it.

"The impresarios are at fault—and so are the choreographers," Lionel declared.

"Impresarios haven't the imagin-



LIONEL BART . . . Things are no longer the same.

tion to finance and plan musicals properly. They should contract a team three months before a film goes on to the floor—choreographer, composer, designer, cameraman, director and so on. This would allow everything to be planned as a whole, bar by bar."

"I remember there was an idea of doing a film musical of 'Dick Whittington,' with Tommy Steele as Dick. I suggested an associated cat but it was rejected because the cartoon drawing would double the budget. But at least it would have meant that every human movement would have had to have been perfectly synchronised—and so, of course, planned with the utmost care."

"As for the choreographers, they're

really not conscientious enough. A few chi-chi nincompoops and they're satisfied. Top American dancers work night and day to keep their professional dynamic."

"I don't think there'll be much improvement in our film musicals, but I think on the stage the British musical may soon have much greater success than in the past."

If it does, it will not be surprising to find the name of Lionel Bart appearing frequently in the programmes.

DAVID WARREN



EMI Records Limited
21 Great Castle Street, London W1

FEWER AMERICANS—BETTER ONE-NIGHTERS

Fabian and Bobby Rydell in autumn?

NORM RILEY is a man you should know all about. He is responsible for bringing over the majority of the American beat singers and invests thousands of pounds on the hunch that he knows what you like.

Without Riley, it is doubtful whether you would have had the chance of seeing Gene Vincent, Eddie Cochran, Freddy Cannon, Johnny Preston and countless others.

But, today, things ain't wor they used t'be. "The British teenager," said Riley, in his deep Brooklyn accent, "is becoming blind and won't go and see an artist just because he is an American. Today he has got to be real good if he is going to pack the theatre. The days of bad one-nighters in England are past."

From his room at the Stratford Court Hotel in London, where the majority of the American artists also stay, Riley conducts his various tours. Or he did until last Sunday.

TOO MANY WERE CASHING IN

"I am flying home to Hollywood at the week-end. I have other interests to look after there and in any case it is hopeless to bring over any more artists during the summer months. But I will be back in September when I hope to bring back Fabian and Bobby Rydell for a tour of one-nighters."

"By the time they come over I hope to have reached an agreement with the other promoters in London so that we do not have too many tours going on at the same time as has been happening this last winter."

"I started to bring the Americans over, but so many people cashed in on it that there were too many arriving and ruining the business for everyone."

"That is why one or two tours have not had as successful a time as we hoped; the kids are getting too many of them."

Next winter, Riley visualizes three or four American tours at the most. None lasting more than 21 days, with at least three headline names and all playing one-nighters only.

"We shall have a big publicity build-up before the artists come over and when we play a theatre everyone in the town will know about it."

"The days when I could fill a theatre for a week have passed, it is simply spreading your audience over six days instead of getting them all together."

THREE STARS TO TOP THE BILL

"Of course, playing one-nighters all the time will mean we shall miss some of the smaller towns or because they will not have big enough theatres to make it a financial success, but with extra publicity we hope to draw the fans in from the small towns."

"I hope to tie in with the other promoters so that we create a shortage of these shows. That way we shall make as much money with full houses on three tours as we would with half empty houses on six tours, and we'll be more sure of making our money, too."

There will be at least three stars to top the bill, Riley said that he

Last week came the decision to cut short the Johnny Preston tour. This week **JOHN WELLS** talks to Norm Riley, the man responsible for bringing over the majority of American beat singers

the most, it would not be possible for financial reasons.

"Presley or artists in his income could never play this country and make a financial gain," said Riley.

"Though they could come over purely for the prestige as some of them do already."

Norm Riley is now in Hollywood planning next year's invasion and one thing he has made up his mind to do — he will have to change the quality and production of the tours.



Too many people have been cashing in on bringing Americans over here, says **NORM RILEY**. (DISC Pic).

TONY HALL LOOKS AT THE MODERN JAZZ SCENE

GANLEY-ROSS REACH PEAK—THEN THEY BREAK UP



ALLAN GANLEY—a change.

LAST weekend, yet another British modern group disbanded. This time it was "The Jazzmakers," co-led by drummer Allan Ganley and baritone-saxist Ronnie Ross. They'd been together for nearly two years.

And as is often the case, the band sounded better during its "death sentence" period than at any time in its history! Was this peak reached at one of their usual haunts—like the "All-Niter" or Bford or Edsonson? Hardly... it happened hundreds of miles away... in Linz and Vienna, Austria.

The band had barely got back from its American tour with Vic Lewis before it was off to the Continent for a week. The boys began an unimpeachable journey from Düsseldorf at 6 a.m. on the Saturday in a Volkswagen bus driven by the promoter. They reached their destination (Linz) 16 1/2

hours later at 10.30 p.m. And they'd been due on-stage at night!

"Naturally, when we got there," said Allan, "the place was all closed up. But the promoter was really great. He paid us every penny. He was such a nice feller, that we felt a bit bad about it all, even though it wasn't our fault in any way. So we told him we'd do a night at the local jazz club for him to make up for it. And I'm telling you, the band was really MARVELLOUS!"

"On the Wednesday and Thursday, we worked at a wonderful concert hall in Vienna. What a place! The acoustics were terrific."

Split up

Back in Britain again, Ganley and Ross have split up. Ronnie joins transporter Bert Courtey to co-lead the Courtey-Ross Jazzet, while Harry South (piano), Phil Bates (bass) and Jackie Douglas (drums). The group will be launched at a Press Reception at the Scott Club today (Thursday), with its debut gig the following night at the Flamingo.

"Ronnie and I both fancied a change," Allan told me at his Maida Vale apartment. "Strange how bands can't seem to stay together too long in this country. Look at the Cowbirds, for instance. Don't really know why it is. Possibly because one gets tired of doing the same old rounds. The places you can play at are so limited. And then, five guys being together

musically and socially for a long time can become a bit of a strain."

I asked Allan about his future plans. "Frankly," he said, "I'd like a change from being a leader. I'd like just to play drums in somebody else's band for a while, with no real organisational responsibilities."

New Tenorman

"But, right now, I'm very happy to carry on working with the boys who are left in the group. That's Keith Christie (trombone) and Arthur Watts (bass). We'll probably get Eddie Harvey in on piano and bring in a new tenor-player."

"There again, it's hard to find the right guy. So many young tenormen are playing in the "hard" vein. We really want someone of the Stan Getz-Al Cohn school. I remember hearing a tremendous tenor-player on the boats once. His name was Mike Waller. Comes from Cambridge, but I've no idea how to get in touch with him. He'd gas everyone in town if they heard him. Wonder if any of DISC's readers in Cambridge know him?" (If you do, I'll gladly put you in touch with Allan).

• **BARITONE-SAXIST** Harry Klein has never sounded so good—or so enthusiastic! He and Vic Ash are raving about the reception their new band, "The Jazz Five" received on a try-out weekend up North. The applause almost raised the roof. "I know

it's too early to be sure, Vic told me, "but the band is getting a sound something similar to that of the late, lamented Jazz Cowbirds. There's the same kind of feeling, but a little less frenetic."

• **ASK** anyone at Ronnie Scott's club what was the most exciting jazz there this year. They'll say it was The Night That Tony Crombie Returned. Tony had two nights off from his rock 'n' roll tour with Johnny Preston and rejoined the club's resident quintet. Jackie Backland told me: "How I wish you'd been there. It was almost too much! I was nearly lifted out of my seat with excitement. The five guys played as never before. Almost like one man. There were so many marvellous things going on in the rhythm section. Simply fantastic! The greatest jazz I've ever heard from British boys!" Bobby Orr is now on drums with the Scott-Deuchar-Tracey-Napper crew.

• **GLAD** to hear that Kenny Graham is busy writing again. I hear he's been asked to contribute four scores for a Stanley "Mr. Mainstream" Dance date in New York featuring Duke Ellington Band sidemen. One of the tunes will be Stan Tracey's beautiful "Baby Blue."

Kenny is also writing scores for the new Johnny Dankworth Orchestra, which will debut at the end of May.

• **EVERY** month, new jazz books flood the market. Many take themselves too seriously. Some are so stodgy it is an effort to plough through them.

That is why it is a particular pleasure to welcome—and recommend—a fairly light-hearted collection of chapters called "This is Jazz." Edited by Ken Williamson and published by George Newnes Ltd., I think it is well worth its price of 30 shillings.

Among the contributors are Nat Hentoff, Leonard Feather, Barry Ulanov, Whitney Balliett, André Hodeir, Benny Green, Humphrey Lyttelton, Mician McPartland, Stanley Dance, Wilfred Thomas, Max Harrison, Francis Newton and Ken Sykora.

These records are fabulous, they're Tailored for the teenager



THE COASTERS... few white singers can copy their style.

SOUND engineers are artists—so are some A and R men. The difference between these two jobs is that the sound engineer is in charge of the equipment and sits at the control desk. The A and R man selects the material and the artists, and makes the production decisions.

One man who is a near-genius in both fields is 29-year-old Joe Meek. Joe first took an interest in recording techniques when he was an RAF radar mechanic. When he was demobbed he joined Denis Preston, the independent record producer, as sound engineer. With Preston he experimented and experimented, and finally, some weeks ago, Joe left to take charge of the new Triumph label.

Since then Triumph have put out a series of records that have been masterpieces in the art of pop record production.

Joe has been very courageous and recorded almost exclusively new and unknown artists. None of the records, as far as I know, have sold in any great quantity. And neither BBC nor Luxembourg DJs have, as yet, paid much attention to the Triumph discs. But the time will come. A man can't go on turning out records of this fantastically high calibre without breaking through to the charts fairly soon.

The first Triumph disc I heard was a thing called "Magic Wheel." It was very commercial—a good song, good new artists, a great sound. The same went for the next one—"Just Too Late." Then there was the first Triumph instrumental—by the Fabulous Filicrakers. Again, a masterly recording. Finally, probably the most imaginative pop record I have ever heard—George Chakaris singing "The Heart Of A Teenage Girl."

If this disc had had the spins that Craig Douglas has had, Craig would have had a tough battle on his hands.

Now at last, I think Triumph may have broken through the "sound barrier" to big sales. They have signed a known artist—Michael Cox. Michael, the lanky Liverpudlian with

says
JACK GOOD
producer of
Wham!!

the Ricky Nelson voice, is, in my estimation, a boy who is all set for a record hit. He sings well, performs well—and, most important, the fans like him.

His voice may be similar to that of other artists, but his style is completely individual and is a natural product of his very likeable personality.

My feeling is that the success he so richly deserves may come with his very first recording for Triumph—"Angela Jones." It is the best thing he has done so far, an appealing performance of a catchy song. And the record is good value—the other side, "Don't Wanna Know" could be a hit in its own right.

You'll see Mike singing "Angela Jones" this week on "Wham!!"

RAY CHARLES' brand of music seems to be sweeping the States right now. I'm glad because this is real progress for rock. It is not watered down or prettified, but, even more exciting, even more rhythmic.

Ray Charles is a blues singer whose own particular brand of blues has

been transformed by the influence of the gospel song. His music has the powerhouse emotionalism of the blues, but it also has the wild, hypnotising feel of gospel. He uses the rhythms and sometimes the melodic line of the gospel song, and most noticeable, the female choral grouping in an adaptation of the "call and response" pattern of this particular music.

A perfect example of this mixture of blues and gospel adapted for the pop market is the Barrett Strong hit on London—"Money." Another current release in this idiom is Jesse Turner's "Ooh-Poo Pah Doo." Give them a listen, and I think you'll flip for the style.

And what a sound they have—such a fruity bass noise, and a wonderful thudding beat. Bo Diddley has got precisely this sound and beat in his

fabulous new release "Road Runner," "Besame Mucho" by The Coasters has a very similar feel, too. The only limitation this style has is that very few white singers are capable of using it.

The one white singer I ever heard singing this way was Eddie Cochran. He used to open his act with Ray Charles' "What I'd Say." And what a storm he whipped up. I have never heard this kind of music more excitingly rendered. Unfortunately Eddie never made any records of this kind of music, in fact, there is no evidence

on the strength of Eddie's records of the full range of his talents.

I only wish there were a way of releasing the sound-tracks of Eddie's performances for "Boy Meets Girl" (still in existence)—which include Eddie's dynamic variations of "Milk Cow Blues," "Money," "Honey," "Sweet Little Sixteen," "I Don't Like You No More." Maybe ABC TV and London records should get together on this.



Cliff's discovery is off to a flying start



DAVE SAMPSON—a good voice, and he's in the idiom.

SOMEONE you saw on the first edition of "Wham!!", and who seems to have made quite a strong impression, is ex-insurance clerk Dave Sampson. Dave, you will remember, is Cliff Richard's discovery. On the programme he sang his own composition, "Sweet Dreams" and on the strength of it won himself a healthy rating in our Top Ten. Not only that, his disc all but made the charts during the week following the show.

Give it a spin and you'll see why. In particular, hear the flip written by Pete Chester called "Lonely." It's a swinging opus in the Ricky Nelson idiom. Pete was the boss of a group called the Chestnuts which included Bruce Welch and Hank B. Marvin—the two guitarists of The Shadows. Dave's vocal performance on this side leaves no doubt that "Sweet Dreams" was no fluke. Mr. Sampson has a voice all right, and he's well in the idiom.

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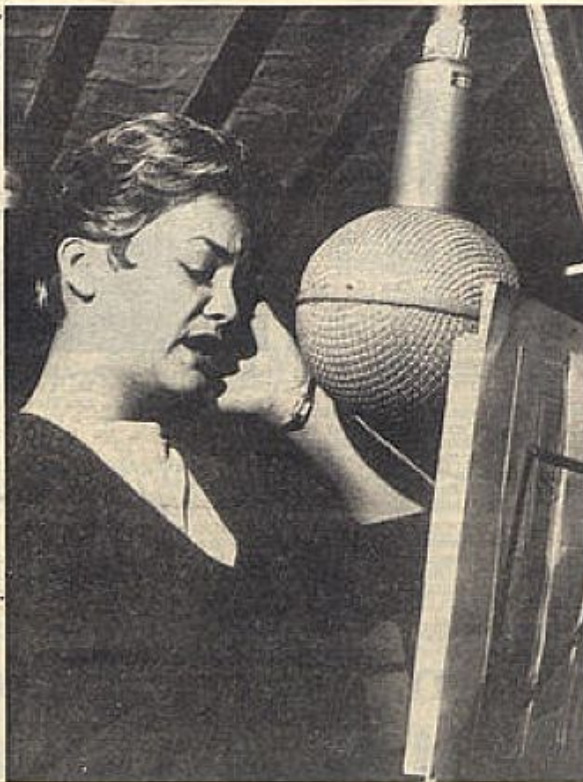
Lita Roza waxes—in a pub!

LITA ROZA, who left the country this week for a three-month tour of Australia, recorded an album of jazz songs for EMI last week—in a pub!

The session was held on two successive evenings at the famous "Prospect of Whitley" at Wapping. This is the first time that EMI records have ever recorded at a pub.

For the session Lita had the backing of one of the finest jazz combos in this country. Under the arranging and musical direction of Johnny Keating, well known for his work with the Ted Heath Orchestra, the line-up included Ronnie Ross (baritone and alto sax), Ronnie Hughes (trumpet), Ronnie Chamberlain (alto, soprano sax and clarinet), Duncan Lamont (tenor), Dave Lee (piano), Kenny Napper (bass) and Andy White on drums, with Johnny Keating on trombone.

The album will be released while Lita is away.



Plans for Rae, Scott album

JACK BAYERSTOCK, A and R manager for Fontana Records, is planning to cut an album featuring husband and wife team, Jackie Rae and Janette Scott.

The first sessions will take place shortly, and the LP will include duets similar to those on their recent EP "Sweet Talk."

The release date is planned for early autumn.

Della Reese guests on Perry Como programme

AMERICAN singing star, Della Reese, currently appearing in cabaret in Las Vegas, is to appear on the Perry Como show, to be televised in the U.S. on May 18, and to be seen here at the end of the month.

Pet plays Johannesburg

CURRENTLY on a tour of South Africa, British singing star Petula Clark will open for a short season at the Colony Restaurant, Johannesburg, on May 16. In the same city, at the Playhouse, another British singer, Betty Miller, will play a week in variety.

McGuffie film music

PIANIST Bill McGuffie, recently engaged on playing the soundtrack music for three major films, "Too Hot To Handle," "The Challenge" and "The Unstoppable Man," has now recorded all three themes.

The discs will be released as an EP and a single by Philips.

Jess Conrad in America

EMI put out more discs for children

JESS CONRAD, resident singer of "V" to make personal appearances when this year.

Producer Herman Cohen has told me to be ready to make a trip should he decide to send me," said Jess this week. "I will travel with the picture to help promote it. It will involve doing a small stage show at various places and singing my number from the film, "Once Upon A Time."

"I should know within a month or so whether it is definite or not."

If the tour comes off it will be a great opportunity for Jess.

Cohen, who is an American, is a man who moves in big steps. He will make sure that neither Jess nor his film goes unnoticed.

Right now Jess is becoming hot property in this country. He has a film contract and several television shows, apart from "Wham!!" in the offing.

COLOURED discs for children. That's the latest "gimmick" by EMI, who have released a series of nine new discs especially for children on their HMV label. They are all EPs, in four different colours, and they have been put out in addition to the two dozen EPs for children already available on HMV.

Four of the discs are narrated by Vivien Leigh with songs written by Cyril Ornadel and David Croft, while two more have narrations by Anthea Askey, with animal noises by Percy Edwards.

The final three discs, for older children, include "Treasure Island" with Sir Donald Wolf as Long John Silver, "Sinbad the Sailor" with Dennis Quilley and Dick Britley, and "The Story of Noah" with Sir Ralph Richardson.

They are issued in the HMV Junior Record Club series and they are priced at 10s. 7½d. each.

In addition, HMV are planning to bring out more discs featuring Beatrix Potter stories later this year, and some EPs on spot.

Royal Show on TV and radio

THE Royal Variety Show, which is to take place on Monday at the Victoria Palace, is to be both broadcast and televised. ATV will screen the whole of the show on Sunday, May 22, and in doing so will dispense with their usual "Sunday Night at the London Palladium" and ABC's "Armchair Theatre" series.

The BBC are to broadcast excerpts between 8.30 and 9.30 on the Light programme on Wednesday, May 18.

Dalli in charity spots

BUSY time ahead for Italian singing star Totò Dalli, who is set to open his Blackpool season at the Queen's Theatre on June 2.

Totò's latest offering on Columbia, "Bella Città Roma," is due out tomorrow (Friday), and on May 20 he will be telecasting an appearance in "Your Turn Now," to be televised on BBC on May 23.

On that day Totò will be guesting in a charity show organised by the Variety Artists Ladies Guild at Her Majesty's Theatre, and this will be followed on May 29 with another charity show at the Coliseum.

Lucky number for Burt?

TRUMPET leader, Burt Green, has been signed for his thirteenth successive summer season at the Palace Pier, Brighton. He will open on June 4 with an all-purpose sextet for three months.

Marino Marini on Pat Boone show?

TOP Italian group, the Marino Marini Quartet, due in this week-end to telecast an appearance in the Nat "King" Cole Spectacular, which is being taped on May 17, may go to America in June, to make a live appearance on the Pat Boone Show.

The Quartet recently appeared with Boone when he telecasted a show from Paris and during the last few months they have had highly successful appearances both on the Continent and in the Middle East.

During their recent stay in Paris the Marino Marini Quartet cut four French titles for Durium. They are expected to be released in Britain soon.

Until recently, this group were more popular outside their native Italy, but they currently have three records in the Italian Top Ten.

On leaving Britain, and providing they can secure the connections, the Marino Marini Quartet are due to open in Lisbon on May 18. From there they will travel to Madrid and Valencia.

Diahann Carroll in top TV spot

AMERICAN singing star Diahann Carroll, who recently teamed up with André Previn for the album of "Porgy and Bess," is to top the bill tonight (Thursday) in "Variety Show" on Granada television.

Diahann, while virtually unknown over here, is an established night club performer in the U.S., and has appeared in several films, including "Carmen Jones" and "Porgy and Bess."

Also included in the same show are The Samed Trio, a Swiss singing group, who have flown over to make this appearance.

Music will be supplied by Tony Osborne and his Orchestra.

Billy Fury—FIRST LP

DECCA have plans to release their first Billy Fury LP entitled "The Sound of Fury." His latest release is "That's Love," due out tomorrow (Friday) and on it he is backed by the Four Jays and Joe Brown on guitar.

Boone on big TV show

PAT BOONE has been booked for a Coast to Coast U.S. television show on June 27. Other artists who will be joining him are Paul Anka, Frankie Avalon, Fabian and Annette.

Cannon dates confirmed

THERE has been a rearrangement in the dates for the forthcoming Gene Vincent, Jerry Keller, Freddy Cannon tour. The venues given last week had not been confirmed when we went to press and only the following are as yet definite:

- Gaumont, Rochester (June 1), Theatre Royal, Norwich (2), Gaumont, Ipswich (3), Rialto, York (4), Gaumont, Southampton (9), Odeon, Plymouth (10), Trocadero, Elephant and Castle (12), Lonsdale, Carlisle (16), Odeon, Sunderland (17), and the Regal, Edmonton (19).

Final arrangements for possible dates on the Granada circuit have not yet been completed.

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<p>NEW THIS WEEK</p> <p>BILLY FURY</p> <p>THAT'S LOVE</p> <p>45-R 1037 Decca</p>	<p>NEW THIS WEEK</p> <p>RICKY NELSON</p> <p>YOUNG EMOTIONS</p> <p>45-REL 9121 London</p>
<p>MARV JOHNSON</p> <p>I LOVE THE WAY YOU LOVE</p> <p>45-PLT 9120 London</p>	<p>BILL HALEY</p> <p>TAMIAMI</p> <p>45-WE 8 Warner Bros.</p>
<p>JERRY WALLACE</p> <p>YOU'RE SINGING OUR LOVE SONG TO SOMEBODY ELSE</p> <p>45-REL 9118 London</p>	<p>TED HEATH</p> <p>with PAUL CARPENTER</p> <p>THE MADISON TIME</p> <p>45-R 1036 Decca</p>

line for an trip

"Whaaa!" may be going to America
his film, "Konga," opens there later

Roulette sign Charlie Gracie

ROULETTE RECORDS (released
here through Columbia) have
signed American rock singer Charlie
Gracie, hit maker of "Butterfly" and
"Fabulous."

The singer's first release is due for
May 15.

Since his visits here in 1958, the high-
light of which was a season at the
London Hippodrome, he has made
numerous theatre and night club
appearances in the U.S.

HI-LO'S BIG DEAL

THE HI-LOS, who were in Britain
some time ago for personal appear-
ances, have recently signed an exclusive
contract with General Artists Corpora-
tion in New York.

COMEDIANS Bernard Bresslaw and
Jimmy James have been signed
for a new series on BBC Television,
with the first programme scheduled for
September.

The series will be called "Meet the
Champ," and will run for nine weeks.

Last week RUBY MURRAY gave
birth to a daughter, Julie Amanda.
It is her first child and here she is
with her husband, singer Bernard
Burgess.



CONWAY TWITTY (left), Jimmy Boyd and Harold Lloyd Jr., in a scene from MGM's "Rich, Young and Dandy." The film is still to be released in England.

Presley co-star was picked by Frank Sinatra

'One of the most exciting newcomers I've seen'

Lana Sisters with Cole

THE Lana Sisters have been picked
to appear with Nat "King"
Cole when he makes his only British
variety appearances next Saturday at
the New Victoria Theatre, London.

JULIET PROWSE, the 22-year-old film star who gained one of 1960's
most coveted roles (co-star to Elvis Presley in "G.I. Blues") has revealed
how she got the part in spite of the competition from several top Hollywood
stars—she was recommended by Frank Sinatra.

It happened like this. Juliet made
her first film appearance in "Can-Can"
with Frankie.

Frankie doesn't always get on well
with people, but he got on well with
Juliet, and they became good friends.

Said Juliet: "I liked Frankie's crazy
way of living. He eats when he likes
and sleeps when he likes. He doesn't
conform to any rules. I thought that
was marvellous."

Frankie had some kind words to say
about Juliet, too.

"This girl is one of the most exciting
newcomers I've seen for years," he said.

Then Juliet came to England in con-
nection with "Can-Can."

While she was here Frankie cabled
her: "Come and spend a few days as
my guest in Miami," Juliet replied:
"Love to."

What she did not know was that
Frankie was in Miami for an important
reason. He was there to tape his
American variety show—and his special
guest for the show was Elvis Presley!

Juliet arrived. Frankie told Presley
about her. Then he introduced the two.

Elvis liked what he saw. They dined
together and then he decided Frankie
was right. This girl was something
special.

Producer Hal Wallis was called. And
hours later Juliet got the job.

Israeli singers
here from Paris

ISRAEL'S most popular singing duo,
"Dudain," arrive in London from
Paris on May 25 for a week of radio,
television and personal appearances,
including "Saturday Club" and the Bath
Festival of Jazz.

"Dudain," who are basically an
Israeli folk-singing team, have been in
Paris for some while, doing night club
and personal appearance stunts.

They have made several discs for the
Continental market, and they also have
had an LP released in the States.

Their appearances here will include
a special guest spot in the Bath Festival
on May 25, with an appearance in BBC
Television's "Focus" on the same day.

On May 26, "Dudain" will guest in
Ken Sykora's "Roundabout" on the
Light Programme, and they will also
record a programme for the following
week. They are also set for a spot in
"Saturday Club" on May 28, and other
programmes are being lined up.

Twitty chooses a film career

CONWAY TWITTY, who embarked
on the first leg of his British tour
last Sunday, is to concentrate on a
film career. "I have already made
three movies," he told DISC, "but I
am not tied to any one film company,
so I only need to do a film when I
feel the script is suitable."

"I have a couple more scripts to read
when I get back to the States and
this should result in another film."

"I've never really thought about acting
seriously, but I reckon that a screen
career can do me more good than
anything else, though I must admit
that I wouldn't have stood a chance
if I hadn't had a couple of hit records
first."

"Next to films I get a great kick out of
writing songs, and as long as MGM
will let me record them, I'm happy.
I'm just waiting for the day when
one of my own numbers becomes a
nationwide hit. So far, they have only
been used for flip-sides, except, of
course, for 'It's Only Make Believe,'
which I wrote in conjunction with my
drummer, Jack Nance."

British musical banned

THE British musical, "Lock Up
Your Daughters," will not be open-
ing on Broadway as planned. Lionel
Bart, who was responsible for the
music and the lyrics, told DISC: "The
story has been banned by the New
York authorities. No changes are
necessary to the score, but the story
will have to be revised."

It is expected that the show will now
open sometime in September.



NEW THIS WEEK
**VAUGHN
MONROE'S**
million-seller
BALLERINA
45-117 921 London

**JERRY
KELLER**
NOW, NOW, NOW
45-118 918 London

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**JIMMY
DURANTE**
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DISC DATE

with DON NICHOLL

Top Twenty debut for Wham!! star

First disc could
be a big hit

JESS CONRAD
Cherry Pie; There's Gonna Be A Day
(Decca F11236)

JESS CONRAD, who is one of the "Wham!!" crew, makes an excellent Decca debut with the American hit song, "Cherry Pie." This slow rocker is one of those sides you cannot ignore and despite the fact that the boy is not tremendously known yet, it merits the hit parade tip. Very likeable.

"There's Gonna Be A Day" is a deliberate little ballad which lacks the appeal of the top side. Performed well enough, however, and not likely to detract from the appeal of "Cherry Pie."

TAB HUNTER
I'll Be With You In Apple Blossom
Time; My Only Love
(Warner Bros WB8)

REMEMBER when Tab Hunter made a smash disc debut with "Young Love"? Well... now that Warner are getting released here, Tab is going to be a smash all over again.

His rocking version of the oldie, "Apple Blossom Time," is one which should see the famous song back into the parade very quickly. I say this despite the fact that it is not so very long since the ballad last "beat" its way into favour.

Don Ratke's orchestra accompanies the star.

"What Can I Give My Love" on the other side is a tender, delicate little song that comes as a good contrast. No doubt about it—even with this kind of material Hunter has the commercial sound.

BOB AZZAM
Mustapha; Tintarella Di Luna
(Decca F12355)

"MUSTAPHIA" is a very tuneful novelty which has been having quite a success on the other side of the channel. An extremely catchy item which is played here by the Bob Azzam orchestra with male chorus work planting the lyric.

The intriguing Middle Eastern atmosphere is amusing enough to make the song register quickly in this country.

People may not bother to sing all the words, but the title phrasing is easy to hold. I think it will make the Twenty.

"Tintarella Di Luna" is a potent Italian ballad which is charted by the men here in familiar continental fashion. A (useful) half to round off a powerful disc.

JERRY DANE
You're My Only Girl; Nothing But
The Truth
(Decca F11234)***

JERRY DANE makes his Decca debut with an attractive lilt. "You're My Only Girl." Light string backing fits the current style easily and Jerry reveals a voice which ought to do well at the present time. This could be a big-selling debut.

"Nothing But The Truth" has much of the same tripping approach. Nothing but the truth is what Jerry wants in reply to his question, do-you-love-me?
Pleasant.

RON HOLDEN
I Love You So; My Baby
(London HLU9116)***

AN odd little beater, "I Love You So," is going to be one of those discs you either like a lot—or cannot stand at any price. Personally, I find it too monotonous and repetitive. Mr. Holden sings the romancer to a rather muffled backing.

"My Baby" is a quicker rocker with drums and piano working furiously. Holden squawks the lyric like a rather sedate Little Richard.

JESSIE HILL
Ooh Poo Pah Doo (I and II)
(London HLU9117)***

A SHOUTING novelty taken to a steady rock beat, "Ooh Poo Pah Doo" is a frenzied piece of work from



Jessie Hill, who "sings" in front of rhythm and other male voices.

Melody is fairly insistent, but I could not get excited or even really interested—as I could for instance in the Risely Brothers' "Shout."

ALLAN BRUCE
Simple Simple Simple; In All The
World
(Fontana H250)***

ALLAN BRUCE has been scoring neatly on television of late—a factor which can only do good to his disc sales. And this disc—Simple Simple Simple—will need plenty of exposure. The delicate romantic ballad is given a precise reading by the singer.

In All The World switches Allan into the Latin for a bubbly love song.

STAFFI
Mustafa; Zoubida
(Pye-International N25057)****

THIS is the disc which shot to No. 1 in the French hit parade. And Staffi, I believe, is the man who

started the idea of combining French and Middle Eastern styles.

His Arabian-cha-cha (which is probably the nearest I can get to a Mustafa description) is played by Staffi's bazaar-sound orchestra and sung by himself and male chorus. Sung in French and Arabic.

Zoubida is cut along the same lines as Mustafa and produced with similar gimmicks.

DORIS DAY
Please Don't Eat The Daisies;
Here We Go Again
(Philips PB1018)****

JOE LUBIN's title song for the film, Please Don't Eat The Daisies must have been a devil to write—and the zany lyric is quite a puzzler. Doris Day handles it with bouncy expertise and she is accompanied by kiddy chorus and plonking banjo.

Here We Go Again is a merry romancer going along on an easy beat. Doris makes a charmer out of it and gets good chorus support, too.

THE CASCADEING STRINGS
(With Johnny Gregory)

Theme From "Sons And Lovers";
Honky Tonk Train Blues
(Fontana H251)****

THE title theme from the new 20th Century Fox film, "Sons And Lovers," is one of the better soundtrack melodies to have emerged recently. It is a theme which is fairly easy to remember and this performance by a lush string group, directed by Johnny Gregory, ought to sell as sweetly as it sounds.

Honky Tonk Train Blues rattles along expressively with the strings letting their hair down.

SIR CHAUNCEY
Beautiful Obsession; Tenderfoot
(Warner Bros WN)****

SIR CHAUNCEY and His Exciting Strings—is how the label describes this orchestra. And the packed bank of strings certainly strives to get a new sound here. Rhythm group plants a fairly easy beat beneath the soaring Beautiful Obsession melody and the side is easy on the ear. But I would hardly describe it as "exciting."

Tenderfoot bounces a merry beat.

STEVE PERRY
Because They're Young; Step By Step
(HMV POP745)****

STEVE PERRY has a friendly voice and it is well suited to the lilt.

With Warners now on sale here, their star, TAB HUNTER, is going to be a smash all over again.

5

pages of
POP, JAZZ,
LP and EP
REVIEWS

RATINGS

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

JESS CONRAD (left) goes over "Cherry Pie" with TV producer Jack Good, who supervised the recording session (DISC Pic).

Because They're Young. Girl group echoing behind him as he works. Both the song and its performance deserve to get somewhere.

Step By Step goes 21 a run... a bright entry in the lilt field. Good vocal again by Perry.

But which song came first, I wonder—this or Eddie Cochran's "Three Steps To Heaven"?

THE FLAMINGOS

Nobody Loves Me Like You;
You, Me And The Sea
(Top Rank JAR367)****

EXCELLENT studio sound for the vocal team. Strings hunt away perfectly in the accompaniment to the light beat number.

The Flamingos have got something in their approach which is quite personal. They deserve to climb high on

It's the Madison again

BILL SHEPHERD
Standing On The Corner;
Lily Of Laguna
(Pye N15263)***

BILL SHEPHERD gives two well-known melodies the Madison treatment for this coupling. Standing On The Corner, with organ and sax leading, takes easily to the rhythm of the new dance.

The oldie, Lily Of Laguna, has to have her arm twisted, however—or so it seems from the way she emerges here. Must say I get a little irritated with that drum knock.

JOHN WARREN'S
STRICTEMPO COMBO
Madison Time; Make Mine
Madison
(Pye Strictempo N15263)***

A DISC for dancers in Pye's series. John Warren's group beats out the original Madison Time, with organ and sax prominent again (as in the disc above).

Make Mine Madison is a Bill Shepherd composition tailored for the slow five.

A useful record for dancers, clubs and schools eager to catch up with the new steps.

MARTY WILDE

ISN'T MOODY ANY MORE

this side of the water—and with this half.
You, Me And The Sea is a drowsy love song which The Flamingos put over effectively.

MARTY WILDE
Johnny At The Crossroads: The Fight (Philips PB1025)****

MARTY returns with a British number, *Johnny At The Crossroads*, which he beats out skillfully for this release. Tune is not as good as some which Marty has recorded, but it should get into plenty of heads fairly quickly.

Personally, I prefer the other number, *The Fight*—and I reckon its commercial chances to be better, too. A soft wistful romance about lovers' partings.

Marty handles this one comfortably—getting away from the moody romantic of previous releases.

DOMENICO MODUGNO
Hello Amore: Olympia (Orion CB1247)****

It is said that Modugno was persuaded to write *Hello Amore* in

honour of the Princess Margaret wedding. Maybe so.

What is certain is that it is a gay romantic ballad which bounces pleasantly like a little sister to "Volare."

Olympia, with guitars gliding on a rock rhythm, is a forceful modern number which Modugno chants without any inhibitions.

THE KNIGHTSBRIDGE STRINGS
The Sioux March: The Executioner Theme

(Top Rank JAR364)****
THE Knightsbridge Strings have drums thumping Indian-style beneath them as they sweep through Spoliansky's *Sioux March*. The tune is easy to follow, but it does not really arouse any emotions.

In this, it is unlike *The Executioner Theme* with its whippy Latin rhythms. The orchestra have plenty to get their teeth into on this side and they manage to tie up more excitement.

BERT WEEDON
Querrida: Twelfth Street Rag (Top Rank JAR360)****

BERT and his honky-tonk guitar on a slick instrumental side to Tequila country—that is what we get with *Querrida*. An infectious number played with high gloss, it should do very nicely.

Twelfth Street Rag, which is back in favour, is given a real ricky-tick dressing by Weedon on the other side. Is it time for the number to take off again as it did for Pee Wee Hunt some years back? If so, Bert could be coming in.

THE KAYE SISTERS
Paper Roses: If Only You'd Be Mine (Philips PB1024)****

THE KAYE SISTERS enter the war of the *Paper Roses* and the clippety-clop tempo set by MD Wally Stott helps to make it a side which will give the others stiff competition. The girls are in good harmony for the song.

If Only You'd Be Mine has already been heard for some time, but it has still to register in a big way. The Sisters singing it like a slow march will help it to find a public.



WADE FLEMONS
Easy Lovin': Woops Now (Top Rank JAR371)****

WADE FLEMONS' double-tracking and making a self-dialect quite effective as he sings the lazy rocker, *Easy Lovin'*.

Slappy instrumentalists and girl group for the accompaniment on a side which may well draw its way into favour after a while.

Woops Now speeds the tempo and Flemons takes this rocking romancer comfortably with the girl team present again.

LES COMPAGNONS DE LA CHANSON
Down By The Riverside: Margoton (Columbia DB4454)****

THE international stars singing an old familiar tune, *Down By The Riverside*. This is the French language

version, but do not let that deter you, because the Chanson always make such a good noise. Banjo-plunking accompaniment.

A traditional song in French for the film, *Margoton* is more of a novelty and not likely to draw much custom here.

JOE TURNER
Chains Of Love: My Little Honey Dripper (London HEK9119)****

THE band backing rocks in power-house fashion as Joe Turner shouts of the *Chains Of Love*. Steady pounding beat to this one—and there's still more size to come when a girl chorus begin ooh-ah-ing behind Turner. Did't spot the kitchen sink.

Easy walking beater on the turnover with strings rading high behind

DOMENICO MODUGNO comes back with a song in honour of Princess Margaret's wedding.

Turner as he chants about his Little Honey Dripper.

CYRIL ORNADEL
"Can-Can" Selection: Begin The Beguine (MGM 1075)****

CYRIL ORNADEL conducts the Starlight Symphony in another of his show souvenir sides. This time he chooses the melodies from the film *Can-Can*.

Ornadel goes out to capture the flowing atmosphere of Paris in the spring—and succeeds. Accordion, strings and woodwinds play a large part in the medley, which includes *It's All Right With Me* and *I Love Paris*.

Another Porter classic for the flip... a revival of his *Begin The Beguine*. Tingly arrangement.

ARNE LAMBERTH
Russian Folk Song: Russian Serenade (Top Rank JAR326)****

ARNE LAMBERTH playing a trumpet with the Saaby Choir behind him. Both tunes are traditional ones arranged by the instrumentalist for himself. Guitar helps him to set an almost western frame for both sides.

Tasteful, but I think a little too long and drawn out.

THE CLUB QUINTET
Bluer Than Blue: Caravelle (Secret Serenade)

(Top Rank JAR362)****

BOTH numbers on this release were written by Reg Owen for the film, "The Awakening." The Club Quintet is not a vocal team despite the implications of the name. Instead, they are a soothing musical group with piano and rhythm idling in vibraphone company.

From the drifting theme, *Bluer Than Blue* they switch to a Mediterranean tempo for *Caravelle* and this latter is the side which stands the better commercial chance.

TONY OSBORNE
Autumn In London: Coprac (HMV POP738)****

AN Osborne recording in almost every sense of the word, Tony. (Continued on page 12)



Music
for
a swingin'
springtime

on
EMI
LPs!

Dakota Stoner
MORE THAN THE MOST!
CAPTIVE
ELOP (Music) STEREO (Shoeh)



Alex Welsh
and his Band
MUSIC OF THE
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COLUMBIA
STEREO



Original TV music from
Wagon Train
REKUTY
STEREO



Ella Fitzgerald
SINGS GERSHWIN
Vols. 3 and 4
R.M.V.
CLP107-8 (Music) CD1078-108 (Shoeh)



Sarah Vaughan
and
Billy Eckstine
SING THE BEST OF
JIVING BERLIN
REKUTY
DORIS (Music) ORLANDO (Shoeh)



Can Can
Original Sound Track
CASTROL
WING (Music) SW120 (Shoeh)



Frank Cordell
and his Orchestra
SWEET AND DRY
R.M.V.
CL734 (Music) CD124 (Shoeh)



Lambert, Hendricks, Ross finally make it!



MILT JACKSON is marvellous, as always—but the album is still disappointing. (DISC Pic.)

LAMBERT, HENDRICKS & ROSS

The Hottest New Group In Jazz
Charleston Abbey; Moanin'; Twisted; Blues; Goodheart; Centrepiece; Ghana; That Wine; Sermonette; Summertime; Everybody's Boppin'.

(12in. Fontana BBL7268)*****
PERSONNEL: Dave Lambert, John Hendricks, Annie Ross (vocals) with Harry Edison (trumpet); Ike Isaacs (bass) and possibly Gildo Mahones (piano); Jimmy Workworth (drum).

THE L-H-R group has finally made it! They've had it musically since the beginning; now they're accepted and have "got it" financially, too. This first LP for American Columbia reflects their newly-acquired acceptance. It's their slickest, smoothest, best-recorded, probably most commercial record to date... and, in many ways, also their best!

Their material is drawn from many sources. *Moanin'* is by pianist Bobby Timmons; *Blues* by Ralph Burns; *Centrepiece*, by Edson; *Sermonette*, by Cannonball Adderly; *Summertime* is based on the Miles Davis-Gil Evans version. All but the last have clever Hendricks lyrics. He also contributes two originals. *Twisted* is a mature re-make of Annie Ross' earlier Peasepie side.

I liked all but the mad be-bop scating scramble on *Everybody's*. The supporting combo never stops swinging.

To my ear, the group is just

brilliant with Britain's Annie doing a fantastic job. Her range is amazing. Here's wishing her completely well again soon from her recent bout of pneumonia.
For some of Ken Graham's readers, too.

MAYNARD FERGUSON ORCHESTRA

A Message From Birdland

Oleo; Starfish; The Mark Of Jazz; Night Life; Stella By Starlight; Lonely Time; Back In The Saddle Again.

(12in. Columbia 33SX1210)*****
PERSONNEL: Maynard Ferguson (trumpet, valve trombone); Jimmy Ford (alto); Carmen Leggio, Willie Maiden (saxes); John Lanni (baritone); Clyde Beavers, Jerry Tyner, Don Ellis (trumpets); Don Sebesky, Slide Hampton (trombones); Joe Zawlat (piano); Jimmy Rowser (bass); Frankie Dunlop (drum).

AN odd mixture of tastefulness and tastelessness. The up-tempo (*Oleo*, *Mark and Satellite*) are all rather "much a-blow about nothing." The band is terribly busy and intense and neurotic. All very frantic and not especially swinging, with no really notable contributions from the very derivative soloists. I continue to be unmoved by Slide Hampton's playing and writing.

The ballads are in complete contrast and the band plays with a winning warmth. I thought Marty Paich's poignant *Lonely* the best

track on the record. Stella has its moments, too.

Benny Golson contributed *Starfish* and *Life*. The former is not the most melodic ballad line he has ever written. The latter is a simple blues theme, which is better known as "Five Spot After Dark."

The Ferguson's band's earlier albums (for RCA-Victor) were better. A pity they are not available here.

MILT JACKSON

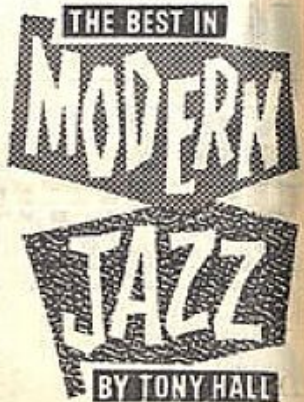
Bags And Flutes

Bags' New Groove; Sandy; Midget Kid; I'm Afraid The Masquerade Is Over; Ghana; Sweet And Lonely.

(12in. London LITZ-K15177)***

PERSONNEL: Milt Jackson (saxes); Frank Webb or Bobby Jasper (flute); Hank Jones or Tommy Flanagan (piano); Kenny Burrell (guitar); Percy Heath (bass); Art Taylor (drum).

Of course, Milt is marvellous. But then, isn't he always. Yet somehow, however pleasing, this album is just a little disappointing. Those of us who feel that Bags is the last remaining link between the MJQ and jazz would perhaps have expected him, given a blowing date of his own, to come up with something more com-



pletely contrary to John Lewis' conception.

Actually, all these conversations about ballads and blues are very subdued and whispering, and just that bit too delicate. For my ears, at least.

Everyone plays fairly well and very tastefully, with Milt the most consistent performer. Wes is the better jazz flautist of the two, Milt wrote all the originals but *Ghana* (by Ernie Wilkins).

It could have had so much more spirit.

Disc Date

(CONTINUED FROM PAGE 11)

JANE MORGAN

I Am A Heart; Romantica
(London HLR9120)*****

PLEASANT, relaxing romantic ballad, *I Am A Heart* is a first-rate choice for Jane Morgan. She moves this love song along warmly and the tune ought to ensure pretty steady sales.

Romantica—one of the Eurovision Coolest songs—is given the lush mandolin treatment and Jane sings it with a charm that lives up to the title.

RON GOODWIN

The Singing Piano; The Girl From Corsica
(Parlophone R4649)*****

TOLCHARD EVANS did not have a great success when he tried playing his own melody, *The Singing Piano*, but Ron Goodwin might well make the tune happen by bringing a more formal approach to bear.

A dreamy side for late night listening. Colourful atmosphere piece, *The Girl From Corsica* on the turnover.

DION AND THE BELMONTS

When You Wish Upon A Star; My Private Joy
(Top Rank JAR368)*****

NOW appearing under the Rank banner, Dion and the Belmonts revive the famous *When You Wish Upon A Star* with a clinging rock beat. The vocal team take it very smoothly and very slowly.

The sound is extremely good, so is the arrangement. It may be a sleeper.

My Private Joy, written by the Penna-Shuman team, is much quicker. A bright beater which uses saxes neatly in the backing. Dion and the boys work well with the jukes in mind.

THE IMPALAS

'Bye Everybody; Peggy Darling
(MGM 1068)*****

THE four boys who make up The Impalas roll out another very useful coupling, *'Bye Everybody* in a gentle rocker which the vocal team handle very smoothly.

Tempo steps up for *Peggy Darling*, a very repetitive rocker. Snare drum and guitar used for backing.

FRANKIE AVALON

The Faithful Kind; Gee Whiz; Whiskies-Golly Gee
(HMV POP742)*****

TWO songs from the film "Guns of the Timberland." Frankie Avalon

sings *The Faithful Kind* to a slow, trail-riding tempo. Guitar and strings predominate in the accompaniment as the young star sings in a warm, relaxed manner.

The exclamatory title on the other side has a punchy country tune to match. Frankie dances eagerly through this one.

DANNY VALENTINO

A Million Tears; Biology
(MGM 1067)***

DANNY VALENTINO singing in front of the Ray Ellis orchestra, which means he has just the right raft for the slow rock-a-ballad *A Million Tears*.

A side, this, which should double Danny's fans in Britain.

Biology is a novel rippler with a cute lyric which Valentino sings well. Chorus help him out.

RAY COUSSINS

You're Singing Our Love Song To Somebody Else; Just One More Chance
(Fontana H269)***

PLENTY of the old *razzamatrazz* here as Ray Cousins raises the straw hat to sing *You're Singing Our Love Song To Somebody Else*. Must say it goes well this way. Band backing carries the mood easily.

Just One More Chance, the song which Crosby made into a smash hit a score of years ago, is revived by Cousins (who reminds me of Al Saxon) with a very slow strut.

BOBBY SUMMERS

Little Brown Jug; Twelfth Street Rag
(Capitol CL15130)*****

A COUPLING which has the noise to make quite an impression in the charts. Guitar fans fall in on the right for the sounds conjured up by Bobby Summers on this disc.

Little Brown Jug is revived with a beat that makes it sound like a more sophisticated Duane Eddy. The twang is lighter for the quick-moving rag on the flip.

Both melodies, of course, are so well-known it is difficult to present them in any new way without being too gimmicky. Summers succeeds.

Relaxing romantic ballad, "I Am A Heart" is a first-rate choice for JANE MORGAN.

wrote both melodies featured on this disc. He plays the piano and he directs an Osborne orchestra for the accompaniment.

Autumn In London is a strolling tune with a lot of appeal in it. Lush strings rise in the background as Tony Plays.

Copypast has a lighter approach, a little gyver in treatment. Like the number on the other side—a good tune.

LOYD PRICE

For Love; No It's—No And's
(HMV POP741)*****

ONE thing about the Lloyd Price side, the production values are always first-class. It is the case once again as *Price rocks* in his own familiar way through *For Love*. Big chorna work as has become usual with this singer. A tune that is simple enough to hit hard.

No It's—No And's follows the pattern which has paid off for Price so handsomely.

LITTLE ANTHONY AND THE IMPERIALS

My Empty Room; Bayou, Bayou Baby
(Top Rank JAR366)***

FAMILIAR melody of *My Empty Room* should help it to get started here. Little Anthony hops lightly through the ballad on a slight beat.

Bayou, Bayou Baby is a rocker with a crisp, open noise. Little Anthony is putting his spell on a girl this time out, but I am afraid I must be immune to any magic on this half.

TOMMY BRUCE

Alie's Misbehavior's Got The Water Boilin'
(Columbia DB453)***

QUITE a week this has become for new voices on record. Tommy Bruce makes his debut—and I am told it is virtually a singing debut as well as a disc debut!

Voice has a peculiar scratchy sound and the approach is reminiscent of Big Bopper. A British boy, Bruce, if he needs to be warned against anything I would say it was against learning to sing.

Character rock stuff that will either catch on quick or die the death; it is impossible to forecast.



A winner for all beat fans

JOHNNY AND THE HURRICANES
Featuring Red River Rock
Red River Rock; Happy Time; Backyard; Cut Out; Lazy; Walkin'; Crawfish; Storm Warning; Bamboo; Thunderbolt; Jay Ride; Rockin'.
(London HA2227)*****

ALTHOUGH this isn't really my cup of tea, as far as music is concerned, I know that this album will achieve a powerful sales figure as it contains all the ingredients for success.

Johnny and The Hurricanes have been successful chart entrants over here, particularly with the first track on this album, and they will be appearing more and more frequently as long as the public want this kind of music.

This is definitely one for the teenage buyers and it will give them a lot of beaty pleasure.

A winner all the way, I think.

THE BROWNS
Sweet Sounds
The Three Belts; Indian Love Call; Only The Lonely; Dream On; Blues Sky; Away From Me; Where Did The Sunshine Go; Unchained Melody; I Still Do; Love Me Tender; We Should Be Together; Pat On An Old Pair Of Shoes; Hi De Ahk Tam.
(RCA RD-27153)*****

RECENTLY The Browns rode high in the best sellers with their revival version of "The Three Belts." Since then they haven't reappeared in the charts, but I expect them to return in the near future with one of their C & W tracks.

This album features their pop hit plus a few more popular songs but the parts of the album I enjoyed most were the trio's C & W offerings. Once the word gets around that this group feature country music—and do it well—then that army of fans will get behind this album. I think it is a good buy for the average teenage disc fan of today.

MANTOVANI
Operetta Memories
Waltz From The Merry Widow; My Hero From The Chocolate Soldier; Play Gipsies; Dance Gipsies (Countess Maritza); Oh Maiden My Maiden (Friedrich); Waltz From The Gipsy Princess; Waltz From The Count of Luxembourg; Serenade (Froufrou); Waltz From Gipsy Love; Waltz From The Gipsy Baron; Overture — Die Fledermaus.
(Decca LK4347)*****

THE great Mantovani lets his strings caress the famous and favourite melodies from the musical scores of operettas. These are melodies which have been banned, whistled and sung by theatregoers, errand boys, and singers through the years since they were first performed. All have withstood the test of time and come up with a winning smile on their melodies.

The Mantovani touch adds that little extra which will entice the customer into the record shop. Few people have ever or can ever hope to equal the tremendous sales of this orchestra leader's recordings. Mantovani is now a world wide name and is popular wherever you can buy records.

It's Mantovani, therefore, it is good.

THE BROWNS . . . Pop and C and W on their "Sweet Sounds," and the C and W tracks are the hits.



THE FOUR FRESHMEN And Five Guitars

Rain; The More I See You; This October; Don't Worry 'Bout Me; It's A Pity To Say Goodnight; Oh Lonely Winter; It All Depends On You; Nancy; I Never Knew; Imitation; I Understand; Come Rain Or Come Shine.
(Capitol T.125)*****

WE'VE had five trombones, trumpets and saxes. Now it's the turn of guitars to blend their rhythms with The Freshmen and their modern harmonies. It's one of my ambitions to watch The Four Freshmen on stage, as everybody I know who has had that pleasure says that they present one of the finest shows to be seen — and heard.

Meanwhile I'll have to content myself — and this isn't too hard — with their fine collection of recordings to which this is a more than worthy addition.

DINAH WASHINGTON
What a Difference A Day Makes
I Remember You; I Thought About You; That's All There Is To That; I Won't Cry Any More; I'm Thru With Love; Cry Me A River; What A Difference A Day Makes; Nobody In The World; Manhattan; Time After Time; It's Magic; A Sunday Kind of Love.
(Mercury MMCI4010)*****

ONE of the leading jazz, rhythm and blues singers for several years Dinah Washington suddenly leapt into the American hit parade



FABIAN . . . surrounded by fans and likely to add to their number with his new LP.

last year with her version of the title song of this album.

Mercury have wisely followed up with this LP which continues the mood of Dinah's hit and which surely must be a strong seller.

A good record for both pop and jazz fans of Miss Washington.

THE FABULOUS FABIAN
Remember Me; Ain't Misbehavin'; Gotta Tell Somebody; Everything Is Just Right; Gimme A Little Kiss; Learnin'; Gonna Make You Mine; I'm Shovin'; You'll Never Tame Me; Any Ole Time; Give; You Excite Me.
(HMV CLP1345)*****

ALTHOUGH this is perhaps the best I've yet heard from Fabian I'm afraid the boy still leaves me cold. I find him anything but "fabulous."

I suppose I'm the one at fault as he certainly seems to be the greatest thing that ever happened to pop records in America—and I believe his star is rapidly ascending over here, too.

There are many rock 'n' roll stars I admire very much, as regular readers will know, and there are also many that I rate as nothing. So my diffidence, as far as Fabian is concerned, can't be put down to a hatred of rock. Perhaps I'm right and the boy just hasn't got it after all.

I'm going to leave this one very much up to you. If you like Fabian then the chances are you'll like this album.

TINGS AINT WOT THEY USED T'BE

Original Cast Recording
Overture; Gidget Dancin'; Fing' Ain't Wot They Used T'Be; Layin' Abail; Where It's Hot; The Cuban; Comin' Dahn; Contemporary; Entrance; Cochran Will Return; Polka Dots; Heartbeats; Where Do Little Birds Go; Big Time; Fing' Ain't Wot They Used T'Be; Carry Up; Goin' A Bit Of Pride; The Student Power; Fing' Ain't Wot They Used T'Be (Finale).
(Decca LK4346)*****

SOMETIMES bawdy, but always in a hilarious way, this gay romp from the book by Frank Norman and with music and lyrics by Lionel Bart makes perfect LP entertainment. On occasions theatre reviews don't always transfer well to disc, but this case shows just how well it can be done without losing any of the flavour of the original production.

Naturally it is usually better actually to see the stage performance, but in this case I can recommend you to buy the record as the latter will keep the witty lyrics fresh in your mind and give you many additional laughs.

TRAD REVIEWS by OWEN BRYCE

Powerful, typical —good

THE MALE BLUES VOLUME SIX

Hound Head Henry
Kneeler Crawling Blues; Hound Head Blues.

Frankie Half Pint Jaxon
Boat It Boy; My Daddy Rocks Me.
(Jazz Collector JEL10)*****

THERE is nothing much to be said concerning the background of Hound Head Henry. Virtually nothing is known of this powerful blues singer. He is typical, even to the extent of having his own personal gimmick — a rooster crowing which sounds not unlike Sonny Terry's baying dog noises.

His accompaniment is provided by Cow Cow Davenport, the celebrated boogie pianist. I liked both tracks and thought they were better recorded than some others in this series.

Frankie "Half Pint" Jaxon also had a gimmick. This consisted of a female impersonation act. And I don't need to tell you that My Daddy Rocks Me is a woman's song. Actually I wouldn't rate Jaxon as a blues singer at all. His forte is the lively variety performance.

For years these appeared in the Brunswick catalogues an odd disc of his entitled "Fifteen Cents." *Boat It Boy* is a very similar number.

The backing is by Tampa Red's Hokum band. At different times many artists appeared under the name of Tampa Red. It is hard to tell who plays on this disc.

A DIXIELAND RIOT

With The Cell Block Seven
Jericho; Cherry Pink And Apple Blossom; Tin Roof Blues; Bonaparte's Retreat; Yessie; That's My Baby; When You're Smiling; Blues My Naughty Sweetie Gives to Me; Saint James Infirmary; Sweet Georgia Brown; Bill Bailey Won't You Please Come Home.
(Vogue LAE1216)*****

I AM surprised at Vogue releasing this record. I have looked to the company to give us the best

of genuine jazz. I don't expect them to put out pseudo-Dixieland material. But they have. And this is it.

Once again the sleeve notes provide all the clues needed as to its jazz worthiness — a quote from a Broadway columnist!

No, sir. When it comes to revivalist jazz, give me the Britishers any time.

The great majority of it — Jericho, the trumpet on Cherry Pink, the rasping trombone on Bonaparte, the corny copy of Kai and F's Yeah! — is vulgar, tasteless and overdone.

But there IS something nice about the disc. The tempo of Blues My Naughty Sweetie Gives To Me is a well chosen one. One that our own bands could do well to match. We tend to play this number too fast.

DAVE REMINGTON AND HIS DIXIE SIX

Trad Dance Date

Riverboat Shuffle; Sassy Blues; Just A Closer Walk; Sleepytime Down South; Strutting With Some Bar-B-Q; Where The Saints Go Marching In; Friendless Blues; Kampot St. Medley; South Kampot Street Parade.

(Top Rank BUY029)*****

AT the price of this "Buy" series (22s.) you can't really go wrong, unless you're a connoisseur. Unfortunately, I consider myself one, and I like to think that readers sufficiently interested to buy records of traditional jazz, are also connoisseurs. Which makes it hard to recommend wholeheartedly discs of near-Dixie jazz.

The first thought that struck me was that this is an American band. However the musicians are well enough versed in the language to produce an overall sound near enough to what I call the real jazz, to pass muster. My only real complaint is that they sound just like what they are. Professional musicians playing Dixieland jazz for the same reasons as so many today. . . the cash!

And as a result they are just that little bit too slick. Just that little bit too competent. I don't think this will upset the majority of buyers, however.



RGM 1002
PETER JAY
JUST TOO LATE

RGM 1010
GEORGE CHAKIRIS
HEART OF A TEENAGE GIRL



RGM 1009
RICKY WAYNE
CHICK 'A' ROO

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With a few plugs Bruce could be a hit

IN the office of Bill Ward of Lawrence Wright Music, I have just heard a new record by a new British artist. It's quite an extraordinary disc which was released by Columbia last Friday.

The singer is **Tommy Bruce**, whose job was that of lorry driver's mate before opportunity knocked. The song is a revival of the **Fats Waller** oldie "Ain't Misbehavin'."

The effect? Well, it's difficult to describe it in cold print. Tommy half sings and half speaks the lyrics in a novel, distinctive vocal fashion which is all his own. He's backed by a driving, punchy beat group likely to stimulate the ears and feet of the younger generation.

If the record wins a few plugs on radio and TV, as it should do with its different sound, young Mr. Bruce may well find himself at the top of the stardom ladder in record time. Apparently the disc has already created a flurry of interest in some quarters, which are clamouring for his services in person, so it's probable you'll be sampling the Bruce

ALONG THE ALLEY

brand of vocal entertainment from your TV sets soon.

Looks like another youngster hitting the highspots with a song which enjoyed its first peak of popularity before he was born.

★ ★ ★

TWO of the most genial and successful "back-room boys" in the Alley are arrangers **Syd Cordell** and **Stan Butcher** on the staff of Campbell Connelly Music. In addition to their arranging duties, they collaborate in songwriting with impressive results.

"Sing Little Birdie" was their big number last year, winning second place for Britain in the Eurovision Song Contest with the expert assistance of **Pearl Carr** and **Teddy Johnson**. A recent effort of theirs entitled "Pickin' Petals" achieved healthy results here, and it's likely that The Avons' Columbia disc of it will be released in the States shortly.

Syd and Stan's latest song is called "Lover's Lullaby." It was recorded privately some weeks ago by **Mike Shaun** and the **Wimbledon Girls Choir** with the American market in mind. The American market responded in very encouraging fashion, for the Palette label chiefs fixed a release date as soon as they heard the tape.

"Lover's Lullaby," like "Sing Little Birdie" and "Pickin' Petals,"

is published by Good Music, and we may well hear Mike Shaun and the girls singing it here, as Palette discs are released from time to time by Fye International.



NEWS FROM THE STREET OF MUSIC

THE plug roster of Campbell Connelly Music and its associate companies is as full as ever for the month of May.

Chief Campbell Connelly prospect at present is the beat ballad "Sixteen Reasons." There are four formidable versions available by **Marion Ryan** (Columbia), **Shani Wallie** (Philips), **Sheila Buxton** (Top Rank) and **Connie Stevens** (Warner Bros.). Two oldies from the C.C. catalogue are

revived on LPs this month in the shape of "Misirlou" and "Sonny Boy," recorded by **Walfredo Axtell** and **Maurice Chevalier** for Decca and MGM respectively.

Cinephonic Music's big hope is the American hit parader "Green Fields," with strong discs by **The Beverley Sisters** (Columbia), **The Brooks Brothers** (Top Rank), **Julius La Rosa** (London) and **The Brothers Four** (Philips). They're also enjoying a nice ride with "When The Thrill Has Gone," the flipside of **Max Bygraves'** Decca rendition of "Fings Ain't Wot They Used T'be."

Dash Music is trying its luck with a revival of the oldie "The Old Lampfighter," with a new wick trimming by **The Browns** for RCA.

★ ★ ★

FRANKLYN BOYD of Aberbach Music tells me that "The Madison," the original version of the new dance craze published by his company, has a clear lead over its rivals in the U.S. hit parade. "The Madison" is the only vocal version of the new dance available, and Top Rank have issued Al Brown's recording of it.

NIGEL HUNTER

Take a good look at the picture on the left. It is one of the first press photographs taken of Tommy Bruce who many people are tipping for stardom.

What is he doing in the picture? Well, the flip of his debut record is "Got The Water Boilin'." The sound of the whistle is featured on the number and to record it they used a kettle and a kitchen at EMI's studios.

STARDOM?

It isn't all honey

Bill Evans discovers the snags

SO you think you would like to be a recording star? It is very nice as far as some things are concerned, but have you ever thought of the restrictions that would be placed on your personal life?

When you are in the money and have hordes of fans following you there are some things a guy or a girl just cannot do.

I have been asking a few pop stars for examples of things they cannot do now.

MARTY WILDE: "There are many things I cannot do now that I could do when I was just another boy who lived down our road. I have to be very careful where I eat in public, or I am surrounded by a large and admiring group who would actually eat my meal for me if they could!"

"I cannot just go for a stroll around the shops in the West End, which I always liked to do, because another large crowd immediately collects. When I go to the cinema I have to wait until it is dark and then walk quickly into the building."

MARION RYAN: "The thing I miss most is going into a certain chain store. I used to visit one occasionally—but haven't done for six months. It got so embarrassing. I'm examining some stockings and look up and find a crowd of people watching me. I'm probably quite wrong but somehow I imagine them saying to themselves, 'What's she shopping here for—with all her money.' They may not be thinking anything of the kind—anyway, I still like to shop that way because I used to."

CLIFF RICHARD: "Two things I miss most are playing football and swimming, occupations I really enjoyed before I went into show business. Badminton, too, was another of my pastimes, and I think doing some-

thing energetic like this plays a big part in keeping you active enough for rock 'n' roll. But when you have a career to keep up you just have to cut out something."

VINCE EAGER: "The thing I miss most of all is being able to drop into a dance hall and enjoy myself 'mixing' my dances as other young men can do. It is also difficult for me to visit restaurants and walk through the streets. I have to drive myself everywhere in my car—or travel by taxi."

SALLY KELLY: "I used to like travelling on buses and underground trains but now I have to go everywhere by taxi because my long black hair identifies me at once, and everybody begins to talk about me—and so me. This can be fun at times, but when you are very busy and in a hurry then I find it's best to go by taxi."

"I also have to be very careful how I appear in public. I can never set foot outside the door without making quite sure I am looking my very best. The days of a sweater and jeans and no make-up are gone forever—in public anyhow."

BILLY FURY: "One of my great pleasures before becoming well known was to take my dog for long walks. Of course, I can still do this, but it is not so easy now. I can't just stroll along with him in the streets or even in the park. I have to take him on some wide open common or into the country. This is undoubtedly very good for the dog, and I suppose it is also good for me."

"I also find it very difficult when visiting my home town of Liverpool to have an evening out 'on the town' with my old pals—things are not the same any more because I am so easily recognised. However, I mustn't grumble, because life as a pop singer has so many compensations."

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Big bands are booming

THIS current twelve months looks like becoming the year of the big band revival over here. Action is booming on discs; for example, his parade charts are spotlighting sixteen instrumental records in the "Top 30" album sales, including MANTOVANI and GEORGE MELACHIRINO.

Dance bands have also been increasingly busy the past few months both on TV and in personal appearances, and they have been widely featured on DJ programmes, so much so that no fewer than eight new bands have been formed since the beginning of this year. And they all look like becoming very important in the music world. After many years of the "singer, not the band," it's a good sign.

Newley picked

LOTS of excitement with the release of Tony Newley's "Do You Mind?" on London Records here in the States. It's already been picked as a hit by



TONY NEWLEY, seen here with some fans, has a hit in America with "Do You Mind?"

the big music trade papers, and should become one of the most-played discs of an English artist.

Newcomer **Teddy Randazzo** has a big record in his "Way Of A Clown" for ABC Paramount. Teddy is an accomplished musician as well as being a top vocal attraction in a musical career and paid for all his music lessons. By the time he was 12 Teddy was considered a fine accordionist, a talented pianist, and he was also very good on guitar and bass. His childhood ambition was to become a concert accordionist and musical arranger. He never thought much about singing until a talent scout for ABC Paramount heard him and signed him on the spot. You will soon be hearing plenty of this youthful new star.

Belafonte offer

HARRY BELAFONTE has just finished a smash engagement in San Juan. While there he offered to give the eye research clinic 100,000 dollars. If the government would add a further 65,000. He said he would give this every year, if the Government

would agree to do the same.

Darcy Langdon (Mrs. André Previn) has added a lyric to **Shelley Manne's** music of "The Proper Time" which is to be used in the film of the same title.

Italian songstress **Katyna Ramieri**, who is at the moment creating quite a stir here in the big night clubs, has just been signed by MGM to sing over the credits of their forthcoming movie, "It's A Sin." This will also be issued on the MGM label.

Films first

A DEMONSTRATION record and a snapshot of 16-year-old **Lori Parker** won her a contract with Coral Records. It all happened in Las Vegas where Lori met the **McGuire Sisters** and their manager Murray Kane. She was auditioning within two hours, and signed the same day. After hearing the disc, I think young Lori will be with us for a long time.

Elvis Presley is now asking 150,000 dollars per performance, and will only undertake one if it does not conflict with his movie making.

Alfred Newman's first scoring

contract away from 20th Century Fox for many years under his new non-exclusive pact with the studio, will be for Paramount's "The Counterfeit Trail," Alfred by the way, has now won five Oscars for his wonderful movie scores.

David Seville and the **Chippmunks'** latest recording is again a revival, this time of "She'll Be Coming Round The Mountain."

Superstitious people take notice—Dot Records disc of **Walter Brennan's** "Dutchman's Gold" has 13 letters in its title; the artist's name has 13 letters and so has that of **Jerry Capehart**, the songwriter; and if this is not enough, the publishing company is **American Music** (also 13 letters) and if **Billy Vaughn** used his full Christian name, that would also represent another 13! Although the record isn't, as yet, number 13 in the charts, it's certainly a hit and climbing fast.

Debut for King

ALAN KING makes his debut this week on wax for Secco Records with an album called "Alan King in Suburbia" and very funny this is, too. The LP is a composite of sketches, monologues and songs by **Jack Quigley** and **Bobby Worth**, all dealing with the problems of suburban living. It should do very well in the light of current success of humour records.

Eddie Gorné and husband **Steve Lawrence**, along with **Kris Greengrass**, have started a business to be called G.L.G. Productions, which will make TV films, radio shows and records.

Last week, Liberty Records released a memorial album of the late **Eddie Cochran**. The album was started before the untimely death of Eddie, and was finished with the help of some of his singles.

The rage

LATEST craze in the States this summer will no doubt be the new sunglasses with attached transistor radio. Made in Japan, these "Look and Listen" glasses have a tuner and station selector on either side of the frames, with a *compact* receiver, will cost only 20 dollars, and come in all colours, both for men and women.

CONNIE FRANCIS

(Continued from front page)

Monday for television shows, but was returning later this week to commence work on her albums. When she returns to the States on May 28, she will embark on a series of night club engagements, which will keep her busy right through the summer.

Big LP plans for Craig Douglas

TOP RANK records are planning to release three LPs by **Craig Douglas**. The first one, "Craig Douglas," on the Boy label, is expected to be ready for release in mid-June and will contain a selection of the hit singles he has waxed for Ranks.

The second LP, still to be given a title, will be of standards and **Craig** begins cutting the tracks for this on May 24. **Dick Rose**, A and R manager of Top Rank, is also considering issuing an LP by **Craig** of traditional folk songs, including "Greensleeves" and "My Love Is Like A Red, Red Rose."

The "Craig Douglas" album, "a musical history of his career with Ranks," will include his first hit with the company, "Only Sixteen" and include his "Heart Of A Teenage Girl," his latest hit currently climbing the charts.

More hits

Other tracks that will be included are "Golden Girl," "Come Softly To Me," "My First Love Affair," "Pretty Blue Eyes," "New Boy," "Teenager In Love," "Riddle Of Love," "Sandy," "What Do You Want" and "Come, Be My Love," the last two being the only ones not issued here as singles.

No release date has been given for the second LP, the first which **Craig** will have cut specially, but it is expected that it will be issued as soon as possible. **Bunny Lewis**, **Craig's** manager, is still selecting suitable material and told DISC that the LP would be in the usual style of **Craig's** records: "Mostly standards, with a heavy treatment." Currently, **Craig** is touring, but he is hoping to visit Scandinavia before his summer season opens at the **Essoblo**, Brighton, on July 7. He is also hoping to go to Italy for some personal appearances, where his disc of "Pretty Blue Eyes" is currently in their Top Ten.

June Valli is signed to sing in film

MERCURY recording artist **June Valli**, who was in Britain last year for television appearances and recordings, has been signed by film producer **Joseph E. Levine** to sing a ballad in his forthcoming picture "Hercules Unchained" for Warner Brothers.

She will sing "Evening Star," the lyrics of which were written by "Stardust" author **Michell Parish**, and she will be heard singing in several key sequences.

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