

June 6, 1959.

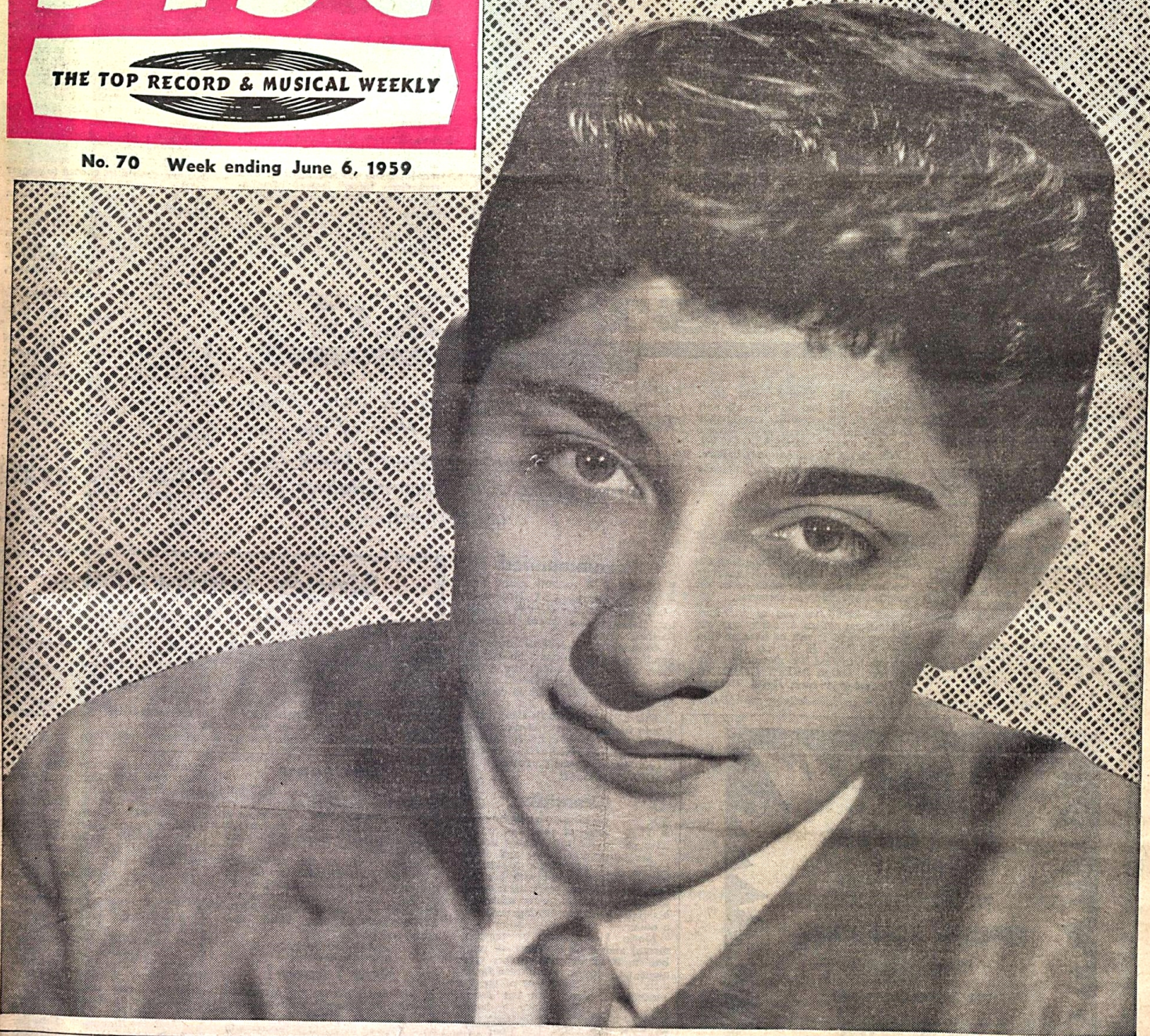
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 70 Week ending June 6, 1959

PAUL ANKA

EVERY
6^D
THURSDAY



Hear
PAUL'S
great hit record

I MISS YOU SO

Columbia  Records
(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

PAUL is now making appearances throughout Great Britain. His tour dates are as follows:

June 1st (week) Hippodrome, Manchester
June 8th (week) Empire, Newcastle

E.M.I. RECORDS LTD., 9-11 Great Castle Street, London, W.1

DISC

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

NO HOLIDAY FOR THE RECORD INDUSTRY

THIS is the time of the year when the mad whirl of record-buying begins to slow down; when the assistant in your local record shop might come down from an invisible perch to give you the pleasure of hearing the latest Bobby Darin or Perry Como "without obligation."

And, perhaps, if you are a fairly regular customer, there may be someone interested in having a few minutes' chat with you about the new releases. The will to please is back behind the counter, replacing the assistants' winter need to satisfy hordes of screaming customers who all want to be served at once.

It always happens at the end of May and beginning of June, this slowing down in the sales tempo of discs.

The public are just as interested as ever in recorded music, vocal and instrumental, but many other things crowd their thoughts—and urge the silver from their pockets.

It's not a slump. It's just holiday time, that welcome and essential period when one can laze in the sun, write post-cards and usually not play records.

But all the while the holiday season is on, the record industry does not close down. Issues are fewer in number, it's true, but only because the demand is less. Artists and orchestras still combine to keep a steady flow of discs tumbling into the shops.

So be warned. Don't shut your eyes completely to the new lists this summer, whatever your tastes! If you do there is sure to be something which, later, you may wish you had bought to add to your collection.

But whatever you miss you can relax on holiday happy in the knowledge that DISC will be reviewing the latest in all recorded music.

Make your summer resolution now. "I must read DISC to keep in touch."

Happy holidays, all!

Vince and Vince

I AND many other record-buyers were given to understand that a ban had been inflicted on Vince Taylor's recording of "Brand New Cadillac" by the B.B.C. We were told that this was because of the commercial-sounding lyrics.

It was therefore with considerable annoyance and disgust that I saw Vince Eager on the B.B.C. TV programme "Drumbeat" performing this particular song.

Surely this indicates that the B.B.C. are boycotting Vince Taylor! I think this is disgraceful—THOMAS KNOW, 19 Gartocher Road, Glasgow, E.2.

(No boycott, say the B.B.C.)

Dene again

AS it is extremely unlikely that any of the Members of Parliament, to whom you direct your editorial of May 16, read DISC, may I be permitted to reply to your comments on Terry Dene?

It is possible that he, personally, did not ask for the tasteless publicity given to him during his short army career, but the responsibility must surely lie more with his business associates than with Her Majesty's

Forces. The latter would have welcomed him had he been allowed to become "just another cog in that bewildering, relentless wheel known as the army."—IDRUS OSMAN, Aldis Street, Great Moor, Cheshire.
(We wish we could speak for M.P.s sometimes!)

Dalli dilemma

SURELY British producers are not going to lose Toni Dalli to America? This sort of thing happens far too often and we only seem to realise a star's value when he or she has become famous elsewhere.

Toni Dalli has one of the most magnificent voices to come our way in years, and it will be hard on him, and his fans, if he has to go to America to find the meaning of real success.—(Miss) BETTY GOLDING, 7 Oakmead Avenue, Hayes, Kent.

(Are we dilly-dallying with Dalli?)

POST BAG

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

Recommended

I REMEMBER recently seeing a review of the new Cliff Richard LP which said that it was poor and that the reviewer was bored before it finished.

Although Cliff revived some old numbers in this album; he handles them very well and adds three or four new numbers as well. Good work is also done by The Drifters on their three solo numbers.

This LP is well worth every penny I paid for it and I would recommend it to any pop fan who has not already got a copy.—T. KELLET, 16 California Street, Barnsley, Yorks.
(One up to Cliff.)

Gimmicks

IN this age of stars and gimmicks, I can think of two singers who have got to the top without the aid of the latter: Pat Boone and Mario Lanza. Pat may refuse to kiss his leading lady or dance with her in a film, but in future years the kids will love him all the more for sticking to his rights and not bowing down for a dollar.

Mario Lanza may be temperamental and show tantrums off stage, but on it he depends on his voice alone, and also he is a devoted family man. He is, I think, one of the few entertainers, along with Pat Boone, who would rather have a happy family life than their careers.—ELWYN McCANN, Ten Foot Hill, Castlemaine, Victoria, Australia.
(It's almost a gimmick not to have one these days, Elwyn!)

As 'Oh Boy!' goes on holiday . . .

THREE CHEERS FOR JACK GOOD!

PRIZE LETTER

WITH the last "Oh Boy!" show of the present series transmitted last week-end, the thanks and appreciation of millions of teenagers who watch this programme regularly should go to Mr. Jack Good, the producer of this excellent programme.

It was through Mr. Good that this new type of fast-moving show was introduced and the principle of recording artists singing their own recordings "live" instead of miming to their discs was established.

Although in this way the reproduction is not always so good as the actual disc, by this method all the fire and personality of the

artiste is "put over" to the viewing public.

It was by Mr. Good's foresight that Cliff Richard and The Drifters made their appearance on television, which set them on their rise to fame. Cliff Richard has been followed by many other stars who have made a name for themselves on "Oh Boy!"; it was through this show that Lord Rockingham's XI and their "Hoots Mon" and "Wee Tom" went into the charts so rapidly.

It is a fitting tribute that many "Oh Boy!" stars, including Cliff Richard, Marty Wilde and Cherry Wainer, should be chosen to appear at the Royal Variety Performance in the presence of the Queen Mother.

I trust that Jack Good's quest for new talent for his autumn show is just as successful as it was with the series just ended.—JOHN HOPKINSON, 4 Ambervale, Ashover, Derbyshire.

Too Good?

I KNOW that Jack Good gave Cliff Richard his big chance and pushed him to the top, but really, is it necessary to keep on saying the same old things about him week after week in "Sidetracks"?

I have nothing against Cliff Richard, but his name gets very monotonous.

I used to enjoy Jack Good's amusing article each week, but now I find it dull and boring.—(Miss) FRANCES TUCKER, Mardy Street, Grangetown, S. Wales.

(Cliff's enjoying a big round of popularity just now—as do all who succeed.)

Singer songwriters

AS well as being interested in popular tunes, I like to take a note of the songwriters. This way many interesting things have come to light, like the fact that Lloyd Price wrote "Lawdy Miss Clawdy" as well as his own "Stagger Lee" and Little Richard's "Keep A-Knockin'"; that Neil Sedaka, whose "I Go Ape" is in the hit parade, wrote one of Connie Francis'

recent hits, and that the late Ritchie Valens stars Tommy Steele's "C'mon, Let's Go" as well as his own "Donna."

Another well known example is the late Buddy Holly's "It Doesn't Matter Any More," which was written by Paul Anka.—DAVID DAWSON, Monmouth Drive, Sutton Coldfield, Warwick.

(Talented lot of boys, aren't they?)

More space

I AM a keen reader of DISC but I have a criticism to make. Cover Personality stars ought to be given a half page weekly article, with a list of all their singles issued, giving label particulars.

Artists such as the editorially-neglected Fats Domino would, in this way, get a boost and help to convince Jack Good that beat is not on the way out yet.—BARRIE EGGERTON, Walsall Road, Birmingham, 22a.
(Sorry we cannot oblige.)

Now I know!

I AM an American girl at present living in England. I must say that U.S. television teenage programmes have nothing at all to compare with "Oh Boy!"

In Chicago, my home, there are plenty of rock 'n' roll shows, but

none of them is anything like as good. Your British production is streets ahead of the American ones.

When I lived in the States, everyone (myself included) thought Brits were squares. Believe me, I take it all back.—SHANDRIA LINDEN, 41 Westgate Street, Margate, Kent.

(We're just a happy lot of circles!)

I THINK I have the answer to the "where's Marvin" query in DISC three weeks ago. The answer is "lack of publicity." I saw his latest single, "Dance Me Daddy," mentioned in DISC once, and heard it on 208 once. I haven't heard or seen anything of his latest EP "Marvin's Rainwater Sings"—A. R. HIGGIN, Ashville College, Harrogate, Yorks.

JIMMY DARREN

"GIDGET"

7N 25019 (45 & 78)

EDMUND HOCKRIDGE

"ONCE AGAIN"

7N 15203 (45 & 78)

**IAN MENZIES
AND HIS NEW STOMPERS**

"Polly Wolly Doodle"

7NJ 2027 (45 & 78)

**MARION RYAN
"JO-JO THE DOG-FACED BOY"**

7N 15200 (45 & 78)

The **No. 1** AMERICAN HIT—

KANSAS CITY

recorded by

Johnny Duncan ♦ **Jack Parnell**

on COLUMBIA DB 4311

on H.M.V. 45-POP 630

COVER PERSONALITY • PAUL ANKA

Anka may buy a TV station

But he is NOT giving up singing

PAUL ANKA, currently on another very successful tour of Great Britain, is a very busy young man. He sings, he composes, and he has just signed a contract to appear in a new film with Mickey Rooney called "The Life of Adam and Eve." He will act in it, write two songs for it, and sing both of them.

Yet, acting, singing and composing are still only part of the business interests of Paul. He is part-owner of a radio station in Los Angeles, and he is toying with the idea of really

breaking into TV and buying a TV station as well!

Plans for the future include a tour of Sweden this year as well as the shooting of the aforementioned movie.

His new record, "Lonely Boy," just released in the U.S., will also be released over here shortly, and a new album, which he cut in New York a month or so ago, is also on the boards.

This LP contains several of his own songs, though a selection of standards have been included.

One of his compositions, "You Are My Destiny," which was in the hit parade a year or so ago, has been revived as an instrumental by Raymond Lefevre. This disc will be available over her soon.

With all these other interests, is he going to give up singing? Definitely not, says Paul. He intends to keep going as long as he can.

P.S.—A TV show which Paul was due to film has had to be postponed because Paul hasn't the time to do it. Surprised?

JACKIE WILSON

THAT'S WHY

Q 72366 CORAL 45/78

JESSE BELVIN

GUESS WHO

RCA-1119 RCA 45/78

JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 30)

Last Week	This Week	Title	Artist
1	1	I'VE WAITED SO LONG	Anthony Newley
4	2	TAKE A MESSAGE TO MARY/ POOR JENNY	Everly Brothers
5	3	MARGIE/TM READY	Fats Domino
2	4	NEVER BE ANYONE ELSE BUT YOU/IT'S LATE	Ricky Nelson
7	5	IT DOESN'T MATTER ANY MORE/RAINING IN MY HEART	Buddy Holly
3	6	I NEED YOUR LOVE TONIGHT/ A FOOL SUCH AS I	Elvis Presley
8	7	WHERE WERE YOU?	Lloyd Price
9	8	I GO APE	Neil Sedaka
10	9	GUITAR BOOGIE SHUFFLE	The Virtues
—	10	TELL HIM NO	The Jackson Brothers

Published by courtesy of "The World's Fair"

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending May 30)

Last Week	This Week	Title	Artist
1	1	KANSAS CITY	Wilbert Harrison
7	2	BATTLE OF NEW ORLEANS	Johnny Horton
6	3	DREAM LOVER	Bobby Darin
2	4	SORRY I RAN ALL THE WAY HOME	The Impalas
4	5	KOOKIE, KOOKIE (Lend Me Your Comb)	Edward Byrnes
3	6	THE HAPPY ORGAN	Dave ("Baby") Cortez
5	7	A TEENAGER IN LOVE	Dion & The Belmonts
8	8	QUIET VILLAGE	Martin Denny
—	9	PERSONALITY	Lloyd Price
—	10	ONLY YOU	Frank Pourcell

ONE TO WATCH

Lonely For You The Gary Sisters

TOP TWENTY

'As you were' at the top . . . 'Roulette' overtakes 'Side Saddle' . . . New Everly Brothers number in at 15 . . .

Compiled from dealers' returns from all over Britain

Week ending May 30

Last Week	This Week	Title	Artist	Label
1	1	A Fool Such As I/I Need Your Love Tonight	Elvis Presley	R.C.A.
2	2	It Doesn't Matter Any More	Buddy Holly	Coral
3	3	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
5	4	Roulette	Russ Conway	Columbia
4	5	Side Saddle	Russ Conway	Columbia
7	6	I Go Ape	Neil Sedaka	R.C.A.
8	7	Mean Streak / Never Mind	Cliff Richard	Columbia
6	8	Donna	Marty Wilde	Philips
9	9	Come Softy To Me	The Fleetwoods	London
10	10	I've Waited So Long	Anthony Newley	Decca
11	11	Petite Fleur	Chris Barber	Pye
17	12	Guitar Boogie Shuffle	Bert Weedon	Top Rank
12	13	Come Softly To Me	Frankie Vaughan	Philips
14	14	Idle On Parade	Anthony Newley	Decca
—	15	Take A Message To Mary	Everly Brothers	London
13	16	Fort Worth Jail	Lonnie Donegan	Pye
18	17	Where Were You?	Lloyd Price	H.M.V.
15	18	May You Always	McGuire Sisters	Coral
16	19	Charlie Brown	Coasters	London
19	20	C'Mon Everybody	Eddie Cochran	London

ONES TO WATCH

Three Stars Ruby Wright
 Dream Lover Bobby Darin
 A Teenager In Love Marty Wilde

DICKIE VALENTINE

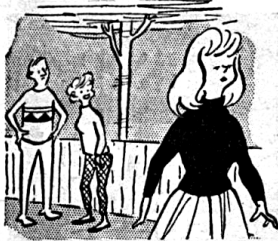
My Favourite Song

b/w

A Teenager In Love

7N 15202 (45 & 78)

Pye Group Records (Sales) Limited, 10a Chandos St., W.1.



"She's an awful snob. She only likes Count Basie because she thinks he has a title!"

TOP RANK RECORDS



A top Rank screen star makes her TOP RANK disc debut

ANNE HEYWOOD Love Is

(from the Rank Organisation presentation "The Heart of a Man" in which she stars)

backed with
I'd Rather have Roses (than Riches) JAR. 130 (45 & 78)

"The Heart of a Man" opens at Odeon Marble Arch on Thursday 25th June and is generally released on July 19th

LOOK! Ten minutes of Miller Magic on one Top Rank KING SIZE 45!



GLENN MILLER & his Orchestra

Chattanooga Choo Choo (4 MINS. 38 SECS.)

backed with Serenade in Blue TR. 5003 (5 MINS. 42 SECS.)
Individually Sleeved! 6 11 1/2 inc.

Dig these Top Rank Pops at your Record shop...

- WILBERT HARRISON Kansas City..... JAR. 132
- CRAIG DOUGLAS A Teenager in Love JAR. 133
- BERT WEEDON Guitar Boogie Shuffle JAR. 117
- SHEILA BUXTON Soldier Won't You Marry Me? JAR. 113
- GARRY MILLS Hey! Baby (You're Pretty) JAR. 119

at your record shop

I'm tipping this album to reach the heights

-AND SO WILL YOU!

EXPERIENCE has taught me to take it easy when "talking jazz" to a visiting VIP from the average American disc company. To them, jazz means Gerry Mulligan and Dave Brubeck. It's a case of "Coltrane? Rollins? Griffin? Who the hell are they?" That's why it was such a sincere pleasure to meet Kay Norton, the tall, languid-looking Vice President in charge of Administration at United-Artists Records, who was in London last week.

She immediately won my heart by speaking with warmth about some of her closest friends in New York. Musicians like pianist Randy Weston, Gigi Gryce, Art Farmer, Benny Golson and the talented trombonist-arranger-composer, Miss Melba Liston.

Kay's close business associate is the dynamic young Monte Kay, who has been the behind-the-scenes genius in the Modern Jazz Quartet's success story. Monte and Kay between them are probably the leading lights behind the building of the already really superlative United-Artists modern jazz catalogue.

"I'm not being big-time," she told me. "But our records are getting so many five-star reviews these days that the critics are already talking about U-A as THE jazz label in the States. And this thrills me."

It makes me feel good, too. And I felt even better when I heard some of the exciting new U-A albums which should be coming your way soon on the London label here.

Beautiful

ONE dubbing that Kay gave me could well be hailed as one of the great modern jazz recordings. Called "Bags' Opus," it features Milt Jackson (obviously!), Art Farmer and Benny Golson with a rhythm

section comprising (I think, as there's no personnel on the test pressing) Wynton Kelly, Paul Chambers and (unless my ears are deceiving me) Roy Haynes. Though it could be Connie Kay.

The tunes include Golson's two great standards, "I Remember Clifford" (a vibes solo and incredibly beautiful) and "Whisper Not"; the oldie, "Ill Wind"; John Lewis' perennial "Afternoon In Paris"; the lovely ballad, "Thinking Of You" (a classic trumpet solo and one of the most moving statements I've ever heard, by the ever-improving Art Farmer); and a bright 12 bar, "Blues For Diahann (Carroll)."

A beautiful, beautiful record. It could become a big seller.

Another LP that Kay was particularly proud of is "Stretching Out." This has some superb Zoot Sims and Bobby Brookmeyer with some of the Basie boys in tow.

Two other U-A albums that I must tell you about have been in my collection for several months now. They,

★ TONY HALL, Britain's leading jazz journalist, hears a new LP featuring Milt Jackson, Art Farmer and Benny Golson.

too, are among the best records I have heard.

One is called "Hard Driving Jazz." The group is led by a most revolutionary and unorthodox, somewhat Monk-like, pianist named Cecil Taylor. The horns are John Coltrane (listed as "Blue Train") and Kenny Dorham.

I have almost every record that Trane has made and I am convinced that this is by far his most important to date. I'm sure this is the nearest to how Trane is sounding in the flesh today and is the most indicative of the direction in which he is going.

Music's original

Two of the four tunes are 12-bars. But what Trane does harmonically with "opposites" and things is nobody's business. When this record is released here, I beseech you to buy it. It contains the most original music I have heard in years.

Trane's influence on Kenny on this date is extremely interesting. Some of his runs and patterns are just like Coltrane on trumpet. Cecil Taylor's comping is also a full-time listening experience.

I have yet to see any reviews of this LP in American magazines. If they pan it, I think that time will prove me right. A most important recording. And Kay tells me a second LP was cut later the same evening. I can hardly wait to hear it.

Benny's best

THE other U-A album that has given me considerable pleasure is by "Benny Golson and the Philadelphians." I believe I have most of Benny's record dates, too.

In the past four years, Benny has become probably the most important

new composer in jazz and a tenor-player of ever-increasing originality and inventiveness.

I feel that his U-A album is the most successful he has yet made. His colleagues are trumpeter Lee Morgan, pianist Ray Bryant, bassist Percy Heath and drummer Philly Joe Jones.

Both hornmen are excellent, but the rhythm section is even more impressive. Ray Bryant has now become a really distinctive voice. His comping and solos on this record are the most lyrically rich that I've heard from him. I hear a John Lewis influence in his basic conception.

Percy is as steady as a rock and Philly Joe is simply wonderful on every track. I'd like to go on record as saying that for me, Philly Joe is probably the most constantly stimulating and satisfying drummer today. His "ears" are incredible. Though Roy Haynes is also playing brilliantly.

Inspiration

The tunes on this LP include Golson's other established standard, "Stable Mates" and two new originals, both of which could reach the same heights as "Mates," "Whisper" and "Clifford." The titles: "Thursday's Theme" and "Blues On My Mind."

Golson summarises his compositional philosophy in the liner notes: "Truthfully, I have no main inspiration. My inspiration comes from all those who are creative and who can capture a bit of beauty on paper with the aid of notes and from beauty itself in the world that surrounds us. It's always there, but we don't always see it."

Benny sees it all right. So do Kay Norton and Monte Kay at U-A. So do their first rate A and R men, Jack Lewis and Tom Wilson.

TALENT IN YOUR TOWN

presented by

DISC

the paper with news of tomorrow's stars

DUNDEE

Fighting back

FREDDIE SAUNDERS was just getting set to make the big jump into the top ranks of show business when he was held back by a car accident last year. At that time he was singing with the Basil Kirchin band on the Isle of Man, where he received some very promising notices in the local press.

The crash, however, meant his return to Dundee before the end of the season.

Twenty-one-year-old Freddie is now keeping his voice in trim at local functions and is looking forward to taking on big engagements again.

LONDON

Marty's mate!

NINETEEN-YEAR-OLD Victor Harper has packed a lot of experience into a relatively short time in the entertainment business. For some time he had a group of his own, for whom he sang, played guitar and composed many of their tunes. They played at weddings, pubs, clubs and local cinemas. Some measure of their success is that cinema audiences often

threw shillings and half-crowns on the stage in appreciation at the end of the act.

Victor Harper started in good company, playing sometimes with another young beginner by the name of Reggie Smith—now better known as Marty Wilde! Vic still specialises in country and western music, successfully tackling the yodelling side of the style as well.

SHINEY ROW

June and the 'wolves'

LIFE on the stage is not always fun, not even for a girl who is as attractive as 21-year-old blonde, June Larssen. And one of the hazards, says singer June,

is "wolves."

"I mean the two-legged variety who, always chase after you when you do not have a girl friend around," she says.

That is why June, whose home is at Shiney Row, Co. Durham, has decided to look around for a partner—female—and change to a "singing sisters" act.

June is just starting a tour of cabaret work and dates at theatres and clubs in Yorkshire and Derbyshire before going to a Filey holiday camp as resident singer for the summer season.

June, who sings pops, sentimental ballads and blues, recently won a holiday in Italy with her act.

"There's no business like show business," says June—and she added that she had had six genuine proposals of marriage in two years.

BRIGHTON

In next week's issue

Talent visits the South Coast



GEOFF SWIFT, of Herne Hill, London, former drummer who now has his own show band, has been booked for an autumn "Bid For Fame" TV programme. He hopes to turn pro.

THESE BOYS ARE 'SAVILE ROW' SONGWRITERS

All their work is tailored to fit a certain voice

SONG writing in this country is in a bad state. You would almost think we were still in the era of "Run, Rabbit, Run," to hear the majority of the current British offerings.

What is the reason for this state of affairs? The usual one: no encouragement has, until very recently, been given to youngsters.

Such is not the case in the United States. That new Austrian Empire in the music publishing world, that benevolent tyranny of cool art connoisseurs, that conqueror of country and western, of hill and range, the ever-spreading Aberbach publishing concern, has gathered up in its maternal embrace many a talented young writer.

These young men tend to operate in pairs—they are the Gilbert and Sullivans, the Rodgers and Haris of today. Very soon their names will be as well known.

Countless hits

Most successful to date are Jerry Lieber and Mike Stoller. These two have had countless hits to their credit from "Hound Dog" to "Charlie Brown" and are rarely away from the American charts.

Currently they have "Kansas City" (number 2), and the fast-rising Coasters number, "Along Came Jones."

Newer to the ranks, but potentially as powerful, are Doc Pomus and Morty Shuman, who are currently biting the jackpot with "Turn Me Loose" and "Teenager In Love."

These new-style writers have this in common.

They would look far more in place at the Sorbonne than at a rock 'n' roll session.

And looks are not so very deceiving. These boys are intellectuals. They treat the job of writing hit songs as a business. They are in earnest.

By
JACK GOOD
Producer of 'Oh Boy!'

You may say that any fool could write a rock number. What talent does that require? You would be right, of course. Any fool could and frequently does. But to write a hit—a song that stands out from the morass of mediocrity—that's something requiring thought, effort and creative imagination. It requires, in fact, intellectuals.

Jerry Lieber is a slim, not very tall, bundle of nervous energy, and like the others, in his 20s, hair close cropped, one eye startlingly blue-grey, the other light brown, a pale, mobile face.

He must be worth a fortune, but there's nothing "ritzy" about his appearance—a casual shirt, slacks and slightly decrepit canvas shoes seem to be his sort of clothes.

Mike Stoller looks more formal, and slightly foreboding with a well trimmed beard and moustache and a dome of a forehead.

Visually, Doc Pomus is the most splendid of the quartet. His beard and moustache are pirate-like—something like James Robertson Justice only tougher, and raven black. His eyes are bright and expressive, his smile huge and genial.

He is short and very broad, and owing to his having to use crutches, gives an impression of being one of

the Long John Silver tribe. He would look just right with a parrot on his shoulder.

When listening to a record, he stands with crutches astride, head on one side and eyes staring at the floor—such a picture of intense concentration as you have never seen.

Four characters—four wonderful guys, all masters of their craft. There surely must be in this country boys with similar potentials if we could only discover them. But instead, we tend to use the songs that have made a hit across the water—even though they may be hopelessly wrong for our own artistes.

It is all wrong. You see, these boys are like master tailors.

They write their songs made-to-measure for certain artistes, to suit their various techniques and idiosyncrasies.

When one of our artistes does a "cover job" on their numbers it is often like a man buying a suit made for someone else. It does not quite fit.

By comparison it made quite a number of British sessions seem hit or miss affairs.

KEELY STARTS A COLD WAR

HAVE you ever seen queues some 250 yards long—for a night club? I never thought I should. But I did, outside New York's Copacabana.

The attraction? Louis Prima with Keely Smith, Sam Butera and the Witnesses. I was lucky enough to get to see them (thanks to extra tables and chairs being crammed in). This really is the wildest! The boys sweep in like a tornado, led by Prima, and never let up. They are not only first-rate instrumentalists, they are uninhibited showmen.

Nothing like your average British musician who, when forced, will contribute some sort of movement in the name of showmanship, but so awkwardly and shamefacedly that it is as embarrassing as a dancing elephant.



LOUIS and KEELY at a recording session.

These boys are extroverts and look as if they are really enjoying themselves.

The great gimmick of the Prima act, however, is the stage relationship of Keely Smith, Prima's wife, to Louis and the rest of the boys.

Throughout the whole of the opening routine—which lasts a good five minutes—Keely Smith stands perfectly still and dead-pan, while all around her the others are "doing their acts." During the entire show Keely Smith seems coolly to be taking the micky out of Prima, so that the act takes on the appearance of a matrimonial cold war. This gives a unity to their performance that would otherwise be just a string of numbers.

PRESLEY FANS!

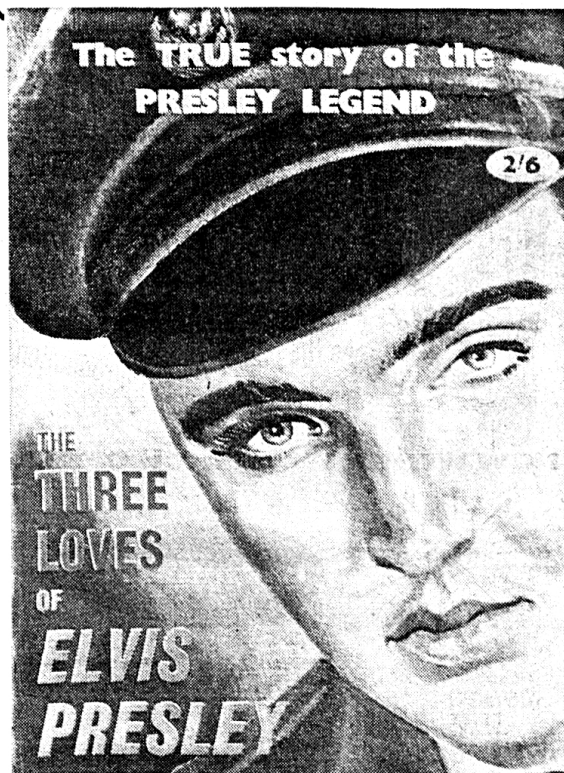
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WATCH OUT FOR
THIS COVER

IS IT THE NAME AND NOT THE MUSIC?

THE Traditional Jazz Movement is never slow to recognize a band wagon when it sees one. That's why the success of one man has been reflected in hundreds of Colyer-styled bands. That's why the unprecedented use of the banjo twenty years ago by Lu Watters has practically swamped the scene today with this instrument. That's why the "Mr." tag has sparked off a spate of "Lords," "Kids" and more "Mr.'s."

The current band wagon is better known as the Bilk Cart. Acker's Nixa records sell well. Very well. And this is excuse enough for other companies to dig out their three-year-old Bilks and push them around. I hear that Melodisc have bought some masters from Seventy-Seven, who, with their limited editions, can't fully exploit their undoubted astuteness in recording the group before others got on to it.

Esquire, too, have not failed to realise the possibilities of four-year-old Acker Bilk discs. Who cares that the style, the personnel, the tunes are different? It seems it's the name, not the music, that matters.

Humph is out: Tony's in

ESQUIRE have just issued an eighty-eight page catalogue. And we still call them one of the smaller companies. Considering they issue jazz and jazz only (with a couple of exceptions) it's a terrific achievement.

I was sorry to see some older nostalgic discs cut out—Bill Bramwell's "My Old Man," the second record in the series; and also the original Humphrey trumpet on Carlo's own Chicagoans.

Happy, though, to notice that

Tony Short's excellent "Apex Blues" on Esquire 10-066 is still available. I arranged this session a life-time ago, or so it seems. It's still worth buying. Tony Short is just about England's best jazz pianist.

Folk concert

FOLK fans in London will not want to miss the concert this Friday (May 29) at Cecil Sharp House, Regent's Park Road, The Wanderers' folk group, together with Steve Benbow, Shirley Bland, Kim MacGregor, Roy Guest and many others, take the stage in the second concert in Roy Guest's and Peter Kennedy's presentations.

RENSHAW'S NEW PITCH

THAT bearded, round-shouldered, slap-happy bass player, John Renshaw, has joined the Bill Brunskill Band. This outfit still plays quite a lot around the clubs.

If you like the Colyer brand of jazz... and thousands do... it's an interesting group. I used to book them years ago at a time when they ran under Geoff Kemp's name. Later their banjoist became quite well known. Yes... Lonnie Donegan was the man.

OWEN BRYCE

They're all climbing on the Bilk Cart



FRANKIE AVALON SAID: GIVE MY PROTEGE A CHANCE

Fabian's a hunk of a man who believes in being natural

By GERRY MYERS, the Canadian D.J.

WHEN Frankie Avalon appeared in Toronto on one of our rock 'n' roll shows, he suggested that we use a friend of his on a future show.

This was a protégé of Frankie's, but I waited until hearing a disc the fellow had made.

When I heard it I knew that my answer would be "Yes."

The young man was Fabian and, coincidentally, lived in the same street as Frankie Avalon.

After Frankie had become famous in his own right, he mentioned to the gang at Chancellor Records, that they should listen to Fabian. One afternoon the crowd were at Frankie's house listening to new songs, when Fabian walked in and sat down at the piano during a break.

He played a song or two, and that was it. His voice was pleasant, and his build is such that teenagers everywhere have flipped completely.

"I'm A Man," Fabian's first effort, well and truly identified the tall, 18-year-old young man whom we greeted at the hotel. Fabian dresses exactly like Frankie Avalon, and when this was mentioned Fabian said, "Red sweaters, white bucks and black slacks helped Frankie and he helped me. I feel that the colours

have some sort of meaning to the young set, and besides, a sweater and slacks are comfortable."

This hunk of man clambered on top of a truck we had for the night of the concert, and while we wheeled it slowly into the arena, Fabian sang through the public address system on the truck and young girls practically threw themselves in front of it.

Eventually Fabian made us stop the truck and he ran the gamut of autographs and grabbing hands as we fought to get him to the stage.

"I'm prepared to do this once in a while," he said. "It reminds me of the days when I used to be the fan and not the performer."

The fact that he does this quite often, makes it necessary for him to carry spare sweaters about because

teenagers have a habit of trying to tear them.

When performing, Fabian remains calm and collected, so much so that his reticence is sufficient to set all the girls ga-ga-ing all over the place.

"Why should I shake all over the place when I don't see any reason for doing so?"... a very deep remark when you think that every rock and roll singer just "must" shimmer and shake in order to make an impression.

Typical of most young performers, Fabian is still very modest and shy, "but I smile very quickly," he said.

"I don't like the way so many so-called stars smile when they face their fans, but are just the opposite behind the scenes."

The scene that Saturday night in Toronto proved this. Right after he had completed his stint, Fabian started dancing with the young girls in the audience!

"Why not?" was his answer when asked why. "I like enjoying myself just like any other young person does, and I like to dance."

The outspoken Fabian scored a point on that issue, and his outspokenness and friendliness have gone a long way to help his career. None of it is phoney and no matter what, echoing him, "you can't fool a teenager for too long. It's impossible. They'll see right through you and that's it."

Extended visit

Fabian decided to extend his Toronto visit an extra day so that he could appear at a gathering in aid of crippled children the following night.

At this show, too, it was evident where this man's heart is. "Show business is for me," he said. "I want to stay in it and become aside from a singer an actor and a performer. I feel one way of doing this is for me to do other things besides singing." We discovered afterward that Fabian had been taking dramatic lessons and had been rated tops by his teachers.

"Turn Me Loose," Fabian's latest contender for the hit parade, has been a long time in coming out, and the reason for this was given to me just before I came to England.

Said Fabian in New York, "I'll record songs that are worthwhile and that show some sort of chance of success. I don't want just to keep making records in the hope that one or more of them will sell."

"Unless you can sell your way up the hit parade after the initial disc, you're dead. I'd rather be alive and not put out so many records."

"... the colours have some sort of meaning..."

"... I like enjoying myself just like any other young person does..."



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TEDDY JOHNSON'S

MUSIC SHOP



STANLEY HOLLOWAY

HOLLOWAY—as himself

STANLEY HOLLOWAY comes back with his first single disc since the autumn of 1940.

In that year of strife, Stanley waxed a little morsel that has become by way of a standard. It is the tale of the mourner who showed up for a funeral in brown boots!

Why has no one felt that this great artiste should continue to wax his cameos of life? The years have slipped by. Holloway has become an international star on Broadway . . . and yet his only waxing was his contribution to the Philips LP of the score of "My Fair Lady."

But this omission has been set right. Denis Preston, the independent recording boss for whom Pearl and I record, has made an excellent disc with Stanley which will be issued this week on Decca.

Borrowed disc

I heard Stan's latest when I flew into London last week-end from Majorca to appear on "MUSIC SHOP" and I was so interested in it that I borrowed a copy to take back to Pearl when I returned on Monday to our Spanish holiday home.

Here is Stanley Holloway out of character. He has discarded the raiment of Dustman Doolittle, gone is the reproving tone of the narrator at the Brown Booted wake, and there remains not one vestige of the pre-war parent of "Young Albert" who

"poked his stick wif the 'orses 'lead 'andle" into the ear of the lion.

Instead this is Holloway . . . as Holloway. A man who re-founded stardom in America, a man who knows what it is like to be a household name in his late sixties. The song is called "Growing Old." Stanley Holloway has learned how to do this successfully and gracefully—yet for me he remains ageless.

I think that this philosophical little opus may well become a standard for Stanley—and its composer, Paddy Roberts.

'Not pop singers'

LAST week Josef Marias and his wife Miranda left the country for their native South Africa. They have been appearing on TV and radio (the most recent being B.B.C. sound on June 2).

In America they are rated as two of the leading folk singing personalities. Josef was quick to tell me "We are not pop singers, Teddy."

Be that as it may, he re-styled a few traditional songs into world-wide hits—"A-Round The Corner" for Jo Stafford . . . "Cherries" for Doris Day . . . "Pa Says, Ma Says" for Doris and Johnnie Ray, are but three that have made him a very rich man.

I would add. He and his wife are as charming as they are talented.

MY KIND OF MUSIC

Ronnie Hilton collects Como!



COMO is tops. That's what Ronnie Hilton says, and he is sticking to it!

This admiration for Mr. C. started when Ronnie was serving with the army in Germany. And he little thought then that he would one day be a rival on wax of the American.

But after hearing Como in Germany, Ronnie started to collect his records and became an avid fan of the man who charms everyone he meets.

And now, when time allows, Ronnie settles down in front of the television to watch the Perry Como show.

"I'm not going to commit myself to liking one Como record above all others," he says, "but I certainly enjoy his recent 'Golden Records' LP, with a special liking for the 'Temptation' track."

Of the opposite sex, the H.M.V. singing star enjoys most recordings by Peggy Lee.

"I like her quiet, easy-to-listen-to style, and favourites with me are her songs from 'Lady And The Tramp,' especially her singing of 'Bella Notte.'

"Doris Day is, of course, another big favourite of mine. She has an infectious, happy style that comes over perfectly on her recordings. I shall never tire of her 'Deadwood Stage'."

"Another 'of course' inclusion would always be Ella Fitzgerald, and she has recorded too many good things for me to choose just one."

Ronnie much admires Alma Cogan, too. "With Alma I am lucky in being able to include her as a great artiste and a personal friend," he says. "I consider her a wonderful performer in any recent acquisition in this direction is 'Gigi' and I am now, more than is ever-present in her work. Her

vivacious and dynamic approach is wonderfully illustrated in her version of 'Pink Shoe Laces'."

He likes, too, the happy sound of Dixieland music, and can enjoy almost anything by Sid Phillips and his Band. Ronnie's a devotee of Louis Armstrong and one of his favourite LPs is "High Society," which features Louis in company with Bing Crosby and Frank Sinatra.

Orchestral

Light orchestral works appeal to Ronnie when he is relaxing at home, and it is not surprising that he selects the music of Frank Cordell and his Orchestra. Frank has, of course, accompanied him on all his record sessions, and the combination has been a particularly successful and pleasing one.

"I always admire Frank's work, and I recommend for pleasant listening his LP called 'The Melody Lingers on,'" says Ronnie. "Deadwood Stage'."

"Still in orchestral mood, I get particular pleasure from the recordings by Mantovani, and my collection includes 'Continental Encores' and 'Love Songs'."

"I always try to get an LP of any film that I've particularly enjoyed and, apart from the sound-track of 'High Society,' I also like playing 'The King and I,' 'South Pacific' and 'Carousel.' The most recent acquisition in this direction is 'Gigi' and I am now, more than is ever-present in her work. Her

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(Bobby Banks)
GIGI (Dick Reynolds)
SHE SAYS (Don Dobby Doon)
(The Night Clubbers) | R.K.2
TALL PAUL
(Penny Barry)
ALVIN'S HARMONICA
(Joy Progress)
16 CANDLES
(Ricky Hawes)
MY HAPPINESS
(Suzi Martin) | R.K.3
TELL HIM NO
(Bumble Bees)
FOR A PENNY
(Joy Progress)
I NEED YOUR LOVE TONIGHT
(Sandy Page)
IF I DIDN'T CARE
(Kaye Jones) |
|---|---|---|



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DISC PIC EXCLUSIVE

'Oh Boy!' signs off with a £4,500 line-up

THE "Oh Boy!" show, which finished its present run last Saturday, went out with a bang when it presented the most expensive line-up of rock stars this country has ever seen on one show.

Said producer Jack Good: "They would normally have cost us £4,500 in artistes fees."

Back row, left to right: Dallas Boys, Bill Forbes, Peter Elliott, Marty Wilde, Don Storer, Cliff Richard, Mike Preston, Billy Fury, Cuddly Dudley, Red Price.

Front row, left to right: Dallas Boys, Cherry Wainer, Laurie Mann, Dickie Pride, Don Lang, Neville Taylor, and one of the Cutters.



Stereo singles on sale soon

BRITAIN'S first release of stereo singles should be in the shops on June 15. The discs are coming from Germany and will be issued here on the Polydor label, an associate of the D.G.M. group.

Mr. J. E. Caleimar, of Polydor, told DISC: "The first shipment of stereo singles is on its way. They are all pops and from advance pressings I can tell you that they are extremely good."

"We believe that there is a big future for stereo in all forms," he added.

DISC understands that among the first single "3-D sound" releases will be a coupling by Ray Martin ("Delicado"/"Anna") and Kurt Engelhagen—"the Stan Kenton of Germany"—which will also be featured on

the first issue of these new stereo discs.

A round-up of the major companies on Monday produced the following reaction to "stereo on singles":

E.M.I.: "Nothing decided here. It's probably a long time ahead."

DECCA: "Cannot say when we intend to do it. We will always aim to meet any demand. Stereo on singles is something for the future."

PYE: "We haven't made any. It's unlikely that we will, either, in the immediate future."

Four chosen for big contest

FOUR of the five young singers who are to represent Britain in the European Cup singing competition in Belgium next month have now been selected. They are Al Saxon, Craig Douglas, Lorie Mann and Maria Pavlou.

To complete the team, the organisers now have to decide on a dramatic male singer "with a big, Whitfield-type voice . . ." and this, they say, "is the toughest part of our assignment."

The British song team will spend the week July 24-30 at Knokke-le-Zoute and will compete with teams from France, Italy, Belgium, Holland and Western Germany for cash prizes totalling more than £1,500.

JERRY LEE LEWIS BAN ANGERS DECCA

At the Palladium

Max beats the scene-stealers

A HAPPY frolic with a country atmosphere is the summing up which will give you a rough idea of what to expect when you pay a visit to the new London Palladium summer show, "Swinging Down The Lane."

Topping the bill is ever-popular Max Bygraves, who is constantly on hand with quips and songs. He plays it the hard way by allowing competition from notable scene-stealers such as a young boy, Keith Henshere, and the hilarious dog act of Williams and Louis, and crowns it all by riding on stage astride a beautiful palomino horse.

Despite such powerful competition, Max still wins through and the audience refused to let him go at the end of last Friday's opening show.

There is a wonderful supporting cast and not the least among the acts are the wonderful Peters Sisters. These king-size girls really stopped the show with their lively presentation and beautiful singing.

Fine routine

Their fine comedy routine delighted the audience and should continue to do so throughout the run.

Although songstress Elizabeth Lerner does not have a lot of time on stage, she uses her spot to full effect and lets her voice ring out, soothing the audience with her tuneful and sweet songs.

The George Mitchell Singers prove their worth visually and vocally as seasoned troupers.

The remainder of the bill is of typical Palladium standard. K.G.

'Bowl' conductor here

CARMEN DRAGON, conductor of the Hollywood Bowl Symphony Orchestra, arrives in Britain next Monday to conduct the augmented B.B.C. Concert Orchestra in two programmes (B.B.C. Light, 8.30 to 9.30 p.m., June 9 and June 16).

The programmes, billed as "An Evening at the Hollywood Bowl," recapture the original sound of the Hollywood Bowl record series, marketed here by Capitol.

NEWS that the proposed Jerry Lee Lewis visit to Britain is off because he is not to be granted an entry permit roused angry comment this week from his record company over here, Decca.

Said a Decca spokesman: "What sort of vindictive bureaucracy is at work? If he is being barred because he married a 13-year-old girl, half the Eastern potentates who visit Britain should be refused entrance."

"He should be judged purely as an entertainer . . . and a man with two records in the best-seller lists is obviously a top-rate performer people want to see."

According to the star's American record firm, Sun Records, Jerry's showing on British TV might well have promoted more shows for him in the States. It had been planned that telefilms made here would be shown to American TV networks heads.

Jerry Lee Lewis had six consecutive TV dates lined up, starting September 12. Negotiations for personal appearances were also under way.

Bob Miller's latest waxing, "The Little Dipper," has been elected by Radio Luxembourg's D.J.s as "Disc of the Week."

CONWAY THEME

RUSS CONWAY has composed the theme music for a new B.B.C. TV series which will star Alexander Gauge.

Both the music and the programme are to be called "The Adventures of Brigadier Wellington Bull," and first viewing is scheduled for June 12.

The music has been recorded by Geoff Love and a Military Band on Columbia, and is due for release at the end of this week.

Attempt on drum record

DRUMMER RORY BLACKWELL is to attempt to break the world drumming record, set up five years ago by an American, and standing at 28 hours non stop. Tomorrow (Friday), Blackwell will commence his competition at 4.0 p.m. in the Tyo I's coffee bar, Soho.



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IT'S FILMS FOR ME— I HOPE

says 'Drumbeat's'
Adam Faith

Rock singer wants to act

ADAM FAITH, the resident "Drumbeat" rock singer with the pale, chiselled features, has an exclusive B.B.C. contract running to the end of August; after that the B.B.C. have a "very long" option on his services; and this week, 19-year-old Adam's first record is released by Top Rank.

But Adam's plans for the future do not include the big beat. "My ambition is to become an actor-director in films," he said this week.

"If ever I am lucky enough to get small acting rôles in films I shall finish with music, I'd even take some lessons," he added.

Adam is no newcomer to TV or to the Rank organisation.

London-born, Adam started work as a messenger boy for the J. Arthur Rank company. Then he left them to join a commercial television company where he trained as a film editor.

He "discovered" his voice at 17 and began singing with the resident group at Soho's "Two Is" coffee bar.

Jack Good, then producing "Six-Five Special" heard Adam and asked him to do some solo spots in the B.B.C. show.

Then followed a batch of one-night stands with the John Barry group which took him to the north of England for four months.

Thanks to Barry

It was this association with John Barry that led to Adam's "Drumbeat" contract.

"John had been booked by Stewart Morris—the show's producer—as musical director and suggested me.

"I went for an audition and did a couple of numbers for Mr. Morris—and landed my contract."

Adam had his first TV appearance on "Drumbeat" on April 4.

Now comes his first disc, "Runk Bunk" and "Ah, Poor Little Baby." John Barry and his group back Adam on the flip.



ADAM FAITH

June guests for David

LET There Be Music" is the title given by David Whitfield to his Saturday Spectacular ATV show on June 20. June Valli arrives in Britain next week to guest in the show. She also appears with Liberace in the "Sunday Night at the Palladium" programme, June 14.

David Hughes will represent Britain

YET another honour for singer David Hughes—he has been invited to represent Britain in "Vision in Europe," a B.B.C. 75-minute TV show to mark the 5th anniversary of Eurovision on Saturday. David's interpretation of the popular "The World Outside," song version of "The Warsaw Concerto," will bring the programme to a close.

TV appearances by David Hughes have received such high audience reaction that the B.B.C. has offered him another "Make Mine Music" series this autumn. Parts in several musical comedies have also been suggested since he starred opposite Ginger Rogers in "Carissima" last month.

Ginger Rogers, impressed by her co-star, has promised to recommend him to influential showmen in the States.

Says David: "Everything seems to be happening at once. I still cannot believe it—until I look at my bank account."

Of future plans, he said: "I'm quite happy the way things are going for me in England. But I would be a fool to turn down anything Miss Ginger Rogers might be able to fix for me."

Beat show opens

LAST Sunday saw the opening concert in a series of one-night stands featuring Vince Eager, Billy Fury, Dickie Pride, Johnny Gentle, Duffly Power, Sally Kelly, The Viscounts and the Beat Boys.

The show opened at Birmingham, and further dates lined up for it are: Gaumont, Ipswich, June 7; Odeon, Romford, June 14; Granada, Kingston, June 18 (featuring Marty Wilde as a special guest star); Empire, Liverpool, June 21; Empire, Leeds, June 28 (featuring Marty Wilde).

NEWS in BRIEF

MORE details of the ATV series starting on June 29, "Johnnie Ray Sings," were given to DISC this week.

Johnnie, who telefilmed six shows for the new series during his last visit to Britain in March, will have Shani Wallis as his sole guest and Jack Parnell and his orchestra as backing.

PLANS are in hand for a return trip to Britain by American poll winning jazz group, The Modern Jazz Quartet.

Although negotiations are still very much in their early stages, it is hoped that the M.J.Q. will come here in November, with an opening concert at the Royal Festival Hall.

JACK PAYNE is soon to return to B.B.C. television screens, when once more he plays host to his own weekly programme, "Words and Music."

First showing of this new series, scheduled for a run of six weeks, is on July 30.

ANOTHER name is added to the list of disc jockeys introducing E.M.I. programmes on Radio Luxembourg. Richard Lyon takes over the Tuesday 9.30 to 10 p.m. "Your Record Date" spot.

Gus Goodwin now moves to a new time with his "Records from America"—Thursdays, from 8.15 to 8.30.

Luxembourg staffman and disc jockey, Alan Freeman has been posted to Luxembourg—he leaves on June 15—to handle request programmes. His spot on Pey's Saturday show, "Now Hear This," will be taken by a series of guest disc jockeys, the first of whom is Jack Parnell, booked for a month.

ELVIS PRESLEY, now in his second year of army service, has been promoted to "Specialist, Fourth Class." This is equal to the British rank of corporal.

● Young rock star, Dickie Pride, is booked for three more broadcasting dates. On Saturday, June 13, he makes a return visit to B.B.C.'s "Saturday Club," and can also be heard on "Cool Spot" on June 17 and 19.

'JUKEBOX JURY' MAKES A HIT

THE new B.B.C. TV programme, "Jukebox Jury," got off to a flying start on Monday with the slickest 30 minutes of entertainment to be screened in a long while.

Eight brand-new releases, plus comments by the "jury," ensured that the show was fast and up to date.

Pete Murray and David Jacobs were "naturals." Alma Cogan's performance was refreshing, while Susan Stranks was polished, if not everyone's idea of a "typical teenager."

On June 22 the panel changes. Eric Sykes and Shani Wallis replacing Gary Miller and Alma Cogan.

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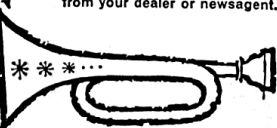
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RATINGS

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

QUITE a slice of the Country cake in our reviews this week with three C. & W. artists strongly represented. And to my mind, the best of them is a girl. Rose Maddox is her name—famous name in the States and likely to go thataway over here.

But all the folksy material's not coming from the South... admittedly Ian Menzies and his New Stompers play "Polly Wolly Doodle," but that hardly counts.

Sheelagh Warde treats us to some old irish, and Stanley Holloway goes back to old London. Joe Gordon digs up a traditional Scottish number and sings it with his native accents.

Away from that side of things, you've got some good items, too. Jimmy Lytell among 'em with his "Hot Cargo"—an instrumental for those whose range extends beyond twangy guitars.

JIMMY LYTELL

Hot Cargo; A Blues Serenade (London HL8873)*****

IF you're looking for a colourful instrumental sound, pick up Lytell's *Hot Cargo* which features clarinet on a smooth, fast melody. Guitars, drums and organ help to make this one swing in an infectious manner.

Professional, and always tuneful, *Hot Cargo* will be getting many plays on my turntable. It has something, in a modern way, which we used to get from groups like the Goodman sections.

Slower for *A Blues Serenade* on the reverse, but once more a fine, controlled noise. Closer to a rock beat this time, it's a half which will also have several fans. Altogether a very good disc.

VALERIE SHANE

Make Love To Me; Baisez Moi (Philips PB929)****

VALERIE SHANE swings happily into the Latin American tempo for her new ballad *Make Love To Me* on this release. And it's about the best thing she's done to date. Could sell strongly.

Ivor Raymonde gives her a good backing with male group adding size. Some double tracking by the girl herself here and there.

Baisez Moi (Kiss Me) is taken at a slower South American tempo and Valerie tries to charm her sweetheart. Here the girl is not quite so successful, perhaps because her style is too hard for gentle romancing.

SHEELAGH WARDE

Let Mr. McGuire Sit Down; The Golden Jubilee (Top Rank JAR131)****

ALWAYS seems strange to me to hear a girl singing a song

intended for a man to deliver in the first person. But once Sheelagh has overcome the opening statement—"My name is Mick McGuire..." she'll probably hold your attention through this folksy ballad. Jigs merrily on its way to an accompaniment directed by Stan Butcher.

Banjos and fiddles back Miss Warde for another Irish item on the flip. *The Golden Jubilee* is a golden wedding song which she sings cheerfully for all those with a tint of green in their blood.

STANLEY HOLLOWAY

Growing Old; Dark Girl Dressed In Blue (Decca F11140)****

STANLEY HOLLOWAY makes a very pleasing job of the ballad *Growing Old*, catching just the right note of nostalgia for past romances.

Background of soft strings while he brings his show style to the tale of advancing years. May never find its way to the top of the Ten, but a quiet touching side which many, many people will like to keep.

Back to the bustling Holloway humour for *Dark Girl Dressed In Blue* on the reverse. Bold, bouncing ballad which Stanley punches out with typical accuracy. Tale of a Leicester lad who comes to London to see the Exhibition of '62 and meets the girl in question. Not such a nice girl as she seemed to be!

BILL SHEPHERD (at the piano), EDMUND HOCKRIDGE and Nixa recording manager, MICHAEL BARCLAY work on a new number (below). SHEELAGH WARDE (right) sings a man's song.



Your weekly DISC DATE with Don Nicholl

MAHALIA JACKSON

Trouble Of The World; Tell The World About This (Philips PB933)****

TROUBLE Of The World was featured in the Universal-International film "Imitation of Life." Here Mahalia Jackson sings it with a depth of feeling which few singers can reach.

This fine spirituals performer has a chorus behind her and a muzzy organ and rhythm accompaniment, but manages to ride both above this and the difficult tune.

Turn the record over and you get a much more commercial prospect. Male voices and female chorus press the accelerator by chanting the title over and over and over. Then Mahalia whips into action, raising her voice through a fast spiritual which can take its place alongside the best of them.

EDMUND HOCKRIDGE

Once Again; You Are Never Far Away (Pye N15203)****

GENTLE love song with a Continental flavour is *Once Again* which Hockridge offers warmly for his latest release.

Bill Shepherd's orchestra and the Beryl Stott Singers round out the considerable size of the side.

You Are Never Far Away sounds like a show song—and therefore it's well suited to a Hockridge presentation. Slow, appealing ballad which he sings very well indeed. One which will not disappoint his fans.

IAN MENZIES

Polly Wolly Doodle; In A Persian Market (Pye N12027)****

SCOTTISH traditional jazzman Ian Menzies, who began his musical career in a Boys' Brigade Band, has formed a new outfit—the New Stompers. And they blow their way through a brisk arrangement of the old *Polly Wolly Doodle*.

For the other half Ian jizzes up the poor old Persian Market. After a corny, "Middle Eastern," opening the side proceeds smoothly with some good rhythm, clarinet and trombone work.

JOHNNY CASH

Frankie's Man Johnny; You Dreamer (Philips PB928)****

TWO of Johnny Cash's own numbers for this release by the

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Radio Luxembourg

- 208 m. Medium Wave
49.26 m. Short Wave.
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 - JUNE 5.—7.00—Non-Stop Pops. 7.30—Friday's Requests. 9.00—Juke Box Parade. 9.15—Dickie Valentine. 10.00—Capitol Choice. 10.15—Record Hop.
 - JUNE 6.—7.00—Non-Stop Pops. 7.30—Saturday's Requests. 9.00—Saturday Jazz Time. 9.30—Scottish Requests. 10.00—Irish Requests. 10.30—Now Hear This. 11.30—Record Round-up. 12.00—The Late Late Show.
 - JUNE 7.—7.00—Jack Jackson's Juke Box. 7.45—Teddy Johnson and Pearl Carr. 8.00—Frank Sinatra. 8.30—Calling The Stars. 10.00—Record Rendezvous. 10.30—The Stargazers. 11.00—Top Twenty.
 - JUNE 8.—7.00—Non-Stop Pops. 7.30—Monday's Requests. 8.30—Strike Up The Band. 9.15—Lawrence Welk. 10.00—Hit Parade. 10.30—Top Pops.
 - JUNE 9.—7.00—Non-Stop Pops. 7.30—Tuesday's Requests. 7.45—Gala Party. 8.00—Tuesday's Requests. 9.00—Perry Como. 9.30—Your Record Date. 10.00—The Capitol Show. 10.30—Fontana Fanfare.
 - JUNE 10.—7.00—Non-Stop Pops. 7.30—Wednesday's Requests. 7.45—Record Club. 8.00—Wednesday's Requests. 8.30—Meet Tommy Steele. 8.45—Combo Time. 9.00—Embassy Double. 9.45—Those Rockin' Boys. 10.00—Record Show.

AFN

- 271, 344 and 547m. Medium Wave
- JUNE 4.—6.00—Music In The Air. 9.30—World of Music. 10.00—Late Request Show.
 - JUNE 5.—6.00—Music In The Air. 9.30—Stars Of Jazz. 10.00—Late Request Show.
 - JUNE 6.—6.00—Music In The Air. 7.00—Grand Ole Opry. 7.30—Upbeat Saturday Night. 8.00—America's Popular Music. 9.00—Bandstand, U.S.A. 9.30—Fiesta. 10.00—Dancing On Two Continents.
 - JUNE 7.—7.30—Mitch Miller. 10.00—International Bandstand. 10.30—Romance In Music. 11.00—Serenade.
 - JUNE 8.—6.00—Music In The Air. 9.30—Golden Record Gallery. 10.00—Late Request Show.
 - JUNE 9.—6.00 Music In The Air. 9.30—Jazz Workshop. 10.00—Late Request Show.
 - JUNE 10.—6.00—Music In The Air. 9.15—Eddie Fisher. 9.30—Lawrence Welk. 10.00—Late Request Show.

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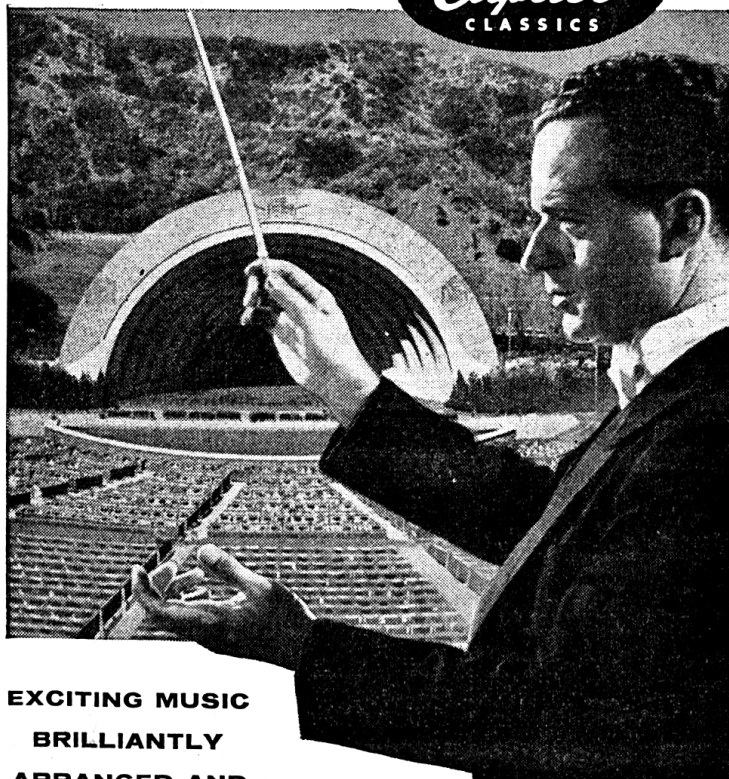
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sombre - voiced Country singer, Frankie's Man Johnny is a modern version of the classic "Frankie and Johnny."

New Johnny is a band singer, but this one learns his lesson and *doesn't* do her wrong. Number *doesn't* do right according to my reckoning.

You Dreamer You is a better country ballad which Johnny takes at a steady jog-trot. Odd thing is that every tune the boy sings nowadays seems to have the same set of notes in pretty much the same sequence!

SONNY JAMES

Talk Of The School; The Table (Capitol CL15022)***

SONNY JAMES delves into the land of teenage romances with the middle beat ballad *Talk Of The School*. Gentle, sad song which the Southern Gentleman sings without taxing his talents at all. Male group and guitars work smoothly for the accompaniment.

The turnover topic is sad stuff, too. *The Table* is one of Sonny's own compositions—and the table in question is the one where the two lovers used to dine alone.

No doubt about it—these country lads seem to enjoy being jilted.

ROSE MADDOX

Gambler's Love; What Makes Me Hang Around (Capitol CL15023)***

ROSE MADDOX, who came to popularity in the States working in the family act, Maddox Brothers and Rose, is now singing solo under a Capitol contract. And this is her first recording under the contract to reach us.

Proves the girl's a strong Country and Western bet. Personally I prefer her to most of the C. and W. male singers. She strolls through *Gambler's Love* with an air which makes me feel she could become a hit-parader here before long.

What Makes Me Hang Around, with fiddles sawing away, is a quicker western plea from a woman whose husband prefers the honky-tonks to home.

FIVE DALLAS BOYS

Morning Papers; I'm Aware (Columbia DB4313)***

CLEVER idea for the lyric of *Morning Papers*, a beat ballad which The Dallas Boys sing firmly on the top deck. Story—in form of question to a newspaper editor—wonders why everything is in the papers except the fact that the sweetheart has said she's in love.

Well worked out to a good tune and it ought to sell. Geoff Love bats on the accompaniment.

I'm Aware gets a powerful orchestral introduction before the Boys come in on a slow love ballad which they sing truly and sincerely. Strong side this that could creep up on us, given time.

DEBBIE REYNOLDS

The Mating Game; Right Away (M.G.M. 1019)***

LAST time Debbie Reynolds had a top disc it was with a film title tune, "Tammy." Well, *The Mating Game* is the title song from her new picture—and this one could develop into a solid seller, too.

Melody is easy to remember and the lyric's a good romantic one. Debbie sings the song with an effortless swing, using dubbed tracks here and there for gimmick effect. Jerry Fielding gives her fine support in big band style.

The band noise is hypnotic, too, for the flip song, *Right Away*. A rather intelligent love ballad this, which Debbie handles professionally. Not one for quick success, but a side which may hang around for quite a while.



The Scots boy takes the Bobby Darin song, "Dream Lover," easily.

JOE GORDON

Dream Lover; Dance To Your Daddy (H.M.V. POP634)***

JOE GORDON confirms previous good impressions of his disc work with his easy swinging vocal on the Bobby Darin song, *Dream Lover*. Joe handles it confidently and should double his following as a result. Backing with the beat is directed by Ken Jones.

For the second half we return to the Joe Gordon Folk Four. Joe sings lead while his men chant and play the backing. *Dance To Your Daddy* is the traditional folk song, and Joe's arranged it appealingly for modern listening.

THE WEAVERS

Wild Goose Grasses; Meet The Jonson Boys (Top Rank JAR120)***

THE WEAVERS have a tremendous reputation to uphold whenever they make a disc, and this folk-singing team rarely fall below par.

Their clear, cool charm certainly shines through the simple melody of *Wild Goose Grasses*. Banjo backing as the mixed team sing their way through the number—girl voice carrying most of the work.

This release is nicely timed to coincide with The Weavers' British trip and each should help the other.

Meet The Jonson Boys is a square dance song with banjos plucking once again while the group chant the happy little western number. Catchy material for all with hay behind the ears.

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THE BIG BEAT

reviewed by
Don Nicholl

DION AND THE BELMONTS
A Teenager In Love; I've Cried Before
(London HL8874)

THIS is the big version of "A Teenager In Love" so far as America is concerned, and I'm pretty sure it will ride quickly into the British parade, too.

The four boys haven't clicked here for a long while, but they put this easy beat ballad over in very commercial fashion. Dion takes the lead comfortably as the rest weave around behind him. Simple, rhythmic accompaniment.

"I've Cried Before" is a dragging beat ballad that sounds as mournful as its title implies. Dion again sings the soulful romantic lead while the others wail sadly. Sax leading the accompaniment does its share of the weeping, too.

THE ROCKIN' R's
The Beat; Crazy Baby
(London HL8872)****

THE ROCKIN' R's are three 19-year-olds who get their first disc chance with this release. And, from the sound of it, it certainly won't be their last. The boys may well find themselves hit-paraders first time out. Leader Ron Volz wrote and arranged this polished instrumental. Group consists of Ron Volz and Ron Wernsman on guitars and Ted Miner on drums.

They've got quite an exciting noise here and the tune is easy enough to catch your fancy swiftly.

Crazy Baby is a boogie beater which has a vocal to it as well as the same compact instrumental noise. Fast little item that makes for a smart coupling.

LITTLE TONY AND HIS BROTHERS

Who's That Knockin'; The Beat
(Durium DC16639)****

THE three Ciacci brothers from Italy—Tony, Alberto and Enrico—prove that they can rock with the best of the American or British exponents as they chant the furious beater, Who's That Knockin'.

Sung in English, this one could grow into quite a big seller—you'd certainly never guess it was an Italian group. A fast one with a happy atmosphere and some good work from the instrumental group, too.

For the second side Little Tony and His Brothers offer The Beat, but it's Who's That Knockin' which stands the best chance of getting through the parade door.

THE BARRY SISTERS

I-ay O-ve-yay Oo-yay; Jo-Jo The Dog-faced Boy
(Decca F11141)****

TOPSIDE'S title will not be odd to those teenagers who are catching up with the backslang that's been handed down for years now. I-ay O-ve-yay Oo-yay simply means "I Love You."

The Barry threesome chant the sentiments to a quick rocking tune.

Personality? Anthony Newley's got it!

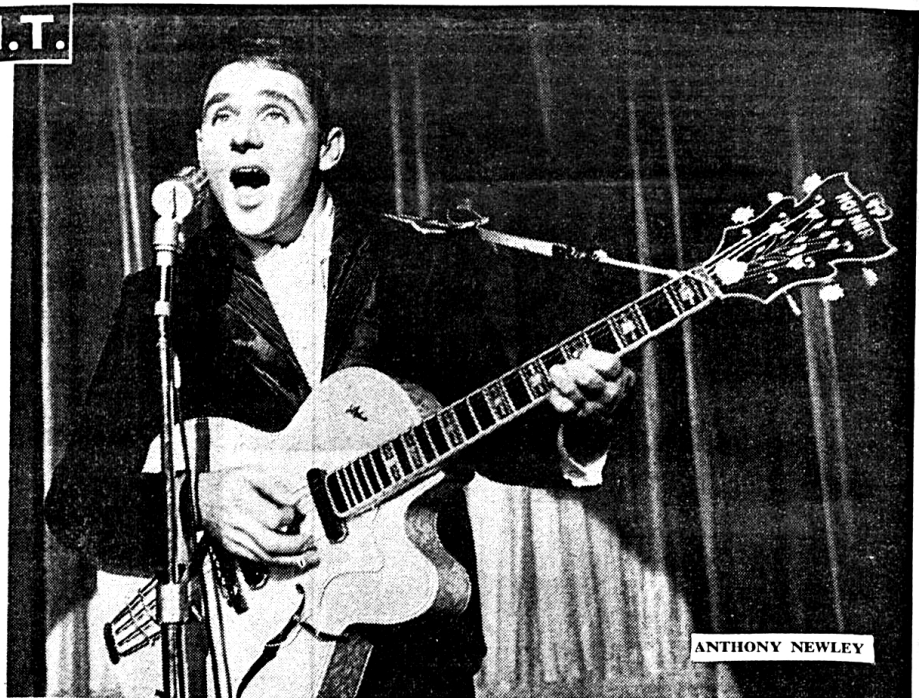
ANTHONY NEWLEY
Personality; My Blue Angel
(Decca F11142)

FILM star Anthony Newley proves that his sound-track successes were no flashes in the groove with this first single specially recorded under his Decca contract.

Tony takes the Lloyd Price rock song and his vocal has hit parade stamped all over it. The boy's a natural for this type of material, letting rip with power—and personality. Group chant the title behind him.

I've already tipped the Price performance—but I think Newley will make the Twenty also.

"My Blue Angel" is a slow, romantic beat ballad that contrasts usefully with the upper half.



ANTHONY NEWLEY

Two Rons—The Rockin' R's—make the right noise

FILM star Anthony Newley seems determined to make the hit parade his home. For my money he's heading there yet again on "Personality." Good title choice for Tony—and he can win through even against the Lloyd Price competition.

Dion and The Belmonts introduce their version of "A Teenager In Love," which should also be a powerful one. As for the rest—the week's mainly notable for the Italian invasion from Little Tony And His Brothers and a new American group calling themselves "The Rockin' R's." Get their name presumably from founder-members Ron Volz and Ron Wernsman. In this instance, two Rons are making the right noise.

Should sell—and if it does, someone ought to hand part of the praise to Johnny Prendy for his crisp direction of the orchestral backing.

Jo-Jo The Dog-faced Boy rushes along like a sample "Oh Boy!" number. The girls chant it as if they'd been born in a juke box.

JACK PARNELL
Kansas City; The Golden Striker
(H.M.V. POP630)****

AS you may have noted from his recent television appearances, Jack Parnell seems determined to establish himself as a vocalist as well as a drummer and band leader.

Now he vocalises for this disc release. Jack sounds to me as if he's been particularly influenced by Hoagy Carmichael as he half-sings, half-talks through the rock song, Kansas City. He faces tough competition on this number, and while the side is fairly commercial, I doubt its ability to be the top version.

The Golden Striker is a non-vocal half. Here Parnell and his musicians tear through a composition which was written by John Lewis (of the Modern

Jazz Quartet) for the sound-track of the French film, "One Never Knows."

Good performance of the quick jazz item, but I wish someone would tell me whether the theme of "Manhattan Spiritual" was "borrowed" from The Golden Striker, or vice versa. Or whether the similarity is sheer coincidence.

LAVERN BAKER
I Waited Too Long; You're Teasing Me
(London-HLE8871)****

WAY on an odd rocking beat goes LaVern Baker to sing I Waited Too Long. With a chorus behind her, she sings this number like a quick beat waltz and it's extremely effective. Piano and sax do much for the tight accompaniment while LaVern's strong voice carries the song surely. This one will bear watching.

You're Teasing Me (and it's nice to see a "g" instead of an apostrophe on the end of "Teasing") is a Latin rocker which the girl fills with more merit than it really possesses. A useful turnover without being likely to challenge the other side as a selling half.

ADAM FAITH
Runk Bunk; Ah, Poor Little Baby
(Top Rank JAR126)****

YOUNG Mr. Faith, now with Rank Records, goes rocking for his new bosses with a jerky little number called Runk Bunk. Takes quite a



LAVERN BAKER puts an unusual rocking beat into "I Waited Too Long"—and some merit into the flip.

JOHNNY DUNCAN
Kansas City; That's All Right Honey
(Columbia DB4311)****

JOHNNY DUNCAN and the Blue Grass Boys have their nearest thing to a heavy hit since "Last Train To San Fernando" with their treatment of Kansas City.

Johnny sings this one with a touch of echo and lifts it up more than most of his rivals on the song. From all aspects this is going to be a hard half to beat. If I had to choose at a counter I think this is probably the Kansas City I'd pay my money for.

That's All Right Honey is a quick folk song which again reveals Duncan in top form. Blue Grass Boys play well for the backing to complete a good disc.

CONNIE FRANCIS
Frankie; Lipstick On Your Collar
(M.G.M.1018)****

MESSRS Sedaka and Greenfield, who supplied Connie Francis with her hit, "Stupid Cupid," are also the writers of Frankie. Vastly different in tempo and style from the former success, but it stands just as much chance of success.

Frankie is a slow rocking ballad which Connie sings strongly and with plenty of emotion—really giving the impression that she is holding back the tears as the lyric declares.

Male group and Ray Ellis orchestra accompany the star. Lipstick On Your Collar quickens the tempo, and this time Connie is chanting about a boy friend who left her at the record hop. For once forecasting revivals, the girl might have a completely new hit this time out.

time for the words to get through—even now I'm not sure I get the meaning. Try your own hand at interpretation if you want to hear a growling, fast rocker.

John Barry arranged the accompaniment for the beater on the other side. And I must say I prefer this half. Steadier rock number with lyric with more sense and which uses the title phrase well. Faith still swallows as many words as he manages to utter.

WILBERT HARRISON
Kansas City; Listen My Darling
(Top Rank JAR132)****

IN America Mr. Harrison has the biggest-selling version of the shuffling blues song, Kansas City. Over here I think that the number is in grave danger of suffering from split sales, but Wilbert ought to find himself with a comfortable share of the split.

No doubt about it—this is a powerfully commercial cutting. Wilbert is a 28-years-old coloured boy and he has the natural ability of his race for numbers like this. Good instrumental accompaniment shuffling with him.

One of his own compositions for the flip—a slow rock 'n' roller which Wilbert drags in Fats Domino fashion. He is not as good as Domino, but he could make a tremendous impression this first time out in Britain.

JOHNNY KIDD FAN CLUB

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(H.M.V. CLP1249)*****

DIANGO REINHARDT, the late and very great French guitarist, was one of the few European jazz



Jazz Guitarist **DIANGO REINHARDT** has produced an album that will appeal to jazz lovers and pop fans alike.

CLASSICS • Alan Elliott

Tchaikovsky—almost!

TCHAIKOVSKY
None But The Lonely Heart
(Michael Collins and His Strings of Romance)

None But The Lonely Heart; Theme from "Romeo And Juliet"; Andante Cantabile; Dance Of The Sugar Plum Fairy, from "Nutcracker Suite"; Theme from "Pathe-tique Symphony"; Theme from Violin Concerto; Clanson Trise; Valse from the Sleeping Beauty; Theme from Piano Concerto In B Flat Minor, and reprise of "None But The Lonely Heart."
(Columbia 33SX1154)****

This column takes on a much lighter vein this week, and "None But The Lonely Heart" contains a number of well-known Tchaikovsky themes, although not played in their original form.

I sometimes wonder what the value of records such as this can be. There is nothing definite about them and they never give a true vision of the beauty of the music.

At least this disc does not pretend to be anything but themes by the Russian composer woven together in a lush, sentimental way.

The conductor drags his way through the arrangements, but he obviously realises the limitations of his musicians and so takes

things slowly to make quite sure. It is a very restful record, and I think that is what appealed to me about it most. It is ideal background music—but regard it in this way only.

Vocal Gems From CHU CHIN CHOW
(Inia Te Wiata, Julie Bryan, Barbara Leigh, Charles Young, The Williams Singers and Michael Collins and His Orchestra)
(H.M.V. CLP1269)****

TO have a review of this record appearing in this column is not as strange as it may at first seem. "Chu Chin Chow" is a classic of the theatre with a record breaking run of 2,238 consecutive performances at His Majesty's Theatre. It was the "My Fair Lady" of its day.

There are many delightful numbers in this famous operetta, and this disc includes practically the whole of the musical score, beautifully sung.

I especially liked the rich voice of Inia Te Wiata, whose "Cobbler's Song" was particularly effective.

The orchestra, under the direction of Michael Collins, gives superb support. I felt, however, that the man with the baton takes some of the passages too slowly and in consequence there is an impression of "dragging."

Rhapsody In Blue; I'm Always Chasing Rainbows; The Lamp Is Low; Theme From "Grand Canyon Suite"; On The Trail; My Reverie; Serenade.
Philips BBL7272)*****

Many of my fellow critics, I feel, are going to leap upon this album and gleefully tear it to shreds, or worse still, completely ignore it. And, indeed, it does tread dangerous ground in giving an out-and-out pop treatment to several classical and semi-classical pieces.

However, as entertainment, I found few complaints to register. It is quite an enjoyable set and although I, personally, do not like to hear such treatment given to these compositions, I am certain that many of you will delight in what you hear.

If this album introduces some new listeners to "classical music," then it will serve a fine purpose.

LESLIE JONES AND HIS ORCHESTRA OF LONDON

The Music Of Robert Farnon—Vol. 2
Portrait Of A Flirt; Poodle Parade; En Route; Sophistication Waltz; Huacle Buckle; Jumping Bean; Melody Fair; Manhattan Playboy; Westminster Waltz; Peanut Polka; Malaga; Canadian Caravan.
(Pye NFL18033)*****

Again Mr. Leslie Jones does an admirable job of conducting his Orchestra Of London in a selection of Robert Farnon compositions. And again, I make the same complaint, that the album sleeve design is misleading.

One thing that stands out about this music is its wonderful gay quality. The strings really dance with the notes and the whole effect is exhilarating.

PUTTING ON THE STYLUS

Ken Graham's LP line-up

musicians to achieve world wide fame with his playing.

Although his music was pure jazz, this album has a lot to offer pop listeners who appreciate interesting music that can be danced to.

A lifetime associate of Django, violinist Stephane Grappelly, is featured on all but three of the tracks listed, and I am certain that most readers will be familiar with this artist through his many TV and radio appearances in Britain.

I recommend this set to those who enjoy good rhythmic music and, of course, to jazz lovers.

SAM COOKE

You Send Me; The Lonesome Road; Tammy; Of Man River; Moonlight In Vermont; Canadian Sunset; Summertime; Around The World; Aint Misbehavin'; The Bells Of St. Mary's; So Long; Danny Boy; That Lucky Old Sun.
(H.M.V. CLP1261)*****

ALTHOUGH thoroughly schooled in the rock 'n' roll set, the odd thing about Sam Cooke is that when he sings the better type of song in this album he projects his talent far more.

At times, especially during the inoffensive beat version of "Summertime," he shows traces of developing into a fine blues singer—he was trained in gospel-singing. Funnily enough, his big American single hit, "You Send Me," was the track I disliked most.

Listen to his interpretation of "Around The World," a somewhat racy trip, his understanding and sympathetic account of "Ain't Misbehavin'" and the unusual "Lonesome Road" and I think you will best get the feel of the album.

BUDDY HOLLY

The Buddy Holly Story; Raining In My Heart; Early In The Morning; Peggy Sue; Maybe Baby; Everyday; Rave On; That'll Be The Day; Heart-beat; Think It Over; Oh Boy; It's So Easy; It Doesn't Matter Any More.
(Coral LVA9105)*****

THIS album is a fitting tribute to the late Buddy Holly and will, I am certain, be treasured by his fans as a souvenir of his career.

Some people have taken this album as the start of a long drawn out "keep-Buddy-Holly's-memory-alive" campaign, but I do not share their views. I don't think there will be a repetition of the James Dean cult.

I do believe, however, that it is

only right that his fans should have the opportunity of buying such a record as this.

The songs in the album bring you right up to date with his current smash hit "It Doesn't Matter Any More" and trace his recording career through the two short years of its existence.

BETTY JOHNSON

The Song You Heard When You Fell In Love

The Song You Heard When You Fell In Love; Red Sails In The Sunset; Once In A While; I'll Follow You; Dancing In The Dark; Together; I Don't Know Why; For You; Dream; The Very Thought Of You; Always; Goodnight Sweetheart.
(London HA-E 2163)*****

A BEAUTIFULLY nostalgic collection of popular dreamy melodies makes a welcome change from some of the raucous things I've heard recently. As the sleeve note implies, these songs will have romantic associations for many readers of this column.

I don't think this album is going to set the world on fire as far as sales are concerned, but I am certain it will bring much pleasure to many.

When Miss Johnson visited Britain recently I was captivated by her bouncy personality and open friendliness. This album spotlights the more subdued side of her character.

Very nice, very peaceful, very entertaining in a quiet way.

DORIS DAY

Cuttin' Capers; Steppin' Out With My Baby; Makin' Whoopee; The Lady's In Love With You; Why Don't We Do This More Often; Let's Take A Walk Around The Block; I'm Sitting On Top Of The World; Get Out And Get Under The Moon; Fit As A Fiddle; Me Too; I Feel Like A Feather In The Breeze; Let's Fly Away.
(Philips BBL7296)*****

THIS is the most entertaining album I've heard from Doris Day in recent months. Her impish voice is in full swing and has some lightly swinging Frank De Vol backings to help it along.

Not only D.D. addicts will go for this pleasant collection. There is definitely something for everyone here.

Doris launches into a stimulating bunch of numbers—several rarely heard and welcome revivals included—and holds the ear for the whole playing time.

"Let's Take A Walk Around The

Block" is an extremely well written song which I first heard performed by that ace duo, Jackie and Roy.

RAY CONNIFF

Concert In Rhythm

Theme From Tchaikovsky's First Piano Concerto; Theme From Swan Lake Ballet; Theme From Rachmaninov's Second Piano Concerto; Theme From Tchaikovsky's Fifth Symphony; Early Evening (Theme From Ray Conniff Suite); Theme From Tchaikovsky's Romeo And Juliet;



Bobby hits his peak

BOBBY DARIN

That's All

Mack The Knife; Beyond The Sea; Through The Long And Sleepless Night; Softly As In The Morning Sunrise; She Needs Me; It Ain't Necessarily So; I'll Remember April; That's The Way Love Is; Was There A Call For Me; Some Of These Days; Where Is The One; That's All.
(London HA-E2172)*****

LADIES and Gentlemen, it gives me great pleasure to present one of the great stars of tomorrow. Until he appeared on the Perry Como Show performing his latest smash hit, "Dream Lover," Bobby Darin was only known to me for his version of "Splish Splash" and another couple of rockers.

His Como show performance knocked me out completely, he was so perfect in his presentation. Now this superb album has taken that admiration a step further. With this he reaches the peak of his career so far, but he is going to keep on climbing and climbing until he joins the ranks of the "greats" in show business.

HEARTACHES AT SWEET SIXTEEN

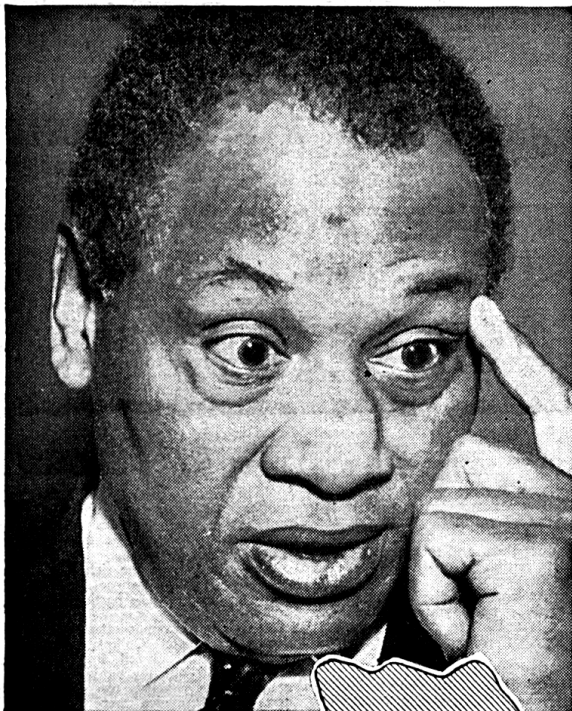
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Mr. Tango takes up the baton again

RAY MARTIN
Time To Tango

Tick-tock Tango; Tango Waltz; Tango In The Rain; Manhattan Tango.

(Columbia SEG7881)****

It was really a tango that shot Ray Martin to fame in Britain and, in fact, throughout the world. No doubt most of you will remember the wonderful "Blue Tango" smash hit which outlasted even composer Leroy Anderson's version.

Well, if the above story is familiar to you, you will know what to expect when Ray takes up his baton to conduct another bunch of tangos. I assure you you won't be disappointed.

The dancing Martin strings trip

EPs
reviewed by
Ken Graham

lightly over these tangos and make a great musical sound.

I WANT TO BE HAPPY CHAS

Enoch Light And The Light Brigade
I Want To Be Happy; Tea For Two; Yes, Sir, That's My Baby; Lover; The Sheik.

(Top Rank JKR8001)****

EXCITING cha-cha rhythms played here by Enoch Light, a name I haven't come across for about five or six years. The set is kicked off

ANTHONY BOWLES AND THE ANTS

Music For People Who Like This Kind Of Music
Julia; Tocata; Soliloquy; The Vicar Of Bray.

(Pye NEP24105)****

THIS is "Music For People Who Like This Kind Of Music" and I willingly confess to being one of them.

Anthony Bowles first became known to the West End public through his work with the successful musical show, "Cranks." Then followed "Keep Your Hair On" and "Share My Lettuce." Currently he is involved in that controversial show "The World Of Paul Slickey"—but without receiving any of the brickbats which have been flying. I believe, Pye have given him this EP show-

case to bring his work to a wider public and he grasps the opportunity with both hands.
I grant you that at first you may

find some of the arrangements a little unusual, but I think that when you listen some more you'll love what you hear.

VICTOR SILVESTER

Dancing To Gigi
Thank Heaven For Little Girls; Gigi; The Night They Invented Champagne; Say A Prayer For Me Tonight.

(Columbia SEG7884)****

TWO quicksteps, a slow foxtro and a waltz are the ingredients on this Silvester souvenir set of the hit tunes from "Gigi."

The selection is played by the Ballroom Orchestra in this case and once again it is simply a case of drawing the fans' attention to the fact that the disc is available.

THE JOHN BARRY SEVEN

The Big Beat
Farrago; Pancho; Hideaway; Rodeo.

(Parlophone GEP8737)****

A BIG attraction with the teenagers due to their appearances on many beat TV shows, The John Barry Seven have maintained a strong fan following since they were first formed a few years ago.

I don't believe they have ever appeared in the Top Twenty, which is rather surprising, as by all accounts their music has the necessary ingredients to take them to hit-discard.

"Farrago" is a title which I know they featured strongly in the "Oh Boy!" series with quite a success and for me it is the outstanding track on the set.

JIMMY SHAND

Waltzing Thru' Scotland
Jock O' Hazeldean; We'd Better Bide A Wee While; My Nannie's Awa; Auld Scotch Song; Within A Mile O' Edinburgh Toun; Scotland Yet; Sound The Pibroch; There's Nae Luck About The Hoose; The Auld Hoose; Rothesay Bay; Bonnie Gallowa; Braes Abune Bonawa; Ho Ro My Nut Brown Maiden; Loch Lomond; Ca' The Yowes Tae The Knowes; Westering Home.

(Parlophone GEP8735)****

I DOUBT if many rock fans will be rushing out to buy this bumper EP package, which is a pity, as Jimmy Shand has as much beat in his music as most of the idols of today.

The music presented here makes me want to start waltzing it has such a beautiful lilt to it. And no doubt the many thousands who follow Jimmy Shand discs fervently will be wanting to join in.

PADDY ROBERTS

Strictly For Grown-Ups
The Ballad Of Bethnal Green; L'Anglais Avec Son Sang-froid; Follow Me; Love Isn't What It Used To Be.

(Decca DFE6584)****

PADDY ROBERTS, one of Britain's leading songwriters, turns his hand to sophisticated wit with an entry into West End-type revue material. To a certain extent it comes off, but there is one very large drawback—a gentleman called Noel Coward has done it all before and still remains the undisputed master of the craft.

But I know Mr. Roberts won't despair. He has found an excellent new field for his talents and in all probability will end up with a West End show of his own.

ROBESON, THE MASTER

PAUL ROBESON

Negro Spirituals
Water Boy; Were You There? Steal Away; Joshua Fit De Battle Ob Jericho.

(H.M.V. 7EG8422)****

SPIRITUALS are one of the finest folk music forms we can hear on earth today. And who

better to perform them than that unequalled artist Mr. Paul Robeson?

In the "Joshua" interpretation, Mr. Robeson is joined by Lawrence Brown for a duet. Mr. Brown also plays the piano accompaniment.

A most musical and enjoyable performance which I thoroughly recommend to one and all.

by a happy-go-lucky "I Want To Be Happy" which the sleeve note claims was the original American hit waxing of the tune.

The album certainly deserves success as there is an infectious rhythm and lift about the whole affair.

FRANK CHACKSFIELD

The Touch Of Your Lips
The Touch Of Your Lips; You're Blasé; I'll Close My Eyes; The Very Thought Of You.

(Decca DFE6502)****

SUPERB light orchestral music in the Frank Chacksfield manner, the style which has made him a universal favourite. This is a very enjoyable EP for quiet evening listening. All four tunes are of the highest standard and although often heard are always welcome on my turntable and I am sure on yours, too.

That highly successful Briton in America, Ray Noble, was responsible for the title song plus "The Very Thought Of You." This goes to show that we, too, have outstanding composers to match the top Americans.

NO TREES IN THE STREET

Stanley Holloway and Laurie Johnson
Titles Music; Hetty And Wilkie
Theme; Lisa Johnson; Picking All The Big Ones Out; No Trees In The Street Theme.

(Pye NEP24097)****

THIS may not be to everybody's taste but, nevertheless, it is a

superb album. Two fine talents are combined for the project, the vocal humour of Stanley Holloway and the musical artistry of Laurie Johnson. I have not caught up with the film yet but this album has certainly whetted my appetite.

Mr. Holloway narrates an introduction to the orchestral items and performs a couple of his typical Cockney vocals.

An excellent little bundle of entertainment.

RAY ANTHONY

Peter Gunn
Peter Gunn; Fallout; Walkin' To Mother's; Dreamsville.
(Capitol EAP1-1181)****

A TINY black mark for Capitol here. They have omitted to display any details of this album apart from the title description and the artist's name on the sleeve. If you want to know what the titles are you have to see the record label.

Fortunately, that does not detract from the exciting music, from the TV series, "Peter Gunn." Composer Henry Mancini has turned out a superb score and it is not surprising that several jazz and pop versions are currently topping all the charts in America.

Having heard several of the jazz versions I find the Ray Anthony interpretation lacking in spirit by comparison.

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A GREAT ARTISTE IN THE BLUES TRADITION

JOE MCCOY

One More Greasing; One In A Hundred.

(Jazz Collector JDL81)****

IN the early twenties the great Mississippi blues singer recorded most of the race labels... labels making discs purely for Negro consumption. Some of them, such as Black Swan, had an enormous reputation among the Southern Negro. Inevitably much of the material was allegorical, particularly on the theme of love—men-folk or women.

White folk brought plenty of copies purely for vulgar reasons with no thought of the beauty of the Negro blues. Not surprisingly, therefore, record companies began deliberately recording almost pornographic mate-

rial for sale to the sophisticated city collector.

These are typical examples of such material. But don't run away with the idea that the words and their thinly veiled meaning are the sole attraction of this disc. Far from it. Joe McCoy is yet another fabulous artist in the blues tradition. He is superbly backed by boogie-type piano playing. I get the impression that this comes much nearer Chicago than New Orleans. It probably dates from the late twenties, too.

THE JO JONES SPECIAL

(Volume One)
Embraceable You; Shoe Shine Boy.

(Vanguard EPP14006)****

IF this were a bad record I'd still buy it for the sheer exuberance of the laugh at the end of the second side. Somebody obviously goofed... the ending went on and on, and after the final drum crash there's the

most uninhibited yelp of sheer delight.

After this it's a pity to report that the rest of the disc is not up to the same high standard. In spite of the all-star personnel—Emmett Berry, Benny Green, Nat Pierce, Lucky Thompson, Freddie Green, Walter Page and, on the backing side only, Count Basie—much of it is well-played but mediocre "pop" stuff in conception.

Embraceable You is beautifully played, of course, but what a waste of swinging talent. For here we have for the first time for many a day the full Count Basie Rhythm Section. The original one... and the world's best, I'd say.

Berry plays tightly muted throughout, Lucky Thompson sounds like an alto more than a tenor, Benny Green fuses together traditional, modern and mainstream trends in trombone playing, while Basie is... well, just Basie,

TRADITIONAL JAZZ

by
Owen Bryce

TONY HALL SEES A PROPHECY COME TRUE AS VIC FELDMAN PLAYS WITH

Knowledge, sensitivity and vital swing



VICTOR FELDMAN TRIO
The Arrival Of Victor Feldman
Serpent's Tooth; Waltz In A Flat Major; Chasing Shadows; Flam-ingo; S'posin'; Bebop; There Is No Greater Love; Too Blue; Minor Lament; Satin Doll.
(12in. Contemporary LAC12172)

PERSONNEL: Victor Feldman (vibraharp, piano); Scott La Faro (bass); Stan Levey (drums).

I'M very proud of the fact that there are several Vic Feldman LPs on sale in this country, and one ("Suite Sixteen") in America, which carry my name on the sleeve in a supervisory capacity.

Actually, Vic is—and was—such an intelligent and complete musical personality that he is quite capable of producing records without any A. and R. guidance and my contributions were virtually unnecessary. But it's so good to see one's prophecies come true.

Here is unquestionably the finest all-round jazz musician we have yet produced and sent to the States. I also sincerely feel that Victor is the only modern jazz vibeman of importance to emerge since the advent of Milt Jackson, which was about 15 years ago.

On this January, 1958 trio date, Vic plays with confidence, obvious knowledge, sensitivity and vital swing. His piano playing, too, has considerably improved. Or should I say matured?

This record introduces the work of a remarkable, though possibly a little busy, bassist, Scotty La Faro, who should have a big future. Stan Levey's relentlessly swinging time is further evidence that there are very few, if any, better jazz drummers on the coast.

Vic Feldman is already a very important young American jazzman. I'm convinced he'll become more important through the years. It would be a tremendous thrill to record him again, should the opportunity arise.

HAL MCKUSICK QUINTET

Triple Exposure
The Sentiers And The Indians; I'm Glad There Is You; Something New; A Touch Of Spring; Blues Half-Smiling; Saturday Night.

(12in. Esquire 32-073)****
PERSONNEL: Hal McKusick (alto, tenor, clarinet); Billy Byers (trombone); Eddie Costa (piano); Paul Chambers (bass); Charlie Persip (drums).

THIS is an unusual session for the Prestige label yet it has turned out to be a good A. and R. idea. Here is a mixture of new New York jazz schools. You have McKusick, Byers and Costa on the one hand; Chambers and Persip on the other. The result is a pleasant, "happy medium." I feel.

McKusick has never sounded so relaxed or inventive on record before and the excellent rhythm section is obviously an inspiration to him.

Hal's alto is more Konitz-ish than Bird-like, on clarinet he reminds me of the old Benny Goodman. On tenor, he sounds a lot like Zoot or Al Cohn.

On all three instruments, he plays with ease and much warmth. Byers does a good, professional job. Costa, like Hal, appears to have been inspired by Chambers and Persip.

Paul's section and solo work is really outstanding and his sound has been beautifully captured by Rudy Van Gelder's machines.

This is soft, swinging jazz and very pleasing in its unpretentious way. Hence the high rating.

JAZZ IS BUSTING OUT ALL OVER

Walkin'; Monday Stroll, Scram; MC; June Is Busting Out All Over; Stop; Sugar Dugar; Jan-see Brown.

(12in. London LTZ-C15143)****
PERSONNEL: Includes Phil Woods, Marshall Royal, Sonny Redd (altos); Yusuf Lateef, Frank Foster, Benny Golson (tenors); Frank Wess, Seldon Powell (tenor); flutes; Sol Schlinger, Pepper Adams, Sahib Shihab (baritone); Bernie Glow, Phil Sunkel, Donald Byrd, Jimmy Nottingham, Joe Wilder (trumpets); Wilbur Harden (flugelhorn); Bill Harris, Henry Coker (trombones); Eddie Costa, Hugh Lawson, Ronnell Bright, Hank Jones, Wynton Kelly (piano); Kenny

Burrell, Freddie Greene (guitars); Wendell Marshall, Eddie Jones, Ernie Farrow, Doug Watkins, Paul Chambers, George Duvivier (bass); Gus Johnson, Oliver Jackson, Bobby Donaldson, Elvin Jones, Art Taylor (drums); Billy Ver Plank, A. K. Salim (arrangers).

THIS Savoy label "sampler" contains much good—if little really exceptional—jazz. Tracks 1 and 8 are by Billy Ver Plank's 9-piece band; track 5 by A. K. Salim's 8-piece. There are tracks by the Frank Wess Quartet (2), Yusuf Lateef Quintet (3), Frank Foster Sextet (4), Sonny Redd-Pepper Adams Quintet (6) and the Sahib Shihab Sextet (7). In fact, a fair representation of much of what is happening on the New York scene.

Woods, Wess and Wilder are good on the band sides. So is Harris. The feeling on "Stop" is excellent and more than atones for Redd's very Bird-influenced work. Kelly, Watkins and Elvin make a superb rhythm section.

The Shihab-Woods-Golson track is very relaxed and the Frank Foster-Byrd-Coker "MC" is a hard and happy swinger.

All the tracks clearly bear the supervisory stamp of Ozzie Cadena.

Can Liberace meet this challenge?

IN a few weeks time Liberace, the pianist of the sequined coat and the candelabra, will appear on the bill of the Royal Variety Show at Manchester—and there he will face a challenge, the challenge of our own piano star, Russ Conway.

Both sides of the Atlantic have produced many piano stars in the past but few have been so devastatingly charming on television and stage as Liberace, who arrived here this week.

However, since he was with us last April, another pianist with many of the same qualities has come into our midst—Russ Conway.

I make no comparisons in approach, showmanship, nor even piano styles, but one thing is certain—they both have a tremendous fascination for the public, the moment they set foot on stage or appear before the cameras.

Liberace, I am sure, will make a great impact on his all too brief visit which commences at London's Finsbury Park Empire, next Monday.

Yet he will return to a public who have recently been starved of him on television, and certainly on the record hit parade charts, and who may have now fallen for the equal, but different charm, of Russ Conway.

I know that every time Russ appears on our screens, and as a regular on the Billy Cotton Show this is frequent, the TV concerns receive a fantastic reaction by post. It would seem that the public cannot get enough of this smiling, piano star.

I know, too, that whereas pop stars cannot usually claim the admiration of the slightly older public, Russ Conway can. He him-

self, of course, is modest about the comparison and refuses to admit that he may have "borrowed" some of Liberace's following, though he admits that many of his fans come in the "older class," as do Liberace's, of course.

Both stars have earned their place at Manchester—in Liberace's case he is keeping a long overdue date, for he should have been in the Royal Variety Performance in London in 1956—and to suggest that there will be a "battle royal" between them is taking the argument too far.

But certainly Liberace will find that he will need all his famous charm if he is to meet the challenge of Russ Conway.

DOUG GEDDES

FOR THE FOLK FOLLOWERS

Strength and quality

JEANNIE ROBERTSON, with ROBIN HALL

Two Brothers; Davy Faa; My Rovin' Eye.
(Collector JES4)****

JEANNIE ROBERTSON is acclaimed as the best living ballad singer by many reliable "folk" authorities and this record will in no way detract from her reputation. She is accompanied by Robin Hall, who provides just the right backings for these Scottish songs.

The main side is taken up by the ballad *Two Brothers*, related to the American Civil War song "Two Brothers." I am impressed by the singer's strength and quality of voice.

Davy Faa is unaccompanied, being the tale of a timber lad who seduces the farmer's daughter—a common enough theme in the realms of folk song.

The remaining track once again features Robin Hall's excellent guitar. A very fine record indeed.

PETE SEEGER

Pete Seeger's Five String Banjo Tutor

(Topic 10123)*****

THE five string banjo is a very popular instrument among today's folk singers. It is an ideal accompaniment, being more flexible and better toned than the plonking banjo we have heard so much in today's jazz bands.

This will be a most welcome record, including, as it does, a nineteen-page descriptive booklet. It is a most comprehensive work, starting from the tuning of the banjo right through to complicated figures. The explanations by Pete Seeger are informal but exceptionally clear.

A friend of mine bought the American original nearly two years ago. He writes, "I spent some time learning to play from it. I would wholeheartedly recommend it to your readers from personal experience."

ROBIN HALL

The Ballad Of Johnny Ramensky; The Day We Went Tae Rothesay'o.
(Collector JDS1)****

THIS young Scottish singer consistently turns out first-class material. He has already made several discs in a short space of time. This latest one is a single, and, needless to say, starts another new series from the Collector label.

First side is long narrative concerning an attempted prison escape by a man desirous of seeing the open world once again. Robin Hall sings it in his usual easy, relaxed manner.

The reverse side, by way of contrast, tells of conditions met with on a journey to Rothesay'o. It is among the best yet from this artiste. Humour and liveliness of presentation result in a spirited track.

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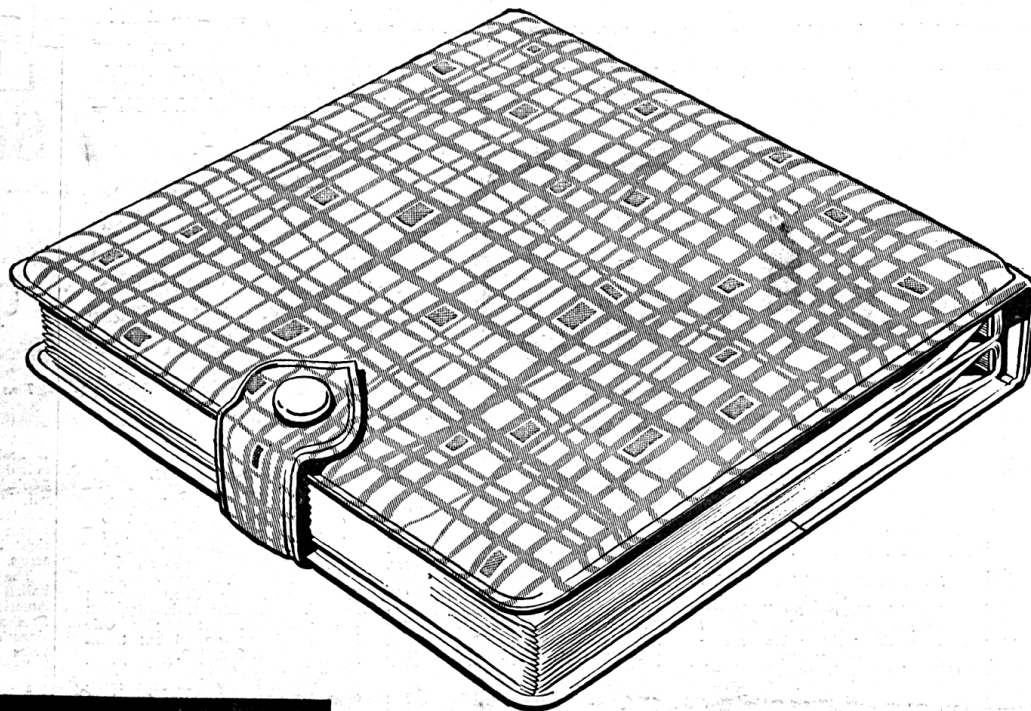
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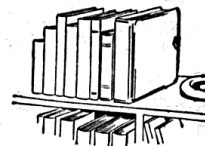
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