

April 11, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No 62 Week ending April 11, 1959

EVERY
6^D
THURSDAY

The Marino Marini Quartet



heading for the 'TOP TWENTY'

MARINO MARINI'S

version of the great Italian song

Ciao, ciao, bambina

DC 16636

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now in a new form,
16 pages of pictures
and features. There's
a new colour portrait
of Elvis Presley on
the cover of the April
issue—make sure you
get your copy.

DISC

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

DECLINE AND FALL

ALTHOUGH E.M.I. have now amended their earlier statement regarding popular hits on "singles," which are still to be available on 78s, it does appear that the time for complete cancellation of 78s throughout the industry is not far off.

The sales of 45 r.p.m. discs are shooting up at an incredible rate. Last year they more than doubled their 1957 sales with a total of more than 27 million. Proof, indeed, of their popularity.

Relative to this, 78 r.p.m.'s took a sharp dive, although the sales still remain large.

Now that the established trend is toward 45s, fostered by people also acquiring a taste for EPs and LPs, the transition must be governed by the availability of machines on which to play the 45 r.p.m. records.

While there is certainly no doubt that the complete change-over is inevitable, it is difficult to assess just how many machines capable of playing only 78s are still in general use.

Some homes have, for one reason or another, not yet installed the more modern equipment. For some the obstacle may be financial, for others the only reason is lack of main electricity.

The problem is resolving itself, but the solution cannot be forced.

We are glad that the record companies are still aware of the need to cater for this section of the population, even though it may complicate their production methods and their distribution facilities.

For those considering new equipment, we know that the advantages of 45s, EPs and LPs will be abundantly clear. To those who still have to contend with the steel or fibre needle, we hope that it will not be long before they can share the pleasures of modern recordings.

It can be bought in Norway!

ERIK OLSEN of Trondheim, Norway, wrote that he enjoyed the recordings of Jerry Lee Lewis, especially "High School Confidential" (DISC 14-3-59). But then he said that he was not able to buy the record in Norway.

That is not so. The very week that Erik Olsen's letter was published, "High School Confidential" entered the Norwegian Top Twenty at number 13.

An article whose records cannot be bought in Norway is Chuck Berry. They seem to be banned over here. Only one single disc has been issued—Schmoozies—ERIK KINANDER, CRYSTEN ANKERST 25, Moss, Norway.

(You Norwegian gentles must settle this one between you.)

WATCH FOR LONNIE DONEGAN'S "Fort Worth Jail"
Release date MAY 1st
EYE GROUP RECORDS

WRITE A LETTER—WIN AN LP

Life begins...

I HAVE got to the stage where I buy DISC for my son, but I read it first and select some pop and rock records which I buy, then "junior" is allowed to read it.

Edna, The Platters, Lonnie Donegan, Connie Francis, and many others are household names in our home today, and yet, strange as it may seem, 12 months ago, I could not have cared less about rock and suffered in silence when my son played his records.

Is this a case of youth influencing age, or "pop" liking "rock"? My age is 15—I am over 40—H. K. EDEN, Nerwood Road, Greasby, Wirral, Cheshire.

(We cater for all ages.)

Out in the cold

I AM fed up with those fanatical old cronies who condemn any revival of an old song such as "My Happiness," "Smoke Gets In Your Eyes" or "Apple Blossom Time."

What would have happened to the tunes if they had not been revived? Although such melodies could never die, they would be left out in the

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.

cold, only to be used in some instrumental LP by Riddle or Mantovani. Now artists like Connie Francis, Paul Anka and Rosemary June have injected new life and vitality into them.

With such sparkling arrangements as are used in recent recordings of "With The Wind And The Rain In Your Hair," and "My Heart Sings," I think these new styled versions deserve their current successes.—B. HOLLEY, Portway Road, Street, Somerset.

(The composers would agree with you, too!)

Take your pick

IN DISC (7-3-59), the LP reviews included "The Jonah Jones Quartet playing 'Swinging At The Circus.'" This was awarded three stars.

The same week, this LP was reviewed by Owen Bryce in the traditional jazz column, and awarded only two stars. This makes the difference between good and ordinary.

Surely this shows that a record is a matter of taste and preference and that yours is over-simplified and unreliable.—RICKY DAVIS, Chipperfield Road, Birmingham, 34.

(Well, isn't a record a matter of personal taste? Our contributors sit their own views backed by their knowledge of the subject.)

200 Lonnies

CAN anyone beat this? I have collected, in the last three months, 150 large and 50 small pictures of my favourite pop star, Lonnie Donegan. I have used them to wallpaper my bedroom.—HILARY GOSLING, Buxton Road, Hazel Grove, Cheshire.

(You see double a hundred times when you wake up!)

DISC dishes

MANY of my records have been played just a few times, and already the holes in them are worn a great deal larger. I wish the manufacturers would make the part surrounding this hole much stronger.

However, I have found a use for my old records. I place them in very warm water. This makes them pliable; they can then be shaped into flowerpots, ashtrays or dishes.—CHARLES POLLOCK, Alfred Street, Ballymena, Co. Antrim, N. Ireland.

(A bit difficult to play, aren't they?)

MAINLY ROCK —and an hour of it!

PRIZE LETTER

I HAVE just read your most interesting article "Television and the Teenager" (DISC, 4-4-59). The first essential, I believe, is an hour-long programme. Half an hour is just not long enough to ensure a successful show.

There should be four compere (who do not have to sing), each appearing once a month. Each compere should infuse the programme with his own ideas, although he would not necessarily select all the artistes. There should be one or two resident artistes but the programme should rely largely on fairly frequent appearances by visiting guests.

The content should be largely rock with an occasional beat-balled throw-in for good measure. There should be time devoted to the top three and the newest releases.

These records should actually be played and not performed by artistes on the programme.

There should also be time for new talent, and if possible, extracts from the latest musical films.

The programme must be presented direct from a television studio with a few teenagers living to the music. There must not be awkward gaps between each act and there should not be too much talking, apart from the introductions. At all costs the programme must be kept alive and not be allowed to grow stale.—DAVID STOTT, Tanglewood, Potter Street Hill, Pinner, Middx.

Another one!

WELL, now I have heard everything! Doug Geddes (DISC 28-3-59) is full of praise for some character called Lloyd Price, who has "composed" a song called "Stagger Lee."

Imagine my surprise upon hearing it to find it is merely a variation of an old ballad called "Stackalee," sung originally, I believe, by the great Woody Guthrie.

Still I shall add it to my collection, which includes "Stackalee" (Dickie Bishop), "Stagolee" (Jessie Fallier) and "Bad Man Stack-o-Lee" (Chris McDevitt).—STEWART NOBLE, Tay Street, Edinburgh 11.

(Do you like the ballad, by any chance?)

Marty's 'Donna'

I DID not think that Miss Lesley's letter (DISC 28-3-59) about Marty Wilde's "Donna" was in good taste, linking his name with that of the late Ritchie Valens.

Marty Wilde is still alive and has time to record more hits.—A. A. HARDING, Bampton Street, Minehead, Somerset.

(He will.)

Try it first

SURELY if one wishes to purchase a record, it is not necessary to pay for it before deciding whether to buy it (DISC 28-3-59).

Whenever I have bought records, I have always been asked by the assistant if I would like first to hear my choice.

Even if the assistant does not ask, the record would always be played on request.

In my opinion, there is no need whatsoever for the use of juke boxes in record shops as suggested by your correspondent. HENRY C. GIDDINGS, High Street, Kingscliff, Northants.

(Most record shops usually have "piped" music anyway.)

'Beep' ban

FOR those people who are a little confused over the supposed "banning" by the B.B.C. of "Beep Beep," may I help to clear this matter up?

The B.B.C. have not banned the recording by The Playmates. Their disc was re-recorded for the British market, with the words "bubble car" and "limousine" substituted for "Nash Rambler" and "Cadillac."—W. R. SWALLOW, Queens Crescent, Kingshorpe, Northants.

(We hope the bubble doesn't burst!)

Bad example

FILM actors and actresses set a bad example when they so frequently handle records carelessly in films.

Record collectors know that there is a right and wrong way to handle discs. ROBERT WARD, Seaby Road, Mauchester 18.

(Write to the film company about it.)

POST BAG

The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

speaking public are naturally different and original, and I think it is this certain degree of originality that has put them in our charts.—ALAN PERKINS, Coronation Road, Clenchwarton, Norfolk.

(Italian songs have always had their following here.)

Browsing

HOW many DISC readers have a collection of really old records they can browse through? I suggest they start looking through them now, for in my search I found some of today's beauty oddies in their original state—"I'll Get By," "Whispering Grass" and "Trust In Me," which has recently been given a new lease of life by Patti Page.

I have an old Peggy Lee recording of "You Go To My Head," which will answer back the recent Tony Scott disc, "You Go To My Head Cha-Cha."—NEIL McNAUGHT, Langdale Drive, Hathersay, Yorks.

(We shudder to think what we would find in our loft.)

Presley PCs

FURTHER to Miss Fleming's letter on EP covers (DISC 14-3-59) I should like to know why covers in Germany are different from those in Britain. I recently purchased the Everly Brothers' "Problems" in a hard cover like an LP, with a glossy coloured photo of the brothers adorning the front.

Also on sale are postcard photographs of Presley and other stars which, in reality, are records.—J. R. SELBIE, Auckmull Road, Bockshorn, Aberdeen.

(Each country adopts its own methods of presentation.)

FOUR-STAR HITS

you want

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by

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sensational

SUDDENLY

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Peter Maurice

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BING
CROSBY

RAIN



Cover Personalities

The
MARINO MARINI
Quartet

LANGUAGE is no barrier to popularity in the world of music. And proving it on their latest visit to Britain are the Marino Marini Quartet.

In their 45-minute stage show the four talented Italians do not use a word of English, yet their reception everywhere has been tremendous, outclassing the enthusiasm which greeted their first appearance in Britain last November.

Then, it was their double-sided hit disc, "Came Prima" and "Volare" which swept into the charts.

Now comes their latest recording, "Ciao Ciao Bambina," written by another Italian "great," Domenico Modugno. This was the song that walked away with first prize at this year's San Remo Festival. The Quartet are hoping that it will put them right back into the top bracket of the hit parade.

During their British tour they will cut a new LP, for both stereo and monaural sound.

Live LP

It is also hoped that the Marino Marini Quartet will record another LP—a complete recording of their British stage show, taken, if possible, from a live performance.

This week the Quartet is in Liverpool, and next Monday, April 13, they open for a week at Newcastle, followed by a further six days in Manchester. They leave Britain in mid-May to travel to Naples, where they plan to enter a song in the Naples Festival.

Marino Marini was invited to sing the title song for the new film called "Honeymoon," which stars dancer Ludmilla Tcherina, Anthony Steele and Spanish dancer Antonio. This film was premiered in Madrid early last week, and has received such praise that it will be entered for the Cannes Festival next month. It will be screened in Britain soon after.

JUNE HARRIS

TOP TWENTY



MARTY
JUMPS
TO
EIGHTH
PLACE

Compiled from dealers' returns from all over Britain
Week ending April 4

Last Week	This Week	Title	Artist	Label
1	1	Side Saddle	Russ Conway	Columbia
2	2	Smoke Gets In Your Eyes	The Platters	Mercury
10	3	It Doesn't Matter Any More	Buddy Holly	Coral
4	4	Petite Fleur	Chris Barber	Nixa
3	5	My Happiness	Connie Francis	M.G.M.
7	6	As I Love You	Shirley Bassey	Philips
5	7	A Pub With No Beer	Slim Dusty	Columbia
16	8	Donna	Marty Wilde	Philips
6	9	The Little Drummer Boy	The Beverley Sisters	Decca
20	10	Charlie Brown	The Coasters	London
8	11	Stagger Lee	Lloyd Price	H.M.V.
9	12	Gigi	Billy Eckstine	Mercury
15	13	C'mon Everybody	Eddie Cochran	London
12	14	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia
14	15	Tomboy	Perry Como	R.C.A.
11	16	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
13	17	My Heart Sings	Paul Anka	Columbia
—	18	Venus	Frankie Avalon	H.M.V.
19	19	Maybe Tomorrow	Billy Fury	Decca
—	20	Manhattan Spiritual	Reg Owen	Pye-Inter.

ONES TO WATCH

Wait For Me	Malcolm Vaughan
By The Light Of The Silvery Moon	Little Richard
Never Be Anyone Else But You	Ricky Nelson

COZY
COLE

TURVY
PT.2



AMERICAN
TOP TEN

Last Week	This Week	Title	Artist	Label
1	1	VENUS	Frankie Avalon	
6	2	COME SOFTLY TO ME	The Fleetwoods	
2	3	CHARLIE BROWN	The Coasters	
4	4	IT'S JUST A MATTER OF TIME	Brook Benton	
5	5	TRAGEDY	Thomas Wayne	
3	6	ALVIN'S HARMONICA	David Seville and the Chipmunks	
—	7	NEVER BE ANYONE ELSE BUT YOU	Ricky Nelson	
—	8	PINK SHOE LACES	Dodie Stevens	
7	9	I'VE HAD IT	The Bell Notes	
—	10	IT'S LATE	Ricky Nelson	

ONES TO WATCH

Please, Mr. Sun, Tommy Edwards, Guitarr Boogie Shuffles, The Virtuosos, Where Were You, Lloyd Price.

JUKE BOX
TOP TEN

Last Week	This Week	Title	Artist	Label
2	1	IT DOESN'T MATTER ANY MORE/RAINING IN MY HEART	Buddy Holly	
6	2	CHARLIE BROWN	The Coasters; Bernard Breslaw; Ray Ellington	
4	3	DONNA	Marty Wilde, Ritchie Valens	
3	4	STAGGER LEE	Lloyd Price	
1	5	SIDE SADDLE	Russ Conway	
8	6	PETITE FLEUR	Chris Barber	
5	7	C'MON EVERYBODY	Eddie Cochran	
—	8	BY THE LIGHT OF THE SILVERY MOON	Little Richard	
7	9	MY HAPPINESS	Connie Francis	
—	10	VENUS	Dickie Valentine, Frankie Avalon	

Published by courtesy of "The World's Fair"

EDMUND
HOCKRIDGE

Hit Songs From

"GIGI"

NEP 24092 (45 E.P.)

JAN
and KJELD
"BUONA SERA"

b/w

"TIGER RAG"

7N 25013 (45 & 78)

Pye Group Records (Sales) Ltd., 10a Chandos Street, London, W.1

**IT'S A RAGE
IN THE STATES**

**'Softly' will
hit Britain
with a
bang!**

DISC companies always keep eagle eyes and talons out for numbers which are likely to be really big hits. So much so, that when a possible number comes along it is overwhelmed and neither artists nor companies scoop the rewards they have dreamed about.

One such number is now on the horizon—"Come Softly To Me." It is having a large success in the States sung by The Fleetwoods.

Rival British versions, by Frankie Vaughan and The Kaye Sisters, and Craig Douglas, are already rumoured and I expect there will soon be more.

One version—but I am not saying which—will be getting an airing on "Cool" very soon.

**Just imagine—me
a singer!**

WHEN "Cool" first started, the idea was to produce discs on television. Now, in that curious roundabout fashion of show biz, we have gone the full circle by producing "Cool For Cats" TV—on disc.

Alm is to present the hits that you hear on "Cool" on EPs and a series will be made during the year. Our first record is out tomorrow and the six tracks on the Parlophone disc are: "Charlie Brown," "Hiawatha," "The Horror Show," "Cool Ghoul," "Alvin's Harmonica" and "Good Rockin' Tonight."

In the past, I have made a lot of remarks about people who sing and make records on discs. Well, now I have it coming to me—I was called in to make the sounds on the "Alvin's Harmonica" number.

On it, I talk, and shout, and yell—and try to sing. This was my first disc appearance and I was pretty nervous about it. But the efficient bandleader, Ken Jones, helped me with the timing while he kept the band going. With Ken and everyone else in the studio giving me the confidence we made the grade—the first time.

Ken has organised a grand bunch of musicians for the disc, and under the title of "The Coolmen" they give great performances. And a very popular group of singers, The Mike Sammes Singers, provide fine vocal backing.

**Guy with
a beef**

LETTER from a gent called Gene Harmon, who writes with an Abilene, Texas, dateline, tells me that, having spent some time in Britain, he now misses his weekly dose of "Cool."

"'Cool For Cats' came over on film it would be a big success as we have nothing to compare with it," he writes.

"I am sorry to say people over here have never heard of Alma Cogan, Frankie Vaughan or any of your wonderful singers," he beamed. Gene added a list of the Top Ten at the time he wrote. It was pretty much the same as our own, but in ninth place I found Chris Barber's great instrumental "Petite Fleur." I wonder whether Gene is aware that this is a British disc; and I wondered how many Americans think that Chris is a U.S. star?

Although many of our artists have made successful tours in the States, there is some truth in Gene's letter.

British singers just do not make the impact in America that the Americans make over here.

Perhaps we have too few artists



**KENT
WALTON'S
Cool
for
Cats**

with sufficient originality of style to compete against the avalanche of pressings that pour out weekly from U.S. disc factories.

That is our problem, but I think we are slowly getting over it. A couple of years or so back it was just as hard to find a British name in the British charts. That position certainly has changed.

**HOME-MADE
GUITAR**

WHEN the first pressings of Johnny Gentle's disc "Wendy" and "Boys and Girls" arrived at his home he proudly presented a copy to his 12-year-old sister Ann. She took one look at the Philips label, and was duly impressed. But not, as it turned out, because this was her brother's debut on record.

"Gee," she murmured gratefully, "now you'll be able to introduce me to Marty Wilde."

The other week, Johnny came along to the "Cool" studio to put across the "Wendy" side. Both this and the flip were numbers which this 19-year-old Liverpool boy had written.

Becoming a professional singer is an ambition that Johnny had dreamed of while working as a merchant seaman, and singing to restrain passengers.

At much as singing, he wanted to play the guitar. But he could not afford one. Then one day, while thumbing through a magazine, he came upon a do-it-yourself design.

He set to work, and in three weeks produced the instrument that he now plays.

JOHNNY GENTLE



**TALENT IN
YOUR TOWN**

presented by
DISC
the paper
with news of
tomorrow's
stars

ABERDEEN

**In the steps of a famous
great-grandmother...**

THERE are many roads to success in show business, and 19-year-old Chris Daniel has found that along his particular road he has had to take in jobs as a waiter and a kitchen hand. Chris was a bank clerk, but felt that he could make the grade as a singer when he had some success as a part-time entertainer in Scotland. He packed his bags and arrived in London, but he found it difficult to

break into the closely-packed field of entertainment, and had to take the waiting and washing-up jobs. Now, however, he has managed to get his London debut at the Teenage Show, Gaumont, Shepherds Bush, and he is hoping he can make a name for himself as successfully as did his great-grandmother many years ago in the music-hall. Her name was Vesta Tilley.

they had re-formed as the Black Jacks, and under that name they won the finale.

The group consists of leader Roger Campbell (drums), Gordon Lightfoot (solo guitar), Colin Routledge (piano), Trevor Brogden (rhythm guitar), Malcolm Bardgett (vocalist), David Fowler (bass) and Arthur Tallentire (solo and rhythm guitar). They have been auditioned for Radio Luxembourg's "Opportunity Knocks" and for an ITV date.

TWICKENHAM

**An open
invitation**

THERE is an open invitation to DISC readers to call at "The Fountain" if they are in the Twickenham area on Monday nights. They can hear a talented group called The Greyhounds.

The group, which was formed three years ago, has played at jazz clubs and charity shows all over the country and is led by singer-guitarist Colin Maxwell, one-time dance-band singer and solo local entertainer.

He has an excellent electric solo guitar backing provided by Pete Ravenhill. Dennis Martin and Tony Painter add the electric rhythm guitars, and the beat is supplied by Ron Martin on drums.

The group's ambition is to add a sax and bass guitar to their line-up and to turn professional. It seems as though the breaks cannot be long coming to The Greyhounds.

NEWPORT, MON.

**Folk songs in
modern idiom**

SELECTED by the BBC to take part in a programme, "Mainly For Women," university graduate Crinllys Davies, of Newport, was an immediate success with her singing of folk songs in modern trend accompanied by her own zither playing.

Mrs. Davies, who studied English, French and music at the University College of Wales, Aberystwyth, has made many sound broadcasts from Canada on folk music and she has lectured on the subject. She specialises in English, American, Welsh and French folk music and her modern treatment is popular with youthful audiences.



COLIN MAXWELL
(See "Open Invitation")

affied to Silloth, where they won medals in a competition.

They entered for the Cumberland rock 'n' roll and skiffle group championships, and triumphed over four Carnie groups in the eliminating rounds. By the time of the finals

RYDE, I.O.W.

**Harmony in
voice and dress**

THREE young ladies of 17 are grabbing quite a lot of attention on the Isle of Wight—and to some extent, off it. They go under the name of The Semitones now, though they began their professional life as The Elizabeth Bailey Trio.

It was under this last name that they entered a local talent show, came first in the heat and second in the final.

They are a harmony group, with a very pleasing style and tone, and they also have another advantage in being very attractive—an advantage they press home by all wearing identical dresses.

During the day they work in offices, and at nights they either carry out their singing dates or practise with the help of a tape recorder. The girls' names are Elizabeth Bailey, Diane Elston and Patricia Turner.

CHELTENHAM

**Teenage
Top-Towners**

YOU may have seen the very youthful group called the Cousin Trio if you were tuned in to the Top Towns competition on B.B.C. television last Thursday. There were three girls, who, incidentally, really are cousins, and their ages are 14, 15 and 16.

They have put in a lot of practice under their musical director/arranger, Leslie R. Elston, and since the girls have quite a lot of time ahead of them yet even as teenage entertainers, it is likely much more will be heard of them in the future.

PENRITH

**Rock 'n' roll
winners**

THE Black Jacks Rhythm Group of Penrith have been known for more than a year, some of the time under a different name and in a slightly different form.

They were first formed in February, 1958, as the Blue Diamonds. The group began by appearing at local shows, and then moved farther

ASHFORD, KENT
TWO SINGING SEAMEN

IT is certainly a case of "songs my daddy taught me" for Garry Blackmore, a 20-year-old merchant seaman better known in Ashford—his home is four miles away at Wye—as a guitarist and country and western singer.

Garry's musical career began in Buenos Aires, where a Spanish guitarist gave him his first guitar lessons.

In Capetown, South Africa, he bought his first guitar for £2 and, deciding that Spanish music was not quite his style, Garry turned to the country and western ballads his father used to sing to him.

To these he sticks, preferring songs about people and songs with a story to pure rock.

Garry first saw a "live" audience when he won a talent contest in New Plymouth, New Zealand, and later when he played to passengers at sea. Garry and his group received a call from New Zealand radio. There followed a series of 12 broadcasts of an "On the Spot" programme and a number of highly successful stage appearances before Garry sailed for home.

It was somewhere in mid-ocean on a return trip to New Zealand that Garry met electric guitarist Mick Carroll, a 19-year-old fellow merchant seaman. Chelsea-born Mick admits that he learned to play for want of anything better to do during long voyages, and now he provides instrumental accompaniment for Garry's numbers and the two have made several discs together privately.

Mick still plays the guitar he bought in Southampton three years ago, unlike Garry, who has got through eight since he was 17.

The pair do not stop at playing, they compose their own numbers, too. Mick wrote the signature tune for a local group with which they are featured, and together they have produced several beat numbers. Titles? They are not telling—until they see them in the hit parade!

NAT ADDERLEY IS NOT HAPPY WITH HIS RECORD DATES

'I WISH MY DISCS WERE ISSUED THE DAY I MAKE THEM'

MY biggest kinks these last few days have come from conversations with outstandingly-talented 27-year-old American cornettist, composer, Nat Adderley, who has come here for the Woody Herman tour. The New York jazz scene—and Riverside records, for that matter, for whom he records exclusively—could not wish for a better ambassador.

He told me: "There's so much music happening in New York. So many fine young musicians. Take the tenor scene, for instance. Three or four years ago, if any young cat came to town, he'd be bound to sound like, say Stan Getz, 'cos that was how everybody sounded then. But now you've got so many scenes going on.

"Rollins is branching out one way and Coltrane another. And then there's Johnny Griffin in the middle going another way. And Benny Golson might come up with something else, too, though he's influenced by Coltrane a lot at the moment."

Nat told me that jazz musicians are selling records in large quantities in the States.

"Take Monk, he really sells records. That's what inspired Riverside to do so much recording, I think. I'm with them. So is (brother) Cannonball. You know, he sold 20,000 copies of a strings album he did for EmArcy. I did about 10,000 on one of mine, too, but it's been out a long time.

"I would say that Sonny Rollins can average about 10,000 per album. The lesser-known guys might sell around 3,000. The money's getting better for record dates, too. Some of the top names can get about 3,000 dollars per album."

Where's Dizzy?

Nat's favourite trumpeters are, as I guessed, Dizzy, Miles, Kenny Durham and Clark Terry. Of the younger musicians his favourite is Louis Smith from Atlanta, who recorded for Blue Note with Cannonball (listed as "Backshot La Funke").

When he arrived here last Wednesday, the first thing he asked me was: "Where can I find Dizzy Recca?" This question is as common now amongst visiting American musicians as "Where is Buckingham Palace or the Tower of London?" it is the average tourist.

Nat brought messages to Dizzy from Miles, Donald Byrd and Art Taylor. "You know, Miles loves Dizzy's playing. He called me up one night and played me a thing of Dizzy's called 'Wilbert's Tune' over the phone. Miles has been playing quotes from that tune in his solos for some time now.

"I bought an album on Savoy in the States. It had Dizzy on one side and Tubby Hayes on the other. He's good, too."

BY TONY HALL

I asked Nat about his own record dates. "Well, to tell you the truth, I'm not satisfied with any of them. You know, you do a date and you hear it back and it sounds OK. But it doesn't get issued till four months later.

"Then, when you hear it, you think of all the things you could have done instead. And you find that your style has changed a lot in those four months. I wish they'd put it out the day you made it!

"The only ones I like of mine are a concert date with Jay Jay (Johnson) for Columbia called "Jay Jay in Person." The critics put it down. But I liked it. It was more natural than most of the studio dates.

"You heard that album by Philly Joe Jones, 'Blues For Dracula'? Man, Philly was fooling around and making so many jokes on that date during the solos and everything. I couldn't play for laughing. But there were some good things on that record. He's due to cut another this week. They're bringing in a new tenor player from Philadelphia named Jimmy Oliver for the date.

Sounded good

"I did a second album for Riverside last week. The original idea was to use cornet and two trombones, Jimmy Cleveland and Curtis Fuller. Then I heard that there was a guy in town who'd been in the Air Force with Cannonball.

"He used to play bass horn. Well, I got him a tuba and he sounded so good, I used him on the date. He doesn't take solos on anything too up-tempo, but he plays that tuba like a trumpet. Slide Hampton did it on trombone."

Nat, incidentally, was full of richly-deserved praise for his brother, Jakiem "Cannonball" Adderley. He told me

that Cannonball had just come out of hospital after undergoing observation for a suspected brain tumor. "But he's all right, thank God, and he's back with Miles' band."

"Miles, Cannonball and Coltrane were meant to be coming to Europe this month. But the trip's off because the band's filming like mad for a possible television series and that could mean big money for them."

Nat opened with the Anglo-American Herman Heed at the Festival Hall last Saturday. He spent the previous evening touring the clubs, listening to British jazzmen. I hope to report on his findings in next week's DISC.

Vic's coming

SAN FRANCISCO, Vince Guaraldi, pianist on the Woody Herman tour, has brought with him best wishes from British emigrant, multi-instrumentalist, Victor Feldman.

Said Vince: "I did an album last week with Victor for Lester Koenig of Contemporary. It's a Latin jazz thing. Sounded pretty wild. Coate Candoli, Frank Rosolino and a great tenor-player named Walter Benton were the horns. Scotty La Faro was on bass and there were five really great Latin drummers. "Vic says he hopes to get over here in May."

Vince has been a mainstay of vibronaut Cal Tjader's Quintet for the last two years.

Mature worldliness

"I JUST love lyrics," said Carmen McRae half-way through her first set on the opening night of her two-week stint at the Flamingo Club in London.

This love is very obvious in her performances. In fact, I feel that she interprets lyrics with greater feeling



CARMEN McRAE: Her stage manner is beautifully relaxed and friendly. (DISC Pic)

and more mature worldliness than any American jazz singer who has yet visited this country. Certainly more intelligently than Ella and less coyly than Sarah.

Although she performs ballads with great sensitivity, I preferred her at medium tempos. She swings ceaselessly, her pitching is just about perfect and she sings with sincerity, warmth and good humour. Her stage manner is poised and polished yet beautifully relaxed and friendly.

Her repertoire includes vocal versions of jazz instrumentals like "Yardbird Suite" and the tender Jon Hendricks' lyricisation of Benny Golson's beautiful "I Remember Clifford." Her standards, too, are carefully chosen.

On opening night, she sang the haunting "Supper Time," accompanying herself on the piano. (She plays very well, too, I might add.)

Backing her is the ultra-tasteful Don Abney on piano (his delicate, but authoritative, touch reminds me a lot of Hank Jones) with bassist Jack Fallon and drummer Tony Crombie.

JACK GOOD ASKS WHAT'S HAPPENING IN THE BATTLE FOR THE BEAT?



TAKE A LOOK AT THE TOP TEN.

Done it? Notice anything odd? No? Ah-haa! Neither does anyone else. And that is the whole trouble.

There is scarcely the smell of a rock number there, and it has been like that for weeks. Now, I would not mind that so much, but what gives me the willies is that nobody cares. The only rock these pages ever contain nowadays is of the old variety together with six of chips.

Apathy has crept in, folks. A few months ago, a startling absence of the old rock 'n' roll would have been greeted by an uproar of yells and jeers from the grey-haired, wrinkled, embittered old rectangles in their gloomy Fleet Street offices. But to-day—never a word.

Maybe they have cried "Wolf!" so often that they dare not risk declaring yet again that rock is dead.

But I fear that worse conclusions are to be drawn.

Can it be that rock is now actually

—ACCEPTED?

The thought sends a burning dart quivering through my heart. The moment there is no longer a fight about the big beat, then we can expect a steady decline in its power. If rock is now accepted, then it has lost its news value, and very soon it will lose its interest and excitement.

Why, things have come to such a pretty pass these days, that my Mum knows more about the top ten than I do. What—with "Side Saddle," "Petite Fleur," "Little Drummer Boy," and that pre-war Boy Scout ditty about chewing gum, it is clear that the record industry must be severely reprimanded for catering exclusively to one age group.

It is all very well coughing in on the immature fads and fancies of the middle-aged, but doesn't the industry realise that there is a large potential buyers market among the teenagers?

Come on, kids, keep the battle for the beat going strongly. Do not be content just to leave it up to Teddy Johnson and Pearl Carr to keep the flag flying!

The week before last, we managed to keep the screaming on "Oh Boy!" down to an absolute minimum. I am not sure whether it was better that way, or whether the screams—however irritating in themselves—create the atmosphere. What do you think?

Cliff has a new one

DO you remember that when Cliff's last record, "Livin' Lovin' Doll" was released, that I thought it was a pity that the best side that he had made since "Move It," had been shelved—a number by Ian Samwell called "Mean Streak"?

Well, it is to be released in a couple of weeks time, together with a brand new rocker called "Chopping And Changing."

I have not yet heard the recording of this last one, but I have heard Cliff and The Deifters perform the number live and believe me, it really goes.

Top value

from Presley

I HAVE just heard the other side of the new Presley, and in general, the same sound. In fact, I should not be at all surprised to hear that this record and "One Night I Got Stung" were made at the same session.

Presley is really fantastically consistent with his records. They are always top value, and this one is no exception. Both sides are beautifully performed and both sides have a melody worthy of the performance.

I expect the sales will follow the same pattern as the last one. The faster side will make the more immediate impact, but the slower number will pull up alongside slowly but surely, and eventually overtake.

'Men don't make passes...'—oh yeah!

DO you think of the majority of "Oh Boy!" viewers as teenage girls? Most people seem to. Well, if you do, you are sadly mistaken. A recent survey reported that the show's viewers were predominantly male—and well over the teenage.

This could explain why the girl with the glasses, Margaret Sreeder, gets more fan mail than anyone else in the team. Many of the letters are addressed: "The Blonde with Glasses."

I'll tell you now that Margaret's hair is blue-grey. Barbara, who stands on the left of the trio is blonde, and Jean on the right is Auburn.

The Vernons Girls are the hardest worked of all the "Oh Boy!" team. You see, they have two TV series to rehearse and perform—"Oh Boy!" and Brian Taylor's "New Look." Both programmes involve memorising dance routines and harmonies—although the styles of each show are totally unlike. This seems to present no problem to the girls, who move from one to the other with complete ease.

Large credit for this must be attributed to the brilliant work of Leslie Cooper, the dance director, who took over the group when they were completely untrained and effected a transformation comparable with turning a pumpkin into a golden coach.

On the vocal side, it was Peter Knight who made a chair out of a group of girls who, for the most part, had no training as singers.

And now his work is being ably continued by Bill Shepherd, since Peter's sizeable contract for Granada has not left him time for both jobs.



NAT ADDERLEY: "I did about 10,000 with one of my records—but it's been out a long time." (DISC Pic)

JOE 'Mr. Piano' HENDERSON'S CHICK

RECORDED BY JOE HENDERSON Pye-Nixa Tony Hatch Top Rank

HENDERSON MUSIC Ltd., 13 Monmouth St., W.C.2, COV. 2332

Blowing his way round Britain on a 15-town tour is great American bandleader/clarinetist, **WOODY HERMAN** (right). His eight-piece 'Herd' is brought up to strength by nine of Britain's top jazzmen.



WOODY IS HAPPY

TO CHANGE HIS PLAN

AFTER only two days in rehearsal, Woody Herman's Anglo-American band could have been forgiven for just about anything when they took the stage at the Festival Hall on Saturday.

But after the latest Herman Herd had blasted out a rough, but righteous "The Preacher" and moved into a slinking, crawl-tempo blues, it was obvious that no compassion was needed.

The spotlight switched from soloist to soloist—picking out the features of nine of Britain's finest jazzmen and the eight American visitors. And all were swinging.

Incredibly, Woody Herman had made them into a band overnight.

At they strode through one Herman classic after another—"Four Brothers," "Early Autumn," "Apple Honey," "Caldonia"—it became apparent that by the end of his 15-town tour Woody would have a really fine unit.

Much of the credit must go to the all-American rhythm section, sparked

THE BIG BAND WILL BE DOING MOST OF THE BLOWING

by the unobtrusive propulsion of lean, tall Jimmy Campbell's drums. Bassist Keeter Betts, too, helped to mould a fine foundation for the soloists to build on.

And what soloists they were: the fluter-fingered trumpeter Nat Adderley; the agitated, network-blasting veteran trombonist Bill Harris; the super-sensitive guitarist Charlie Byrd. It was Byrd who almost stole the show with his feature spot.

Clipping to fever style, he lashed the capacity audience with a classical piece in the manner of his former tutor Segovia, an elegant arrangement of "Greenleaves," a rocking blues, and a Django Reinhardt number.

Herman's somewhat dated clarinet style contrasted with the solos of the

other musicians, but he, too, is a swinging musician.

At times, riding over the ensemble, he added considerably to the tension. But it is as a bandleader and not as an instrumentalist, that Herman makes his mark in 1959.

Woody gave his British musicians plenty of room.

Don Rendell, leading the saxes, had the heaviest solo chore. But it was Bert Courtney—sitting beside the great lead trumpeter, Renauld Jones—who made it apparent that this Anglo-American investment of the National Jazz Federation will pay impressive dividends.

Highspot of the British solo contributions was flautist Johnny Scott's almost exotic work in his own composition, "Call of the Flute."

Herman's obvious satisfaction with his two-day-old band was reflected in his change of plans. Originally it was intended to have the American group, working as a septet, play most of the bill. On the night it was the big band that had most of the blowing, and wild blowing it was.

"A CAFE without its juke box is like a pub without the beer." That is what Bert Gay says, and his views count with 500 teenagers.

Bert is a key figure in a row at Gillingham, Kent, that has the town rocking 'n' rolling in dispute.

Ten months ago 39-year-old Mr. Richard Hogan opened an Espresso Bar at 81 High Street, Gillingham. "The town is a

The juke box fans have taken their battle against the council into the streets. Loudspeaker vans, petitions, and whitewashed slogans have been used in their campaign.

More than 1,000 adults have signed a protest against the refusal of a licence.

The local M.P., Mr. F. A. Burden, has written to the Club: "I feel that some hasty judgment has probably been executed locally

'You can't hear Presley on a street corner'

—say teenagers in 'juke' ban town

hard-working one, with few places for the youngsters to enjoy themselves in at night," he explained.

The Espresso Bar was an immediate hit. A juke box was installed and Mr. Hogan applied to the courts for a music and dancing licence.

But a council spokesman complained of "juke box frenzy" and "hooliganism."

The magistrates refused the licence.

"Immediately," said Bert Gay, now chairman of the club committee, the '81 Club' was formed in premises behind the Espresso Bar. And the juke box has continued to be played by members.

Five hundred have joined in the last month, at 2s. 6d. a year. Now the council is considering legal action to stop the music.

in the banning of juke boxes."

Many local people use the cafe. "I like your coffee," said Mrs. Lilian Badger to the proprietor, as the juke box played in the club behind.

"What's wrong with music?" she asked. "I'm not against youngsters coming here to enjoy themselves, I can't see any harm in listening to a juke box."

In the club, 19-year-old Johnny Merrick slid a coin into the juke slot.

"You won't hear Elvis on a street corner," he said. "There's nothing in Gillingham for boys unless we have our kind of music in our kind of club."

On the window of the Espresso Bar is an Andy Capp cartoon. Beneath is the caption: "A town without a juke box is like me without me cap!"

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- APRIL 9**
6.00—Music In The Air.
9.30—World of Music.
10.00—Late Request Show.
- APRIL 10**
6.00—Music In The Air.
9.30—Stars Of Jazz.
10.00—Late Request Show.
- APRIL 11**
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.
- APRIL 12**
9.15—Continental Varieties.
10.00—International Bandstand.
10.30—Romance In Music.
11.00—Serenade.
- APRIL 13**
6.00—Music In The Air.
9.30—Golden Record Gallery.
10.00—Late Request Show.
- APRIL 14**
6.00—Music In The Air.
9.30—Modern Jazz 1959.
10.00—Late Request Show.
- APRIL 15**
6.00—Music In The Air.
9.30—Lawrence Walk.
10.00—Late Request Show.

MUSIC in the AIR

Radio Luxembourg

208 m. Medium Wave
49.25 m. Short Wave.

- APRIL 9**
6.00—Non-Stop Pops.
6.30—Thursday's Requests.
7.45—Record Hop.
8.30—The Music of Melachrois.
9.00—Evening Stars.
9.15—Top Discs.
10.00—It's Record Time.
- APRIL 10**
6.00—Non-Stop Pops.
6.30—Friday's Requests.
8.00—Band Parade.
8.30—Musical Monograms.
9.00—Pop Club.
9.15—Dickie Valentine.
9.30—Juke Box Parade.
9.45—Scottish Requests.
10.00—Capitol Choice.
10.15—Record Hop.
- APRIL 11**
6.00—Non-Stop Pops.
6.30—Saturday's Requests.
8.00—Jamboree.
9.45—Irish Requests.
10.30—Spin With The Stars.
11.30—Record Round-up.

- APRIL 12**
6.15—Mario Lanza.
7.00—Jack Jackson's Juke Box.
7.30—The King Brothers.
7.45—Teddy Johnson & Pearl Carr.
8.00—Frank Sinatra.
8.30—Calling The Stars.
10.00—Record Rendezvous.
10.30—The Singers.
11.00—Top Twenty.
- APRIL 13**
6.00—Non-Stop Pops.
6.30—Monday's Requests.
8.30—Smash Hits.
9.00—Let's Go Places.
9.15—Lawrence Walk.
9.45—Perry Como.
10.00—Hit Parade.
10.30—Top Pops.
- APRIL 14**
6.00—Non-Stop Pops.
6.30—Tuesday's Requests.
7.45—Gala Party.
8.00—Dennis Day.
9.15—Music Of Harold Arlen.
9.30—Your Record Date.
9.45—Records From America.
10.00—The Capitol Show.
10.30—Fontana Fanfare.
- APRIL 15**
6.00—Non-Stop Pops.
6.30—Wednesday's Requests.
8.00—Liberee.
8.30—First Time Round.
9.00—Embassy Double.
9.45—Those Rockin' Boys.
10.00—Record Show.

TEDDY JOHNSON'S MUSIC SHOP



WHAT'S in a name? I often wonder how songwriters get their titles. Now, in the case of The Kingston Trio I know. Their latest disc is "Tijuana Jail"—so I wrote to ask them why this particular title.

Date Guard answers that it is a jail in Mexico. To prove it he has enclosed some cuttings from the "Los Angeles Times" which tell a delightful tale of a police raid on a gambling soiree at a private club.

One member had 13,000 dollars in his pocket when the Mexican police swooped. They confiscated the lot. The police grilled 83 people for 24 hours and \$40,000 was seized altogether.

So now we know.

The Trio say that they want to come here for television. They should prove to be very welcome guests—especially after listening to their new LP, "From The Hungry 4," on Capitol.

This is a collection of songs from live shows at the Hungry 4 Restaurant.

More news on "Sing Little Birdie." There are now more than 20 recordings of the song issued on the continent. Jack Heath tells me that everything is going fine with the sheet music sales. Pearl and I are grateful, too, to the thousands who have bought our disc.

Don't be put off

THERE is a new record on the market—"Skin And Bones," by Carl Stevens and his orchestra. Carl is a new name to me. But the Skin refers to a quartet of drummers. And the bones? An awesome-foursome of trombones. Line-up includes accordion, five saxes, trumpet leader Stevens, two pianos, bass guitar and harp.

What happened to the kitchen sink, Carl?

But do not let this put you off. It is an interesting excursion on Mercury.

CRACK OF THE WEEK. The raconteur-jazzman Woody Herman watched a lighting expert altering the lamps for his appearance on TV. Looking up, he asked dryly, "You haven't one of those that put hair on the head?"

Chart trend

THE latest trend in America is a signpost to the future. They now have two sets of best selling charts—those for monaural and others for stereophonic discs.

It may mean that one day we will get an announcement from E.M.I. "In future we shall only record in stereo!"

Village stuff

ANDY GRIFFITHS is a straight actor. He has starred in the play "No Time For Sergeants"—both the original Broadway stage version and the film.

A couple of weeks ago he was in the film, "Onion Head" at our local cinema.

The first time he registered with us was in the screen version of "A Face In The Crowd." Now this method actor has registered with Pearl and me on disc.

He has made an amusing disc of "Hamlet." This 45 r.p.m. tells the story of the Shakespearean

classic as seen through the eyes of a country bumpkin, an amusing stuff which may put Andy in the Stan Freberg class.

A D.J. by any other name

NEAL Arden celebrated his return to radio with his ever-popular B.B.C. programme, "Quiet Rhythms," last week. He tells me that this is his 14th year presenting the show. Neal said that he objects violently to being called a disc jockey.

"I am a record presenter. I hate the term D.J.," he asserted. Whatever the rose be called, his programme has a nice smell for good music.

SILENT WOODY

THE Musicians' Union stopped Woody Herman from playing his clarinet on the Cyril Stapleton ITV show last Friday. And Woody did not even know that he was the object of such attention.

He had accepted an invitation from Cyril to be interviewed on the show—and then the maestro, who was paying a salute to this fine jazzman with his version of "Woodchoppers Ball," asked if Woody might be allowed to play the clarinet solo. He received a definite "No."

I think that the Musicians' Union could have relaxed just a little, especially in view of the fact that the American Federation of Musicians lifted their ban and permitted the Chris Barber band to televise on the coast-to-coast Ed Sullivan Show.

As Chris and Woody are on a reciprocal exchange it would have been a charming gesture from our side.

New to you, perhaps?

A MAN walked into a musical instrument shop and asked for a guitar string in the key of C. The shopkeeper said he was sorry—he was temporarily out of stock. All he had left were G strings.

The customer stated he'd take that. Thinking that the man was mistaken in his knowledge of music, the dealer explained there was a vast difference between C and G strings.

"Oh, that doesn't matter," said the customer. "You see I own the grocer's down the road and use 'em for cutting cheese!"

PAUL ANKA makes his film debut in "Girls' Town," for which shooting starts next month. He has a leading role and will sing four numbers, two of which he is writing himself.



BOOKED TO DO FOUR CONCERTS, HE STAYED FOR 56!

Tony Brent stopped India's traffic

THERE was almost a return-of-the-prodigal-son atmosphere about the reception given singing star Tony Brent on his recent India tour. And trail-blazer Tony, booked to do four concerts, completed 56!

This week Tony told me enthusiastically about his visit to India, land of his birth, and also to Ceylon.

"That part of the world offers a vast

By DOUG GEDDES

open stage for entertainers," he told me. "The people are starved of visiting stars and are bursting to welcome artists who have something additional to a string of disc hits to offer."

So impressed was Tony that he is not likely to delay accepting an invitation to make a return tour not confined to India but taking in other parts of the Far East.

If his answer is "Yes," it will mean that he starts an extensive tour next December.

If Tony had any worries about his reception in India they were quickly dispelled by the reaction of the audience when he opened at Bombay's lush Taj Hotel, before a strictly uppercrust clientele.

There followed other concerts in Bombay to capacity houses and then Tony moved on to Calcutta.

He played the Grand Hotel there in the Princes Room and, Tony told me, "There was so big an overflow that I had to do a further concert immediately after in the open-air restaurant before 1,800 patrons."

"I did nearly 45 minutes in the Princes Room, then had to start all over again with another 65 minutes act."

Recollection of that marathon caused Tony to wipe his brow!

Tony was also booked to play the New Empire, in Calcutta, and within four hours of the box office opening the theatre was completely sold out.

Much of Tony's popularity has come through the constant success of his records out there.

He made a big hit with "Cindy" and



An invitation already for TONY BRENT to return to India, land of his birth.

"Chanson D'Amour" and, more recently, he has had three in the top twenty with "Little Serenade," "The Clouds Will Soon Roll By" and "Call Me."

He did a personal appearance in a record store in Calcutta, where the traffic was brought to a standstill outside.

Says Tony: "I've never made a personal appearance with such success anywhere."

"The E.M.I. organisation did a wonderful job for me and my wife, Nooreen. We were treated royally at every stop."

On the subject of music trends, Tony said that all the youngsters are rock 'n' roll mad, but added that adults do not take it too seriously.

There are dozens of world-be Presleys, but where records are concerned only Presley is good enough

for the disc enthusiast. However, there is difficulty in obtaining his records in that part of the world.

The majority like good ballads, and this is borne out by Tony's own record success. The public go for Pat Boone in a big way and The Everly Brothers also enjoy a big following.

When Tony arrived in Colombo he found a crowd of some 1,800 people waiting to greet him.

Said Tony: "I really got the biggest surprise of my life. I knew that my records were achieving a good degree of popularity but I didn't expect a welcome like this one. It was fantastic and more than a little awe-inspiring."

"In all I did 30 concerts in Ceylon, and I loved every moment I spent there. The Singapore hospitality is wonderful."

JAZZ HAS ITS ROOTS IN THIS STREET MUSIC

ALL traditional jazz lovers will applaud the action of Topic Records who are to issue records devoted to the roots of jazz. An action which looks like succeeding, especially as they have acquired the

rights to the American Folkways catalogue.

Topic have been right in the forefront with folk fans with their outstanding issues, issues which were only topped when they commenced drawing from Folkways.

And now they intend to issue three LPs from Samuel B. Charters' famous collection entitled "The Music Of New Orleans"—"The Music Of The Streets," "The Music Of Mardi Gras," "The Music Of The Eureka Brass Band," and "The Music Of The Dance Halls."

The first consists of recordings by anonymous street singers actually recorded on the streets and consisting of down-to-earth music, the same music which gave jazz its birth.

Going strong

Outstanding, historically speaking, is the Eureka Brass Band. This marching band, still going strong, dates way back to before the 1914 war, and during its time practically every New Orleans musician has played with the band. On this disc we shall hear Percy Humphrey on trumpet, Albert Warner, often photographed but rarely recorded, on trombone, and Ruben Roddy on alto saxophone.

Perhaps the most interesting from my point of view will be "The Music

Of The Dance Halls." For I maintain that jazz is primarily a music for dancing, and that way back the Crescent City bands were in existence mainly for providing dance music. That they also happened to play marvellous jazz was just by the way. That they also played waltzes and whatever they did then instead of the cha-cha was also by the way.

On this third volume will be blues singer Billie Pierce, trumpeter Dex Doe Pierce, clarinetist Emile Barnes and others. I cannot help wondering whether some of us are going to get a shock when we hear present day New Orleans music, for these were all recorded in the last seven years.

Topic also enter the jazz field with a new recording from Big Bill Broonzy. Big Bill not only sings this, he talks about his songs and how he came to write them.

Lastly, while on the subject of Topic, their recording director uses that British jazz will also find a place in their programme. Provided it is experimental, I wonder where they will find it. There is only one formula for success in the British jazz field. Get hold of some American disc, obscure if possible, copy it . . . and then record it.

OWEN BRYCE

DRUMBEAT

On Saturday the B.B.C. produced the first of its new series designed to catch the pop fans who drifted away from 'Six-Five' and 'Dig This!' Was it a success? To find out DISC carried out a spot check on viewers' reactions. This is what they had to say.



ROY YOUNG played fine rock 'n' roll piano and put over his numbers with polish.

ANTHONY THORPE (14) Lea Bridge Road, London, E.10.

I shall definitely watch the programme again. I don't think that the orchestral backing is as good as "Oh Boy!". The items in "Drumbeat" are too draw-out and the camera stayed on one person too long.

The John Barry Seven were good, and so were The Kingpins and The Three Barry Sisters. I think Vince Eager came over particularly well, and I hope that he is included often.

MISS BRENDA BRANDON (16), Cumberwell, London.

"Drumbeat" is really what is wanted. I was in the studio and I must say I loved every moment of it. I have also been to "Oh Boy" several times and this is the nearest show to it and seems to be the right answer.



DISC PIC

RICHARD BIRD, Seven Kings, Essex. A very good programme. Not quite as lively as "Oh Boy!" but much better than "Dig This!" and "Six-Five." I liked Russ Conway, but I thought the production wasn't as good as it might have been—there was too much copying of "Oh Boy!"

RAYMOND GROSS (14), Leicester Road, Salford, 7, Lancs. I never thought that "Oh Boy!" could possibly take a beating, especially when "Dig This!" failed so miserably. But now I can see that I was wrong.

"Drumbeat" certainly lives up to its name. It's a really terrific programme and it is lucky for Jack Good that its timing doesn't clash with "Oh Boy!" Congratulations to the producer for really giving us teenagers the best in the biz beat.

HAS THE BBC GOT A WINNER AT LAST?

PAMELA NORRIS (16), St. Charles Square, London, W.10.

Yes, I like "Drumbeat" very much. I shall certainly continue to watch it, and "Oh Boy!". The new B.B.C. show is a big improvement on "Dig This!"

I really liked Vince Eager, and I hope that he's on this programme again. The John Barry Seven were very good, too, and I'm glad that they are a regular part of "Drumbeat."

It's quite a fast show, and I liked it generally.

I don't think that these could be any improvement.

MISS JACKIE DAVIES (20), Billet Lane, Hornchurch, Essex.

I think "Drumbeat" will be a big success. It is a little too much like "Oh Boy!" but it could do worse. If only there were something different about it.

one would not keep comparing it with other shows. Even the lighting is similar, and to it the placing of the artists.

The music sound is not as good as it should be, and I thought that Gus Goodwin could have been used with better effect.

Vince Eager came over well, particularly his diction, and I hope he is a regular feature. I like The Three Barry Sisters, and they make a change in the overly all-male show.

BRIAN MYERS (13), Evelyn Crescent, Winchmore Hill, London, N.11.

I thought I was watching the continuation of "Oh Boy!" on another channel. The sound is the best I've heard on the B.B.C., especially that of the John Barry Seven. After watching "Dig This!" I didn't think that the B.B.C. could ever again compete with ITV, but now we can have the best of both channels.

Shades of 'Oh Boy!'

says DOUG GEDDES of DISC

THE NEW TEENAGE SHOW "DRUMBEAT" HIT THE B.B.C. SCREENS LAST SATURDAY WITH LIGHTS, AND SHADES, OF "OH BOY!" THAT IT SHOULD BE LIKE THIS IS NOT A BAD THING, FOR "OH BOY!" HAS SHOWN THAT ITS FORMULA IS AS NEAR PERFECT AS ONE COULD WISH FOR THIS TYPE OF SHOW.

Even with the similarity, there is room for improvement in "Drumbeat." On its first showing, however, I think that "Drumbeat" got away to a good start.

Vince Eager came over particularly well and, unlike most rock singers, seemed to sing in English, for I heard every word.

The John Barry Seven are a good choice for this show, though they, too, suffered badly by poor sound balance.

The use of guest stars is a good one for widening the appeal of the programme, but care will have to be shown in the choice of artists and their material. I found both Dennis Lotis and Russ Conway perfect in their own spots, but their particular contributions allowed the tempo of the show to sag.

Though the "Oh Boy!" audience drives me "up the wall," I found the restrained B.B.C. audience left something wanting.



ADAM FAITH (left) "has never been RUSS CONWAY'S piano solo"

Stewart did a great job

says JACK GOOD, producer of 'Oh Boy!'

STEWART MORRIS has done a great job with the team of artists he brought together on "Drumbeat"; never have they been shown to better advantage.

They were happy and relaxed, and for this reason gave that extra something that we have not seen before in them.

First there was a new lively Vince Eager, with more personality than I imagined he possessed. Roy Young, too, had a new spark.

Of all the "Drumbeat" cast, he was the one whom the young star of our show, Brenda Lee, picked out as a winner. Roy not only put over "I Go Ape" with polish, he played a fine rock 'n' roll piano. I liked "Tall Paul" by The Three Barry Sisters, who were lucky to have the same backing as they had on their excellent Decca recording—that of the John Barry Seven.

This combo gave us their disc version of "Long John"—a great Barry original.

One thing that particularly delighted me was the fine improvement Adam Faith has made. You see, I had originally persuaded Adam—Terry Nelbans as he then was—to risk leaving his amateur status with the Worried Men skiffle group to become a solo performer. This showing at last began to warrant my persuasion. Terry has never been so good.

The choice of numbers was one I could hardly argue with (with the exception perhaps of "Side Saddle" played by Russ Conway) though, probably, the good looks of Russ, plus his double-first in the current charts were sufficient to justify his spot.

As for Dennis Lotis' "Moonlight Serenade," what can I say? Dennis is a great TV artist, and never does a bad telecast.

The Kingpins looked and sounded good, particularly when they combined happily with The Three Barry Sisters, to give us a swinging version of "I've Had It." The John Barry backing of this number was just right.

In fact, I think "Drumbeat" has at last given Barry the chance he needed and deserved. Full marks to each and every one of his boys for giving the appearance of having a whale of a time—without flogging themselves to death.

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DENNIS LOTIS, ADRIENNE CORRI and producer and author JOHN OSBORNE take a break during rehearsals.

Angry Young Man play gives him a chance of a new career

But I'm not quitting discs, says Dennis Lotis



...a good" according to Jack Good, but did not win so much approval.

DENNIS LOTIS has always had an eye for the main chance. "Better to take a chance on a dream that might not pay off than live with it gnawing at the imagination," he once wrote. And so it is not surprising to find the lean-faced and likeable South African pop singer shelving one ambition to fulfil another.

Nine months ago Dennis would day-dream of a permanent film role in Westerns. This week I found him in the echoing gloom of a deserted London theatre rehearsing for the new John Osborne musical play, "The World of Paul Slickey."

The work of this so-called "angry young man" has come into prominence in recent times, but, says Dennis, "I find John far from being an angry young man."

"How I came to be chosen for the role I am not quite sure, though it may have been through my screen appearances in "Extra Day" and "It's a Wonderful World."

"However, those were quite a time ago, and it would seem that producers only saw me as a singer. This time in the play I really get a wonderful part."

"True, I sing in 'Paul Slickey.' In fact there are about six songs in which I am involved, but there is also a meaty acting part for me to revel in."

"There are two big songs for me, a bluesy number called 'Tell Me

Later,' and 'Can't Afford A Guy Like Me,' both of which are really great."

"The lyrics are, of course, written completely by John Osborne, with a wonderful musical score by Christopher Whelan, who brought the book up to Birmingham for me to read."

"I play the part of a Fleet Street gossip columnist, Jack Oakham, who writes under the name of Paul Slickey. In the course of my work I have a great time, with a number of affairs en route, all of which makes the part a particularly gay one."

"I decry the modern pop singer which, for me, seems a little unusual."

"When I asked Dennis if we should lose him completely from the record field, he reassured me."

"I shall continue to make records, a medium that I love working in, and I shall make whatever TV appearances I can between working in my new role."

"The World of Paul Slickey" is well under rehearsal and opens on April 14 at Bournemouth.

Two more provincial dates follow: at Brighton and Leeds, before it opens at London's Palace Theatre on May 7.

The opening will bring about the achievement of an ambition for Dennis Lotis for, with the exception of a very short run in a musical called "Harmony Close," this is his first big starring role in a play of this type.

Though new to this particular field, however, Dennis Lotis has a host of performing experience behind him.

The days with Ted Heath gave him plenty of experience, and he has since followed this with variety, television, and his film parts.

Dennis played in pantomime last season for the first time and this will have given experience which is now about to prove particularly useful in his new show.

Mostly he has worked with the aid of a microphone but now, as in the pantomime, he has to project his songs and his lines unaided.

Dennis told me, "I really hope to prove myself in every way, and I am delighted at getting this big chance in which to try to do so."

DISC readers will wish him well in this new venture, even if it means that we may see a little less of him in some directions.

MERVYN DOUGLAS

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6

pages of
POP, JAZZ, LP,
EP and CLASSIC
REVIEWS

RATINGS

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

OLDIE GIRL IS BACK AGAIN

THE "Tom Dooley" threesome — The Kingston Trio — turn up once more, and this time they've got another "possible." A fall song which may sentence them to another spell in the hit parade, with any luck.

But topping the tree this week is that oldie girl, Connie Francis, back with another winner.

The trend to ballad and corn-belt numbers continues — it's very

evident that "Sing Little Birdie" is a sign of the times. "Be Mine" ... "Lauralee" ... "Sweet Kentucky Belle" ... "I'm Never Gonna Tell" all show sweetly.

There's also a tremendous adaptation of "Angelina" by Steve Lawrence. The new U.S. Army vocalist sends out a lyrical treatment of the ballad under the title "Only Love Me." I think thousands will.

STEVE LAWRENCE
Only Love Me; Loving Is A Way Of Living
(H.M.V. POP604)****

ONLY Love Me is the Italian melody "Angelina," kitted out with an excellent English lyric — and in this form it really ought to find itself in the Top Twenty.

A first-class vocal from Steve Lawrence is complemented by the arrangement and orchestral direction by Don Costa. Tune skips along prettily with Lawrence in superb shape. Chorus, hand-clapping and a snatch of solo trumpet all help the sound to be very commercial.

Loving Is A Way Of Living is another good ballad with attractive rhythm. Altogether one of his most potent couplings.

JACKIE DAVIS
Frenesi; Gonna Get A Girl
(Capitol CL15005)****

JACKIE DAVIS, who is gradually gaining ground in this country as a result of his jazz organ log players, now gets a single release.

And his keyboard style really suits the revival of Frenesi. Davis tips through it to cha-cha-cha tempo and he's backed up deliciously by a slick rhythm section.

Your weekly DISC DATE with Don Nicholl

The other oldie, Gonna Get A Girl, is taken with a more lolling stride and the organ sounds good here, too. Same outfit with Davis help, to complete a very smooth instrumental.

JOHNNY DUNCAN
This Train; Rosalie
(Columbia DB4282)****

WELL, Johnny came riding into prominence on the "Last Train To San Fernando," so he's no doubt hoping that another railroader — This Train — will drop him off at the hit parade station, too.

A swift country song from Alan Lomax, it keeps up full steam all the way with The Blue Grass Boys twanging skillfully behind Duncan's vocal.

Rosalie is set for slightly slower tempo and Johnny's high-pitched cowboy tones chant a strange little story to an excellent accompaniment. Off-beat enough to attract plenty of customer attention.

JIMMY RODGERS
I'm Never Gonna Tell; Because You're Young
(Columbia DB4281)****

HOFFMAN and Manning had the major hands in the writing of I'm Never Gonna Tell, so you might guess that it's a bright bouncing ballad — and you wouldn't be wrong.

Weaving around a cute lyric, the tune's a kind of country romancer

D.N.T.

That's the sign that indicates a Don Nicholl Tip—a disc that looks like spinning right to the top.

and Jimmy Rodgers finds no trouble at all in making it into one of his more likeable halves.

Slower, more sentimental ballad is Because You're Young and it has just as much chance of happening as does the other deck.

FARON YOUNG
That's The Way It's Gotta Be; We're Talking It Over
(Capitol CL15004)****

THE country and western star has a bright number from Roy Drusky to chant in That's The Way It's Gotta Be. Typical cowboy accom-

D.N.T. FORMULA AS BEFORE

CONNIE FRANCIS
If I Didn't Care; Towards The End Of The Day
(M.G.M., 1012)

CAN Connie Francis do it yet again? Well, I think so! This remarkable young vocalist sticks to the formula which has brought her to the top.

Her revival of "I Didn't Care" strikes me as a better disc than "My Happiness." Ray Ellis orchestra lays down the beat and there is a big chorus flying behind as Connie goes her sweet selling way. This one has the same feel about it as "Who's Sorry Now," and older fans will get the humour of introducing an Ink Spots deep male voice for interjection.

For the second side Miss Francis gets a squawking sax for some variety in the thumping accompaniment. Another good ballad, which will also find customers of its own, "Towards The End Of The Day" rounds off yet one more coupling by Connie which I must tip for the parade.

D.N.T.

paniment is made up of guitars with some violins thrown in for the sob sound. Lyric tells of a man laying down the law for his girl friend.

Faron composed the other side in collaboration with Merle Kilgore. Fiddle sound for the backing again as the cowboy turns on some tears about his romance.

ANDY GRIFFITH
Hamlet
(Capitol CL15003)***

ANDY GRIFFITH first made his mark on disc as a yodel-type humourist picking pop songs to pieces.

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Another hit for Jose and wife?

ROSEMARY CLOONEY
and
JOSE FERRER
Flattery; Love Eyes
(M.G.M., 1010)****

SEEEMS a long while now since husband-and-wife stars Clooney and Ferrer first tried teaming up on record. They did pretty well that time and they could have another novelty sale with Flattery.

They work well on a humorous lyric

based on the idea that flattery will get you nowhere. Or should it be flattery will get you everywhere?

Song is taken at a slow shuffle with appropriate interjections from both José and Rosemary.

For the flip Clooney is on her own with a belting ballad, Love Eyes, which she sends out like a rocket. Great stuff packed with excitement and bolstered by a powerful big band backing directed by Sy Oliver.





Dooley trio find a hit 'in jail'

THE KINGSTON TRIO
The Tijuana Jail; Oh Cindy
(Capitol CU15002)***

THE boys who made "Tom Dooley" a smash hit may find themselves among the big ones again as a result of *Tijuana Jail*. The humour in this story about an ill-fated visit to a gambling town south of the border is put over neatly by the trio. Their relaxed performance will please all those who have been looking for another good one from this direction.

Oh Cindy is taken from the new film "Rio Bravo" and it has a real corn-belt flavour. The Kingston Trio whip it across to a stout square dance thump. Dave Guard has arranged this old, old oldie and it is he who takes the lead vocal.

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CRAIG DOUGLAS

AND

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and

GOLDEN GIRL

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AL MARTINO

I CAN'T GET YOU OUT OF MY HEART



coupled with
**TWO HEARTS ARE
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TOP RANK JAR 108

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And his "What It Was Was Football" caused a minor sensation in groove quarters.

Now, after a spell of serious acting and pop singing, he returns to this field of endeavour.

Hamlet is broken down here and described as if by a country character who's seen the show for the first time. Griffith wrote the material himself and delivers it neatly. Disc was taped at a live show and the audience laughter may help to spur chuckles from record listeners, too.

Personally, I don't rate it so high as Andy's previous efforts.

QUINCY JONES

Tuxedo Junction; The Syncopated Clock

(Mercury AMT1037)****

QUINCY JONES and his orchestra bring two odd favourites back to the fold with this fine coupling.

It's a big band which Quincy bats and the noise it produces for *Tuxedo Junction* is little short of great. Swings easily all the way and there's some squawking saxophone breaking through every so often.

The Leroy Anderson standard on the turnover never seems to lose its novelty. Jones directs it in steady time and the ticks give the tick-tocks a crisp sound. Some polished work from saxes and brass men help to lift it out of the normal.

RAY ELLIS

Laura Lee; Sweet Kentucky Belle

(M.G.M. 1011)****

CONDUCTOR-ARRANGER Ray Ellis seems to be chipping off a corner of Mitch Miller's cake for himself with this disc. He bats his orchestra and chorus through a ballad, *Laura Lee*, in a way which designs it for all those who enjoy a sing-along.

Banjo-plunking noise behind the singers as they go off on a gay marching number without frills.

Sweet Kentucky Belle gets the kettle drum and chorus whistling introduction before the men chant their love for the title girl. A southern marcher which makes me wonder if the "Yellow Rose Of Texas" days are coming back to haunt us.

FRANK SINATRA

To Love and Be Loved; No One Ever Tells You

(Capitol CL1500)*****

WRITTEN by those Oscar-award-winning writers Jimmy Van Heusen and Sammy Cahn, *To Love and Be Loved* was designed to serve as an introduction for Frank's new film, "Some Came Running."

And it is a top flight ballad well up to the standards of the composers. Slow, surging song with a lyric that plants itself firmly in your head right from the title phrase. Sinatra adds a haunting quality of his own. No doubt about it, this could be one of his biggest singles.

By Hub Atwood and Carroll

Ernestine weaves a very tight spell

ERNESTINE ANDERSON

Be Mine; I Don't See Me In Your Eyes Anymore

(Mercury AMT1035)****

THE strong rich voice of Ernestine Anderson is led by a femme chorus into the flowing melody of "Be Mine." And the girl packs the ballad with a lush romance that ought to capture sweetheart sales wherever it's heard.

Gleaming performance which surges slowly and surely towards high figures. Miss Anderson weaves a very tight spell.

"I Don't See Me In Your Eyes Anymore" is one you'll have heard before, but, believe me, it's worth hearing again via Miss Anderson's lips. Male group working with her this time round. The ballad has the velvet touch.

Coates, *No One Ever Tells You* is one we all know. A great bluesy ballad that has such a lonely atmosphere, you start looking around for friends.

THE POLKA DOTS

Hey Lily, Lily Lo; Go Chase A Moonbeam

(Nixa N15194)****

FUNNY how they keep coming back, isn't it? *Hey Lily, Lily Lo* (with various spellings) appears to be the vogue once more.

At first glance it seems an odd choice for the sophisticated style of the Polka Dots. But, having heard it, I think it could enable them to reach a wider market than they've been finding. Good arrangement slickly sung and taken along at a smart speed.

Mandolin opening for *Go Chase A Moonbeam*, which emerges as a light Latin ballad. Very attractive lyric and a performance to match.

EVE BOSWELL

Wimoweh; Cha Cha; Borgoberg Se Dam

(Parlophone R.4544)****

THE traditional Zulu chant, "Wimoweh," is suddenly finding favour once more, and Eve Boswell sets it to a modern cha-cha tempo.

Still a very good tune, it receives excellent treatment from Eve, chorus and the Tony Osborne orchestra. And how well it lends itself to the Latin. "Wimoweh" was insidious enough to be a success before... it could repeat the trick.

Another traditional item comes up on the other side. Eve sings a translation in English, for which I'm grateful.



Before 'Stagger Lee's' popularity cools

LLOYD PRICE THROWS IN TWO MORE HOT HALVES

LLOYD PRICE
Where Were You? Is It Really Love?
(H.M.V. POP598)***

CURRENT high-rider Lloyd Price sweeps out another frantic beat number, *Where Were You* (on our wedding day).

Same swift, thumping stride as that effected by "Stagger Lee" marks this one and Lloyd hucks it enthusiastically with good chorus support. Don Costa's arrangement has both eyes on the hit parade and there's little doubt that it will be a big seller.

Is It Really Love? has a more deliberate beat to it and Lloyd chants his question powerfully while the chorus and rhythm section underline him thickly. Lloyd and his manager wrote both numbers here—so they should be doubly in the money.

They show more than promise — but **THE MONOGRAMS** fall short of their standard in "Teach Me." (DISC Pic).

LLOYD PRICE isn't letting the "Stagger Lee" success grow cold before pushing out another contender. He's spinning this week with two very hot halves—"Where Were You" and "Is It Really Love?" Be interesting to see if this one can do the business, too. It certainly has the right noise and beat.

Sad note—though not in the music—is struck by George Jones, who brings out a rocker written by the late Big Bopper.

VINCE TAYLOR
Pledging My Love; Brand New Cadillac
(Parlophone R4539)***

"Oh Boy!" fans ought to be queuing up for the dragging, heavy beat of *Pledging My Love*, which Vince Taylor sings darkly on the upper deck here. The boy reveals a more mature

THE BIG BEAT

reviewed by
Don Nicholl

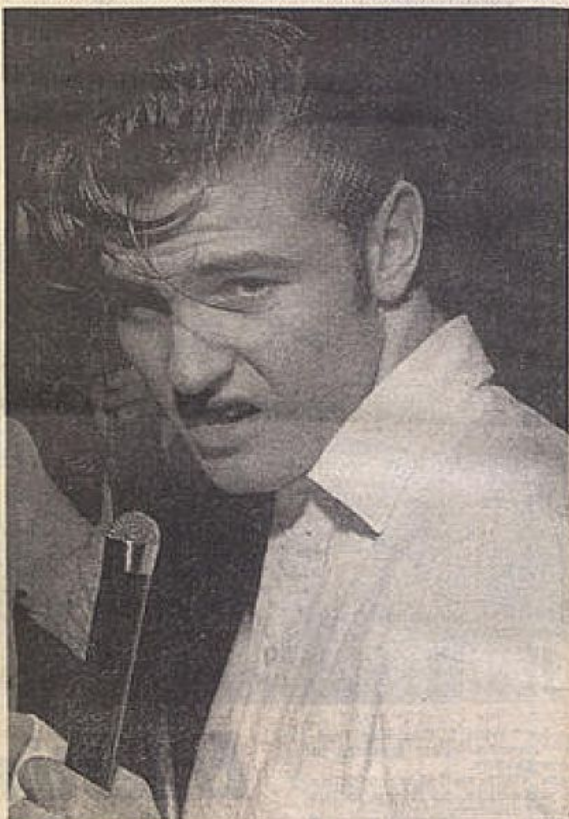
style as he sends this one out to a good backing from The Playboys. The guitars and piano lay it on in hammering fashion.

His own song, *Brand New Cadillac*, rules itself out of B.B.C. broadcasts by the very nature of its title, but its quick, rocking rhythm will still get the message through to Vince's followers.

Past 'n' furious rocker this, with Taylor chanting madly to another solid accompaniment.

DICKIE PRIDE
Slippin' 'n' Slidin'; Don't Make Me Love You
(Columbia DB4281)***

NEW British beat singer Dickie Pride belts a strong rocker in *Slippin' 'n' Slidin'*. Side is notable for its driving noise from the accompaniment directed by Ken Jones. Ken really moves it along with guitars and piano capturing the ear.



Good for "Oh Boy!" fans—but not so popular with the B.B.C. is VINCE TAYLOR'S new title about a lush automobile.

Dickie's voice is not particularly distinguishable from others in this field, but he certainly has the ability to cope with items like this.

On the reverse he demonstrates that he is also quite at home with a slow rock-a-ballad. *Don't Make Me Love You* relies more on the voice than the rhythm and it is to Mr. Pride's credit that one visualises him among the sellers soon.

GEORGE JONES
White Lightning; Long Time To Forget
(Mercury AM11036)***

THE late J. P. Richardson—who made his disc name as Big Bopper—was responsible for writing *White Lightning*, which George Jones rocks slickly for this release.

A polished, amusing beater, it is handled well by the vocalist and there's also some rough-house piano in the backing. Wonder how it would have done if there'd been a Bopper performance?

For the second side George sings one of his own compositions—a country and western ballad, *Long Time To Forget*. Cowboy fiddles get the straw flavour going as George duets with himself.

JOHNNY OTIS SHOW
My Dear You
(Capitol CL15008)***

MEL WILLIAMS takes the vocal on one of Johnny Otis's own compositions—*My Dear*—for the top

narrative fashion, then the song builds with a Nat Cole-ish treatment. Fermose chorus is used to add weight in the background, while the band keeps up a steady rhythm, using piano and sax smoothly.

Same team for the turnover... an Otis song, a Williams vocal and a girl chorus duo-dooing behind.

Easy-going ballad this, with drums and piano carrying most of the accompaniment. Not such a potent number as the one upstairs.

THE MONOGRAMS

Teach Me; Crystal
(Parlophone R4545)***

AN oldie by Michael Carr is brought out for The Monograms' second release by Parlophone. I still rate these boys as a more than promising vocal trio, but I must also add that the follow-up disc does not reach the same heights as their tremendous performance on "The Greatest Mistake Of My Life."

However—here we get a good beauty ballad that moves well and always sounds pleasant. Song could happen if it were pushed hard enough. Ken Jones is again in charge of the orchestral accompaniment.

Crystal on the flip is an American tune, and a pretty one. But a brute for a vocal group to sing I should imagine. The Monograms do their best with it, to an everything-but-the-kitchen-sink backing.

RICHARD BARRETT
Come Softly To Me; Walking Through Dreamland
(H.M.V. POP609)***

RICHARD BARRETT is so relaxed on *Come Softly To Me* that I have the feeling he must have been singing from a sofa! He drifts effortlessly through the easy-going ballad while a female group called The Chantels do a lot of the work.

Side relies on the overall sound—and this is certainly pleasing. Whether it's strong enough to make a quick impression is another matter.

But I had to stop the other side to look at the label again—to make sure it was still Richard Barrett singing! It could easily have been Fats Domino, or at least a very close relative. A slow ponderer, *Walking Through Dreamland* borrows the muzzy noise—even some piano—from Domino's territory.



Two ballad compositions by **JOHNNY OTIS**—a cling-clinger and a not-so-potent number on the flip.

half of this new coupling by the Otis Show people. A cling-cling ballad which opens in



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LET'S GO!

Hot from the American hit parade. TOP RANK rushes this extended play "special" five tracks from the U.S. Top Ten by Buddy Holly and his Orchestra with vocals by Jimmy Lee, Johnny Hoag and the Treepeters... Don't take your gun to town, The story of my love, Tragedy, Plain Jane, She say (Don't doo doo)... **JKR 0002**



New record label out this month

A NEW record label is due out in Britain at the end of this month. This will be a new venture by the Audio Fidelity label, who have already captured a big market in America, particularly in the stereophonic field.

A demonstration was given in London last week of the label's first releases, all 12in. LPs, which included Johnny Puleo and his Harmonica Gang, Al Hirt's "Swingin' Dixie," The Dukes of Dixieland, and a number of other recordings made in South America.

All the issues will be monaural, and, in addition, some will also be available in stereophonic.

Man behind this new venture is Sidney Frey, who originally made tremendous strides in America in high-fidelity recordings, then later turned to the development of stereophonic sound.

Though the major companies had worked on this field for many years, it was Frey who made the first stereophonic releases in America, while the other companies were still in the experimental stage.

His decision to make stereophonic releases in America altered the complete trend of record manufacture in that country and, through his initiative, he virtually forced the record industry to concentrate on meeting the public demand for stereo records.

The Audio Fidelity label will concentrate only on 12in. LPs, and they will make frequent releases after the initial 10.

The new Audio LPs will be on sale at most recognised dealers. Price has yet to be decided.



Rock girl Brenda off to Italy

BRENDA LEE, the 14-year-old American rock 'n' roll singer who made her debut in this country on "Oh Boy" last week, left for Milan on Sunday. She will spend three days there and then fly home via Paris.

More bookings for JATP

FURTHER dates have been announced for the Jazz at the Philharmonic team, who open at the Royal Festival Hall on May 2.

They visit the Odeon Theatre, Birmingham, on May 6, with the Odeon Theatre, Leeds, on the following day. Then comes the Odeon, Glasgow (May 8), Free Trades Hall, Manchester (9), Davis Theatre, Croydon (10), De Montfort Hall, Leicester (12), City Hall, Newcastle (13), and the Colston Hall, Bristol, on May 15. There will be additional dates beyond May 15, but as yet these have not been fixed.

FREEDOM OF THE 'MET'

for Bridie Gallagher

IRISH recording star, Bridie Gallagher, had the distinction last week of breaking box office records at London's Metropolitan Theatre. "House Full" signs were frequent at the theatre.

Granada Theatres, acknowledging Bridie's achievement, presented her with a gold cigarette case.

Additionally, they made the unusual presentation of giving her the "Freedom of the Metropolitan Theatre."

Said a Granada spokesman: "We are presenting Bridie Gallagher with the front door key of the theatre so that she may come and go as she pleases."

Bridie has been booked for a long season during the summer in the Isle of Man.

ATV sign up the Mills Brothers

ATV have signed The Mills Brothers for their "Sunday Night at the London Palladium" show on May 17.

Next Sunday, April 12, the show will be headlined by American comedian Alan King, with singing star Billy Daniels, and Clara Ward and the Ward Singers.

Next Saturday's "Spectacular" starring Hughie Green, also features Alma Cogan and Chris Barber who, as previously reported, will be seen receiving his Golden Disc. The following week's programme stars Bernard Bresslaw, and the guest singing star will be Orestis.

On April 25 Harry Secombe will headline the "Spectacular."

Next Sunday's "Music Shop" features Ruby Murray, Toni Dall and Sandra Alfred. Another guest will be Ray Merrill, who made quite a reputation for himself with the Eric Winston Orchestra. Next week's "Jack Jackson Show" features Dickie Valentine, Anthony Newley, Mike and Bernie Winters, Mr. Acker Bilk and Janice Peters.

Chas marries—after the game!

SUNDAY morning skiffler Chas McDevitt turned out for the Show Biz XI at Leatherhead, Surrey. A few hours later—DISC had a car ready to rush him from the match—he married the group's singer, Shirley Douglas.

The wedding took place at the Church of St. Patrick in Soho—and, naturally, the Show Biz XI turned up to wish him well.

ROCKINGHAM'S DATES

DATES for personal appearances by Lord Rockingham's XI, in addition to Hull on April 12 and Liverpool on April 19 announced last week, include the De Montfort Hall, Leicester (May 3), Free Trades Hall, Manchester (May 17) and the Civic Hall, Wolverhampton, on May 24.

Top Rank sign Craig

TOP Rank have signed 17-year-old Craig Douglas, who has already had two releases for Decca. His first on this label, out tomorrow, is "Come Softly To Me" and "Golden Girl."

FRANKIE'S PREMIERE

FRANKIE VAUGHAN'S new film, "Heart of a Man," will have a charity premiere on June 25 at the Odeon Cinema, Marble Arch, London, when guests of honour will be the Duke and Duchess of Gloucester.

The proceeds from the premiere go to the National Association of Boys' Clubs, and to the Heart Fund of the Variety Club of Great Britain. The Duke of Gloucester is President of the N.A.B.C., and the Variety Club of Great Britain has done much to establish new boys' clubs in this country.

Ink Spots star coming

THOUGH actual vinyls were not available at the time of going to press, it has been confirmed that Bill Kenny—the lead voice in the original Ink Spots team—is to undertake an 11-week variety tour of Britain, commencing Monday, May 4.

ALL-STAR SHOW FOR CHARITY

A PARTICULARLY big, all-star charity concert, organised by the Hospital Broadcasting Committee, is to take place on April 19, at the Odeon Theatre, Barking.

The proceeds will help towards the cost of a closed circuit broadcasting link with Charlton Athletic Football Ground.

By the time the 1959-60 season starts it is hoped that most hospitals in the South East of London will be connected with this broadcasting system, making it the biggest of its type ever attempted in the world.

Stars who hope to add their effort to this worthy cause include: Billie Anthony, Eddie Calvert, Russ Conway, Alma Cogan, Peter Elliott, Brian Gray, Lorne Leeley, Ido Martin and his Latin American group, Lisa Noble, Tony Osborne, Group One, Brendan O'Dowd, Joan Regon, Rosemary Squires and Mike and Bernie Winters. Comedian George Martin will compere the show while Ivan Dozin will lead the orchestra.

Songwriters' concert

"OUR Friends the Stars" concert, organised by the Songwriters Guild, takes place next Sunday, April 12, at the Victoria Palace, London.

A host of stars have promised to appear, and record artists include Max Bygraves, Joe Henderson, The Polka Dots, Al Saxon, Rosemary Squires, The Vipers, Eddie Calvert, Alma Cogan, Gary Miller, Marion Ryan, Anne Shelton, Bruce Trent and Cherry Wainer.

Next week's B.B.C. TV production, "Jazz Session," which goes out on Wednesday, April 15, will be introduced by Johnny Dankworth and will feature his orchestra and Bobby Breen.

OFF TO SPAIN



Bandleader Ted Heath and singer Lita Roza left London last week for a series of five concerts in Barcelona.

'Good luck' from Presley

ELVIS PRESLEY was among the hundreds who sent greetings to mark the first anniversary concert of the Saturday morning teenage show at the Gaiety cinema, Shepherd's Bush, last week.

The "King" of rock 'n' roll sent a letter of congratulations.

Topping the bill last week was Marty Wilde.

Another guest was American rock 'n' roll singer Vince Taylor.

Young Johnny Payne, who was recently covered in our "Talent In Your Town" feature, also had a fairly long spot in the show, along with his own group.

Drive to launch 'Porgy' LP

COLUMBIA Records in America are preparing a big drive to launch their LP of the sound-track of the Sam Goldwyn production, "Porgy and Bess."

They outbid all other companies to obtain the exclusive rights, and they have been busy recording in recent weeks with a view to an American release early next month. This will precede the scheduled film premiere in New York by about four weeks.

Columbia say that the LP, which will be recorded in stereophonic sound, will have an initial pressing release of 750,000 copies.

Jerry Angelo, one-time lead singer with The Dallas Boys, has his first release—"Crush Me"—for Parlo-

Tough cup match for Show Biz XI

THE Show Biz XI have one of their toughest matches next Wednesday, April 15, when they meet a Fleet Street Football Writers XI at the Queen's Park Rangers ground for the Charles Buchan Football Monthly Challenge Cup.

The cup will be presented after the match by Charles Buchan, himself a well-known sports journalist and former Arsenal and England player. The kick-off—by Marion Ryan—is at 7.30.

Turning out for the Show Biz team will be Dave King, who is flying back from the States especially for the match, and Cliff Michelmore, who will be rushing to the ground directly after transmission of "Tonight."

Among the Football Writers XI are two ex-Amateur Internationals, Bernard Joy and Tony Pawson.



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