

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 109 Week ending April 23, 1960
Every Thursday, price 6d.

Eddie Cochran tragedy—body flown to States

Gene Vincent's injuries are not serious

THE body of American rock singer Eddie Cochran, who was killed in a car crash on Easter Sunday at Chippenham in Wiltshire, was flown to the States on Wednesday. Vince Eger, who was to have gone to America with Cochran, has decided not to go.

Eddie Cochran was travelling in a hired car to London Airport where he was due to catch a plane for America. With him in the car were Gene Vincent, songwriter Sharon Sheeley and theatrical agent Patrick Thomkins. All four were taken to hospital in Bath.

Gene Vincent, who was asleep at the time of the crash, suffered a broken collar bone, and was well enough to phone his wife on Monday. He was discharged from hospital on Tuesday and flew back to the States with the body. He will return in time to start his new tour at Hanley on April 30.

Miss Sheeley—she and Eddie Cochran were unofficially engaged and were to have married shortly—has a fractured pelvis and other injuries. It is not known at present how long she and Gene Vincent will be in hospital.

JACK GOOD WRITES
(See page 3)



PERRY COMO waves to his fans as he arrives at London Airport to begin the filming of the British edition of his "Perry Como Music Hall." (DISC Pic.)

Como show may be filmed in Paris, Milan

PERRY COMO arrived at London Airport on Saturday, and within minutes of landing he was filming his first scene for the London edition of his "Perry Como Music Hall." To do this he was rushed on board another plane, and "arrived" a second time, this time to be faced by 500 specially imported fans and TV film cameras.

This over, Perry went to his hotel, and was up early Sunday morning to film a scene with Sir Ralph Richardson with Big Ben as background. This was followed by a third scene—in Covent Garden.

Como was enthusiastic about the filming and said that if it worked out well, there were plans to do the same thing in Paris and Milan. "I maybe we'll change the title and call it 'Around the World with Perry Como'."

Normally, the programme is televised in colour. However, for this one special permission was granted for it to be shot in black and white

only, the first time this has happened.

Among the 28 people Perry brought with him were his Musical Director of thirteen years standing, Mitchell Ayres, and two cue card men, for Perry never does a show without his cue cards.

He explained: "I am working on the show six days a week and I don't get time to learn all the dialogue."

Even though I appear very relaxed on stage, everything is rehearsed practically down to the tilting of an eyebrow. Sometimes, while I am rehearsing for the show, I might throw in one or two off-beat actions

or jokes just for good measure and decide to use them. However, unless the cue men get their 'down-up' said, I forget all about them.

"On the other hand, often my guests are at a loss because I add one or two things that we haven't rehearsed."

"As far as musical arrangements are concerned, Mitchell Ayres and myself work these out between us. I choose what I want to sing, and Mitch works out the arrangement."

Fond of jazz

"I like all kinds of good music, and like to introduce all kinds of guests into my shows. I'm particularly fond of jazz, though I enjoy rock too, believe it or not."

"On the subject of records, Mr. C. has won his first Golden Disc for 'Temptation' in 1945 and his fourteenth for 'Magic Moments' in 1958," said: "It's strange, but when I recorded 'Delaware' we did it in one 'take'. Yet there are times when we work exceedingly hard on a song."

(Continued on page 3)

STRAIGHT TALKING BY

Gene Vincent

The Future of Stereo

by **MANTOVANI**

Jimmy Clanton

Marty Wilde

Nat Gonella

Summer shows—details

News Reviews Features



PERRY'S SWINGIN' NEW LP COMO SWINGS



St. Louis blues; I've got you under my skin; Route 66; Dear hearts and gentle people; Mood indigo; The donkey serenade; To know you is to love you; You came a long way from St. Louis; Honey, honey; Let a smile be your umbrella; Linda; Begin the beguine

• SF-5053 • RD-27164 (in a special presentation sleeve)

don't forget Perry's current best seller **DELAWARE** RCA-1170 (45/78)

RCA RECORDS product of THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE11

I prove British is best

WHY are so many DISC readers concerned with the success of American records in our own Hit Parade? I can assure these worried British discers are more than holding their own in the 1960 charts so far published, and I have definite proof of this statement.

Each week I calculate the percentage of British records in the Hit Parade, taking into account their actual placings. To the record topping the Charts I award 30 points and then progressively award less points so that the number at the foot of the chart receives only one point.

All I do then is to add the points awarded to British records and compare this number against the possible maximum, 465.

Making a fraction by placing the British total over the maximum and multiplying by 100 I obtain a true percentage of the value of British discs in the charts each week.

Up to a couple of weeks ago, British discs were leading American ones, on average, by 54 per cent to 46 per cent.—PETER NICKOLS, Oriet Haven, 38, Victoria Avenue, Bournemouth, Hants.

PRIZE LETTER

BRYCE V. BILK

WE protest against the increasing flow of criticism from the pen of Owen Bryce against Mr. Acker Bilk's Paramount Jazz Band.

We like Acker and his boys for their cool rendering of marches and tunes like "Dardanelle," etc. And didn't Alma Cogan say in a recent issue: "You can't fool the public." Don't forget that the public put Acker's "Summer Set" into the Hit

Parade. So, Mr. Bryce, will you keep your prejudices against a great band to yourself. NO, carry on playing Mr. Acker Bilk, you're the greatest!—ROGER BROWN and IAN HALL, 95, Farm Road, Springfield, near Dudley, Wores.



★
SHIRLEY
BASSEY
★

FORGOTTEN?

MANY letters praising male singers have recently appeared in DISC, but never a word for the hard-working women of song.

True, Connie Francis has gained praise for her rocking oddies, but I give credit and praise to Lana Morgan, whose own type of ballads have hit the charts, even in the heat of rock 'n' roll.

To my mind the women have been forgotten because they cannot adapt themselves to rock 'n' roll, but I say that Shirley Bassey, Alma Cogan and Jo Stafford will hit the top again soon.—ROLAND PEXTON, 15, Wivern Road, Billton Grange, Hall.

BOUQUETS

MAY I congratulate all concerned in the record industry for the great discs which are being made these days. The days of trash are gone, and instead the current output is so good, that it is hard to choose between them all.

If variety be the spice of life, then

by all means, play on!—P. BURDON, Trewinny, Merivigsey, Cornwall.

SO GOOD

PERMIT me to offer a word of praise for the band that is going to blow Barber and Bilk off their pedestals, Terry Lightfoot's New Orleans Jazzmen convinced me, on their performance recently at a jazz club in Liverpool, that here is the best trad band in Britain. For sheer drive, vitality and enthusiasm, they beat the lot!

But why don't we hear more records by this excellent outfit on radio and the juke boxes?—SHIRLEY JOHNSON, 96, Arlington Road, Hoylake, Wirral, Cheshire.

LP FOR LAINE

I AM a great admirer of Frankie Laine and would like to suggest a long playing record, similar to the recent popular "Bing's Buddies and Beauts" LP.

It could comprise a dozen of the many wonderful records Frankie has



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

made with the cream of the popular music world. For example: Doris Day; Buck Clayton; Four Lads; Jo Stafford; and the dynamic Johnnie Ray.

I am certain this would be a best-seller.—PAUL HARRISON, 75, Sutton Avenue, St. John, Woking, Surrey.

WELL KNOWN

I RECENTLY read Jack Good's reply to a certain letter in DISC concerning Cliff Richard, and I would like to ask him how it is possible that someone supposedly unknown can be voted into 10th position in the German teenage magazine, "Bravo"?

Cliff came tenth out of the thirty top stars, and his record of "Living

Doll" was in the German Top Ten last October.

I hope you are now convinced that Cliff Richard is more popular in Germany than you think.—ULLI GRIMME, 16,hausen/Lahn, Burggasse 9, Germany.

THAT MEDALLION

COULD any of Gene Vincent's fans please enlighten me as to the significance of the large medallion which he always wears? It may be just part of his stage clothes, but on the other hand it may also have some special meaning to Gene.

Although I am an ardent Gene Vincent fan myself, I just cannot find the answer.—P. R. DAVIS, 4, Short Road, Westham, Weymouth, Dorset.

HEAR, HEAR

MAY I say how pleased I am that the winners of the Faithful Fan competition were David Whitfield fans. Being a staunch Whitfield fan myself, I was delighted to read about their success.

Although David has not had a record in the Top Ten recently, he is a big box office draw and can pack a theatre wherever he appears. He is kind and considerate and a really wonderful artist, putting more warmth and feeling into his singing than all the rock singers put together.—JENNY NEWSHOLME, 39, Rooley Avenue, Odsal, Bradford, 6, Yorks.

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

Aired your views about Elvis yet?

LAST week DISC asked: Has Presley made the biggest mistake of his life? Advance orders for "Stuck On You" showed that his name was as popular as ever. But are some of the fans disappointed that he has stuck to his old style? A style which is two years old!

Has he hastened his own end by not moving with the times? Or is he still big enough to get away with it? This is the last chance to tell us your views. The writer of the best letter will receive a cheque for £5 and the three runners-up will get an LP of their own choice. Address your letters to "Is Presley Wrong?" DISC, 161 Fleet Street, London, E.C.4. All letters to reach us by first post Monday, April 25.

NOW FOR EVERYONE OF EVERY AGE

Here is quality entertainment at the right price. TOP RANK's wonderful "BUY's" are for all the family—for everyone who'd like a hi-fidelity world of entertainment at their command. Here are brand-new recordings by famous artistes, prepared under the careful supervision of the world's greatest name in entertainment—The Rank Organisation.

TOP POPS

THE FLEETWOODS: Mr. Blue
Lancaster's The Tempt' Band Group also their "Sound of the 60's" in a new recording.

MR. BLUE
THE FLEETWOODS

AL MARTINO
with Orchestra conducted by Alio Provatone
The hit from the Al Martino soundtrack album is now available on disc.

AL MARTINO

I REMEMBER HANK WILLIAMS Jack Scott
The man with the Big Top Rank Hit—"What in the World's Come Over You"
—reunited the great Hank Williams!

I REMEMBER HANK WILLIAMS Jack Scott

TRAD JAZZ

EVERYBODY LOVES SATURDAY NIGHT
The music and the dancing!

EVERYBODY LOVES SATURDAY NIGHT

TRAD DANCE DATE
Dance music and the dancing!

TRAD DANCE DATE

BIG BAND

WOODY HERMAN AND HIS ORCHESTRA
The man with the Big Top Rank Hit—"What in the World's Come Over You"

WOODY HERMAN AND HIS ORCHESTRA

TOP RANK Records PRESENT THESE WONDERFUL BARGAIN "BUY'S" 22/-

SWEET, SMOOTH LISTENING

THE MELODY LINGERS ON
George And the Melodians
The smooth sound of George And the Melodians returns to make this album really smooth listening.

THE MELODY LINGERS ON

QUALITY PERFORMANCES OF POPULAR CLASSICS

WITH MY LOVE
The Great Star Orchestra
One of TV's top performers with his big orchestra—especially for concert in box!

WITH MY LOVE

THE STRINGS SWING
The Great Star Orchestra
One of TV's top performers with his big orchestra—especially for concert in box!

THE STRINGS SWAY
The Great Star Orchestra
One of TV's top performers with his big orchestra—especially for concert in box!

TOCHAIKOVSKY
Symphony No. 6 in B Minor, Op. 74 (Pathétique)
Vladimir Guletskian conducting the Vienna State Opera Orchestra.

TOCHAIKOVSKY

ASK FOR THEM AT YOUR RECORD SHOP—TOP QUALITY 12" LONG PLAYS FOR ONLY 22/- OR WRITE TO: TOP RANK RECORDS 70 NORTH ROW, LONDON W.1. FOR FULL DETAILS.

CINDY

TEDDY VANN

LONDON

45-HELD 9097 45 rpm

AMERICAN

TOP TENS

JUKE BOX

These were the ten numbers that topped the sales in America last week (week ending April 16)

Last Week	This Week	Title	Artist
1	1	A Summer Place	Percy Faith
2	2	Puppy Love	Paul Anka
3	3	He'll Have To Go	Jim Reeves
4	4	Wild One	Bobby Rydell
5	5	Greenfields	Brothers Four
6	6	Sweet Nuthin's	Brenda Lee
7	7	Sink The Bismark	Johnny Horton
8	8	Mama	Connie Francis
9	9	I Love The Way You Love	Marv Johnson
10	10	Footsteps	Steve Lawrence

ONES TO WATCH:

Stuck On You	Elvis Presley
Cradle Of Love	Johnny Preston

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending April 16)

Last Week	This Week	Title	Artist
1	1	My Old Man's A Dustman	Lonnie Donegan
2	2	Poor Me	Adam Faith
3	3	What In The World's Come Over You?	Jack Scott
4	4	Fall In Love With You	Cliff Richard
5	5	Clementine	Bobby Darin
6	6	Delaware	Perry Como
7	7	Handy Man	Jimmy Jones
8	8	Running Bear	Johnny Preston
9	9	Do You Mind?	Garry Mills
10	10	Stuck On You	Anthony Newley

Published by courtesy of "The World's Fair"

LIKE LOVE

LYN CORNELL

DECCA

45-P 11227 45 rpm

Cochran was living on borrowed time

by JACK GOOD

ACCORDING to Norm Riley, Eddie Cochran's manager, Eddie was already living on borrowed time. One and a half years ago he was scheduled to be on the fateful flight that took the lives of Ritchie Valens, Big Bopper and Buddy Holly. For some trivial reason—I believe it was that he had to collect some laundry before he went—he obtained permission to travel by coach the following day and cancelled his reservation on the plane.

We who were privileged to get to know him subsequently must be grateful that he was spared on that occasion.

Eddie Cochran was a rich, warm, vibrant personality, always full of fun and with a wonderful sense of humour. He never played the part of the big star.

There was always laughter when Eddie was about; even illness could

not put him out of good humour. He had tremendous reserves of energy that he could call upon even when he was at his lowest ebb of tiredness. I never saw him give less than a great performance.

Behind this front of energy and fun Eddie was a very generous, kindly and thoughtful person, even, I would dare to say, sensitive.

Eddie would do his best to disguise this side of his personality. But from time to time it would break through, for instance, when he spoke of his great friendship with Ritchie Valens.

Eddie Cochran was so full of warmth and life that it is very difficult to realise that he is dead. We only



EDDIE COCHRAN

knew him for a comparatively short time and it is a measure of the size of his character that his death has left so big a gap in our lives.

PERRY COMO

(Continued from page 1)

and it never gets anywhere. The ones that sell are usually the ones which we don't expect to.

"I thoroughly enjoy making discs," he went on, "and during the sessions we usually have a ball. Apart from my TV show, this is about my only other activity in show business. Very occasionally, I find time to guest in other TV shows, the last one being with Bing Crosby, who paid a return visit to mine. You'll see it on May 8."

"In fact, this particular programme is almost a complete Crosby show. But then, Bing so rarely makes television appearances that it was a real compliment when he accepted the invitation to appear on mine.

"How long can I go on? Well, all I can say is that I can and will go on for as long as I am wanted. My contract states that I have to do 33 shows a year, and I am signed by the sponsors for another eight years. That's long enough to think ahead for the moment."

"I've wanted to come to Britain for the past ten or twelve years, but unfortunately, never got round to it before now. As it is, to make this trip I had to film a show."

"Even though I will be working, this is more in the nature of a vacation for me. Next time I come I hope it will be for live appearances."

June Harris

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending April 16, 1960

Everly Brothers, Adam Faith, King Brothers, Brenda Lee all in

Last Week	This Week	Title	Artist	Label
2	1	Stuck On You	Elvis Presley	RCA
1	2	My Old Man's A Dustman	Lonnie Donegan	Pye
3	3	Fall In Love With You	Cliff Richard	Columbia
6	4	Do You Mind?	Anthony Newley	Decca
4	5	Handy Man	Jimmy Jones	MGM
5	6	A Summer Place	Percy Faith	Philips
7	7	Cathy's Clown	Everly Brothers	Warner Bros.
8	8	Fings Ain't What They Used To Be	Max Bygraves	Decca
9	9	Beatnik Fly	Johnny and The Hurricanes	London
10	10	Someone Else's Baby	Adam Faith	Parlophone
7	11	Running Bear	Johnny Preston	Mercury
11	12	Clementine	Bobby Darin	Decca
12	13	Wild One	Bobby Rydell	Columbia
18	14	Footsteps	Steve Lawrence	HIV
15	15	Standing On The Corner	King Brothers	Parlophone
10	16	Delaware	Perry Como	RCA
17	17	Sweet Nuthin's	Brenda Lee	Brunswick
15	18	He'll Have To Go	Jim Reeves	RCA
19	19	Country Boy	Fats Domino	London
16	20	Hit And Miss	John Barry	Columbia

EDMUND HOCKRIDGE



"THE MOST HAPPY FELLA"



records

SERINO

"I HAD THE GRAZIEST DREAM"

LANCE FORTUNE



"THIS LOVE I HAVE FOR YOU"

YANK LAWSON

"THE PARTY'S OVER"



records

DICKIE VALENTINE



"STANDING ON THE CORNER"

TOP RANK TIPS

CRAIG DOUGLAS
HEART OF A TEENAGE GIRL JAN. 240

FREDDY CANNON **HERE I COME CALIFORNIA** JAN. 307

GARRY MILLS
FOOT STEPS JAN. 334

JACK SCOTT
WHAT IN THE WORLD'S COME OVER YOU JAN. 330

BERT WEEDON
BIG BEAT BOOGIE JAN. 308

THE TEENBEATS!
THE SLOP BEAT JAN. 342

KENNY DAY
TEENAGE SONATA JAN. 339


PRESTON EPPS
BONGO BOOGIE JAN. 345

BOB WALLIS
Blue Bird JAN. 331

ADAM FAITH
AH! POOR LITTLE BABY JAN. 334

ON SUNDAY MIDNIGHT
208 THURS. 11 p.m.
SATURDAY 10.30 p.m.
DIG 'EM AT YOUR SHOP!

New with Super Elvis Photo Section Including Smashing Double-Page Photo



ELVIS MONTHLY

100% ELVIS - GET NOW!
Don't miss this new-packed issue

"THE CHALLENGE OF ELVIS"

With brand new, \$50,000,000 Elvis film are reaching... With electrifying interview stories have returned to a concert, at the world's No. 1 idol breaks his claim as King Kat.

Make one of your copy! Write DIRECT

1/2d. To: ELVIS MONTHLY
P.O. (include HEANOR, DERBYSHIRE postage) Trade 6.0.2.3

Britain's Newest Studios For Every Recording Facility

Sound Studios - AT - Audition Service

City of London Recording Studios, 9-13 Osborn Street, Aldgate East, E.1. (Bishopgate 46415)

For full details see classified advertisement.

So you think you've got troubles... if you don't know, hear

Jody Gibson on Telephones

To start with, stereo was just a gimmick

A FEW hours before leaving London, just before Easter, on a tour of one-night stands which will take him to most parts of the country, that great maestro of music, Mantovani, was talking to me about the future of what he calls "a major improvement in recording"—stereophonic sound.

Said Mantovani: "I don't care what people have said about it. They may think it doesn't stand a chance of being accepted by the public in the near future. But they are wrong. I think very soon everything will be made in stereo and everyone will have stereo equipment."

"If anyone knows anything about this subject Mantovani does. He was the first man in the world to sell 1,000,000 stereo LPs. Most of these were sold in America, where he is tremendously popular. His dollar earnings alone exceed £50,000. He is now preparing for another trip to the States, in September. And already the American public is clamouring for tickets for one of the 60-odd concerts he will give while there.

Very popular

"In America," Mantovani told me, "stereo is very popular. I know that at the moment it has not really caught on here. But it will."

"These days stereophonic equipment need cost little more than an ordinary gramophone set. It doesn't—as some people think—need expert handling. It can be operated by anyone. And ordinary discs can be played on a stereo set and, what is more, they sound better."

"But—most important, stereo is such a vast improvement that anyone who has it could not think of going back to the ordinary-type sound."

"People thought stereo was a gimmick at first," said Mantovani. "That wasn't a bad thing because gimmicks interest the public. Now, however, many are realising it is much more than that. It is a big and important advancement and cannot be ignored."

I asked Mantovani if he thought the reason stereo had not, up to now, caught on, was the fact that a large proportion of the record-buying public were young people who were mainly interested in rock 'n' roll and beat numbers—types of music that were not really suited to stereo.

But it's going to be really big

says MANTOVANI

The first musician in the world to sell a million of a stereo LP

Of his British and American tours Mantovani said: "In this country a trip is exhausting. For instance, one of the hops on our tour is from Blackburn to Southampton. Here that journey will take eight to nine hours and we're dressing it. In America, however, travel is much quicker and the same distance wouldn't take nearly so long."

at two of London's biggest stores—and one suburban record shop—I discover that there have been more inquiries about stereo in the last three months than at any other time.

"Said one store manager: "My customers are not even interested in looking at sets that aren't equipped with stereo sound..."

Donald Clive

P.S. Mantovani might be right about stereo. Having made inquiries

ROCK 'N' ROLL?—IT'S IN OUR BLOOD

American pop star JIMMY CLANTON

talks to John Burrowes

"YOU won't get much more repetition nowadays. And we're going to hear a lot more new sounds in the future. That's the way of things."

The speaker was young American singer Jimmy Clanton, at present on a package tour of Australia. He believes that the world of rock 'n' roll has become so competitive that you must have a completely new sound or some really new gimmick to hit the top.

Jimmy is as Southern as deep-fried chicken. He hails from Baton Rouge, Louisiana. And according to him, rock 'n' roll is much more popular in the Deep South than any other part of the States.

"It's like this," explains Jimmy. "From the time we are old enough to hear, all we listen to is rhythm and blues. It's the style of music in the South and, as long as I can remember that is all I have ever been listening to. I suppose you could say it's sort of in our blood."

"And all the great rhythm and blues singers, like Ray Charles, Fats Domino, Lloyd Price and others are from the South and are more or less the kids of all the young folks. Rock 'n' roll is just a form of rhythm and blues so it's the natural sort of stuff for the young people to sing."

And, by the way, it's just laughable

when you read that it's on the way out. A form of music that comes from the people just can't die out overnight.

The Clantons are a musical family. Jimmy's two brothers are both proficient musicians. Gordon ("Ike") Clanton plays the bass in Duane Eddy's group and Tommy (14) is an aspiring young drummer.

Like many other hit parade stars, Jimmy was a well-known singer around his home State before he got a recording which sold over a million and put him on the road to fame and fortune. He started singing professionally five years ago when he was only 14.

Boy revelation

"I suppose you could say I was something of a boy revelation and I became quite popular around my hometown. By the time I was 17 I was one of the most popular singers in Louisiana. It was then that I met my manager, Cosmo Matassa."

"He heard me sing one night at a dance and suggested that I make a recording in the studios he owned in New Orleans, which is about 80 miles from Baton Rouge. He had a number called 'Just A Dream,'

which he said was sure to sell big as it was just the type of thing suited to my voice."

"Cosmo got Ace Records interested in the number. We signed a contract with them and they released it as a single about the middle of 1958. About two months later it was selling real big and fast on the way to a million."

"For me 'Just A Dream' is still something of a dream. I had always wanted to become a big recording star and now, when I think I have a Studebaker Silver Hawk, am travelling about the world like this, and have a future looking so good, I often wonder if it isn't 'Just A Dream.'"

Since his recording hit the million, Jimmy has been travelling all over the United States with road shows organised by manager Matassa. He has also made four more recordings, has appeared in some of the top TV shows and last year made a movie with top DJ Alan Freed.

The movie was called "Go, Johnny, Go," and was filmed at the Hal Roach Studios, Hollywood. Also in the film are The Flamingos and Chuck Berry. Jimmy plays the lead in the film, which is the story of an orphan boy who wants to become a star.

"I enjoyed every minute of the filming, despite the hard work of it all, and at the moment am thinking of going into movies more seriously. However, I haven't made up my mind as yet, so I'll just keep busy with recordings until I do."

Jimmy's latest hit is "Go, Jimmy, Go"—not to be confused with the movie-backed by "I Treated You." "This number is going very well just now in the States and looks like getting me my second gold record."

Another number Jimmy expects to go well is "Another Sleepless Night," which he recorded before leaving for his Australian tour. It was written by his close friend Neil Sedaka.

Ideal number

"You see, I had told Neil that if he ever came across anything in my line I would appreciate it very much."

"One day in New York we happened to meet on a recording date and he told me he had just written this number and that it would be ideal for me."

On his return from Australia, Jimmy will have a brief holiday at Baton Rouge before leaving on a tour of the West Indies. After that his road tour manager, Sammy Montell, has some trips lined up with Conway Twitty, Fabian, Paul Anka and Connie Francis.

Any plans for a U.K. trip? "Not yet," says Jimmy. "But I sure would consider it a big privilege to do a tour there. Conway Twitty tells me it's a real lively place."

A great follow up to 'Running Bear'!



Johnny Preston

Cradle of Love

45-AMT1092



**The Best in
pop entertainment**

FROM



The greatest
recording organisation
in the world

THE BEVERLEY SISTERS

Green Fields

45-DB444



THE JOHN BARRY ORCHESTRA

Beat for Beatniks

45-DB446



THE FIVE DALLAS BOYS

Ramona

45-DB445



ADAM FAITH

**Someone else's baby
Big Time**

45-R1612



CABLE FROM

by
Maurice Clark

AMERICA

Music men lose a meeting place

SAD loss to the men in the music business in New York. Their favourite meeting place, a bar and restaurant owned by former boxer Jack Dempsey, was burnt out just before Easter. Any time you used to go in, you would always see a host of recording stars and publishers, eating or having a drink, for Dempsey's is situated underneath the famous Bill Building, on Broadway, which is a huge building housing most of the big music publishers' and record companies' offices, rather like all Tin Pan Alley rolled into one. So it was most convenient to say "see you downstairs."

However, I've no doubt one of the speediest re-building jobs will soon be taking place, and once again Dempsey's will come into its own.

Carmen Cavallaro looks like having a big album again in "The Franz Liszt Story" featuring all the numbers from the film of Liszt's life story "Song Without End," soon to be released. You will also be able to buy a recording by the original film conductor and pianist, Harry Sokman, which is out here on the Liberty label.

Great new jazz star on disc is Lodi Carr, who has just been signed by Laurie Records. Lodi is the nearest I have heard to the late Billie Holiday, and familiarly enough she is known as "Ladybird." Although this will be her debut on records, she is a veteran of night clubs and jazz concerts.

RCA Victor records are now releasing all their single records simultaneously on monaural and stereo, as stereo is becoming so popular. The first issues started with Elvis.



ANNETTE . . . so many dates.

MARY JOHNSON has a big follow-up to his present hit, "You Got What It Takes." This one is "I Love The Way You Love." It's very good, and I know it will do well in England.

Annette, who has the big record of "O Dio Mio" here, must be the most dated teenage star of all. Among her boy friends have been Bobby Darin, Tommy Sands, Frankie Avalon and Fabian. At the moment it's Paul Anka.

Hollywood producer Ross Hunter, who made "Pillow Talk" which was such a big box office success recently, wants Dorothy Squires for a big part in Doris Day's next film, "Midnight Lace" which will be filmed in England. The only thing is neither Dor nor Doris will sing.

Fear Bailey and ex-boxer Archie Moore have been cast for the film remake of "Cabin In The Sky" which years ago starred Lena Horne and Ethel Waters. If I remember rightly the film did not have a great story, but most certainly some wonderful songs.

English songwriter Lionel Bart, now in the States supervising his show, "Lock Up Your Daughters" is being overwhelmed by the A and R men of teenage stars, to write songs for them to record. As you know, Lionel has written a host of hits for Cliff Richard and Tommy Steele, etc., and is really on the ball with popular songs of today.

TOMMY SANDS, who goes into the Army next month, is, as Elvis did, putting a number of recordings "in the can" before he leaves, as he is not sure when he will be able to record once he is drafted.

Sound and vision

REMEMBER child star Jackie Cooper? Well, Jackie is now very grown up, and is starring in a very popular TV series called "Hennessy," a comedy show with lots of good music. The Hanover Label have just cut an album with Jackie conducting the orchestra and featured on drums. He is, by the way, no mean drummer. The album is called "Hennessy" and will be released in England as soon as the show is on your screens. Tab Hunter, whose records from now on will be on the Warner label, has just started a TV series called "Bachelor-at-large," in which he will play a wealthy playboy cartoonist. He will sing a number every so often. Lena Horne has just completed three test films for a proposed musical-variety series, which, if successful, will be shot in London.



DIANA DORS . . . exciting.



JOANIE, JOHNNY & HAL

**When you lose
the one you love**

45-CL1310



I couldn't miss this challenge

He's on 'Wham' but won't be a great hit



I HAVE just accepted a new artist for "Wham"—and for the first time in my career I must confess to having little or no confidence in the success of my new find. He has, as far as I know, no previous professional singing experience. According to my way of looking at things he is not exceptionally endowed with good looks. His personality, though strong is not the sort I would have thought would command the admiration of the average teenager or screamer. But then I could be wrong. And indeed according to my new discovery, I am wrong.

You see, he maintains that anyone can go on the old jilly, shake and wriggle, mumble "What do you want if you don't want money," and be an immediate hit. I wouldn't mind his thinking this—except that the man is a reporter, and his views are liable to be put in print. He seriously—and vociferously—expresses the view that anyone could be turned into an Adam Faith or a Cliff Richard... that no talent whatever is necessary. I challenged him to appear on my programme and see how he got on. I agreed to take the best shots of him that I could, provide him with as good a backing as I could muster, and in general, give him

✱ BILLY FURY... he chartered a plane to have the right backing for his LP.

by
JACK GOOD

TV's leading beat show producer

the "treatment." But from then on he would be on his own. After a certain amount of hedging he accepted. So you can expect an interesting display on "Wham," May 7. Our new rock 'n' roll sensation's name is Douglas Marlborough. He works for the "Daily Mail." In order that his chances of success should not be prejudiced by my selecting a song unsuited to his own particular talents, I allowed him to select the song of his choice. His choice was—"My Old Man's A Dustman." Give the boy his due—he's original. Can you imagine Adam or Cliff singing that one?

Don't think that this reporter is just eccentric. By no means. His views are very commonly shared among reporters. I made my challenge at a press conference and a number of colleagues also present expressed the view that they wouldn't be surprised if he made a hit. They must have a very low opinion of the teenage public if they think that it will accept anything that wiggles. And how, pray, do they account for the fact that some people who wiggle are more successful than others? Or even that some non-wigglers are more successful than the most energetic hip-swingers?

SONGWRITER FURY HIRES A PLANE

LAST Thursday Billy Fury recorded his first LP and the remarkable thing about it was that every one of the songs was written by Billy himself. For a vocal backing Billy used the Scottish group, the Four Jays.

When Billy first heard these boys he really flipped over the husky tone of their singing. He realised then and there that he must have them at the session. But unfortunately the boys were due to appear in Liverpool on the day the LP was cut.

Billy had a plane chartered to take them back in time for their first house performance. Also on the session was Billy's next-door neighbour, Joe Brown. Joe lives in the same Paddington block of flats as Billy, together with his parents. Rehearsals of Billy's new songs were held in his flat, which is a tastefully decorated bed-sitter. Billy sat on his bed, with a large Mickey Mouse, given him by one of his fans, on his knee, strumming his old guitar and singing, whilst the others listened and created ideas for the backings. One thing noticeably absent from the Fury establishment was a gramophone.



Billy doesn't possess one. When he wants to hear a record he has to borrow Joe's. He must do this quite frequently, as he has quite a few records—and Joe's player sounds as if it has been played non-stop for the last forty years. What sort of records does Billy go for? Elvis mostly. Marty's stuff, too. Surprisingly enough, until fairly recently, Joe didn't like Elvis's work at all. Then for the first time he heard the very early Presley material—and he really saw the light.

WEE WILLY HARRIS tells me that an exchange with Fats Domino is nearly settled. Hope Domino, if he comes, brings his band. That really would be something.

ALONG THE ALLEY

News from the street of music

PROGRESSIVE MUSIC is one of the companies in the Aberbach group based in Savile Row. The Progressive catalogue is handled by Paul Rich, who's been telling me about his current plug members.

Possibly his strongest bet for hit parade honours is "Heart Of A Teenage Girl," recorded for Top Rank by Craig Douglas. All teenage girls are certain to fall for it, and probably a lot of teenage boys as well.

"Heart Of A Teenage Girl" is a British composition. Paul is a great believer in the ability and quality of British songsmiths and their work, and although his company and its associates handle some rich and extremely successful American catalogues in this country, including much of Elvis Presley's recorded material, Paul is constantly looking out for good British numbers, and is steadily building up a promising catalogue of them.

"Chinese Butterfly" is an exercise in Oriental rock which was made in Britain. It's been recorded for Parlophone by a young gentleman with the celestial name of Johnny Angri, accompanied in appropriate Chinese fashion by Ken Jones.

A likely American number also on Progressive is "What Am I

Living For?" sung by Conway Twitty on the MGM label. Mr. Twitty is due to visit these shores on May 8. That fact is certain to strengthen his record's chances.

PYE have told me about a very pleasant act on the part of Joe "Mr. Piano" Henderson. As you probably know, Joe runs his own highly successful music publishing company, Henderson Music, in addition to his pianistic activities.

He took one of his own compositions called "This Love I Have For You" to the States with him on his recent trip. While over there he showed it to several major American recording companies and artists, and it aroused a great deal of enthusiasm which undoubtedly would have led to at least one recording of it.

However, news reached Joe from London that Lance Fortune would be recording it for Pye. He immediately withdrew it from the American market so that Lance should have a clear field with it and an exclusive crack of the recording whip.

ESSEX MUSIC are the publishers of "Green Jeans," a typical space-age instrumental recorded for Triumph by the waddy-named Fabulous Flee-Rakkers. "Green Jeans" proves to be a modern beat-up version of the traditional "Greensleeves." On the flipside is Southern Music's war-time oldie "You Are My Sunshine."

The Flee-Rakkers, currently on tour with the Everly Brothers, are the natural successors to the new debut Lord Rockingham's XI with their heavily amplified guitars, bronchial saxophones and pounding rhythms. They can't fail to please the beat fraternity.

Running the new Triumph label is well-known recording engineer

Joe Meek, who has worked for the Denis Preston organisation and has participated in many British hit recordings over the years.

"It's true that Triumph is a label primarily for the teenagers," he told me. "But that doesn't



LANCE FORTUNE... very fortunate.

mean we're recording nothing except rock 'n' roll.

"Teenage tastes cover all kinds of music just like those of any other age group, and we will reflect that fact in our releases as you will hear on our Wednesday Radio Luxembourg programmes. It's a fallacy that the kids dislike everything except rock 'n' roll."

Well said, sir!

NIGEL HUNTER

*So you think you're
got troubles... if you
don't know, hear
Jody Gibson on Parlophone*

MARTY arrived back last week—and he has never looked so well. He has a rich coffee colour tan, and an American style hair cut. And he's tiring to go on his big nationwide tour. His impressions of America were very favourable. Whose wouldn't be after a holiday in California? But his views on the pop music scene over there pretty much coincided with mine.

The current record charts are all important over there. If you're not in them, you don't mean a thing. And if you are, you're the tops, with the kids—no matter if you are a very indifferent performer on the stage.

Over here the public is much more discerning. Even if an artist holds number one spot, this is not enough in this country to ensure that the teenagers will like his stage performances. You have to have personality plus a certain minimum of stagecraft.

Without these things you are lost in this country. But with them you can still pull 'em in, even if your name hasn't appeared in the Top Twenty for months. And this is how it should be.

THE CONTROVERSIAL SERIES WRITTEN BY STARS

STRAIGHT GENE VINCENT

I HAVE travelled all over the world as a rock 'n' roll singer, but I tell you this: It has taken me these five months in Britain to become a real professional. Too many visiting American singers come to this country thinking they know it all. But they don't.

And I'm the first to admit I still have a lot to learn. This visit to England—which ends late in August—has been a real experience. I feel, too, it has been a great success.

But don't think I have made it a success on my own. I haven't. I owe a lot to Jack Good. That man has more musical sense in his little finger than I could acquire in a lifetime.

I am a very shy person—although many may not realise it. I always have been shy. Facing an audience used to terrify me.

Jack, however, has given me confidence.

For the first time I can look an audience straight in the face. But I used to sing just for the band and—don't laugh—myself!

However, one thing you may have noticed is, I never speak on the stage. This is something I can't do.

I don't know how to put my feelings into words. I'm not sure what to say. And if I do say something I think that people will find me very dull. A bore!

My rule is: Keep my mouth shut.

Of course, I would like to let the audience know how grateful I am for their applause and support. But I remain silent because I'd probably goof—or dry up.

While I've been in this country I've watched a bit of television and I must say the presentation of your shows is a hundred per cent better than shows on American TV.

For example, on our TV programme "American Bandstand," you're just put in front of a camera and told to get on with it. Also singing "live" in Britain is much better than singing to records which is the general rule in the States.

I enjoy meeting and working with some of your rock 'n' roll boys.

But I can't say I agree with their habit of practising all the moves for their act before they go on stage. This, I feel, is all wrong.

When I get to work my moves are spontaneous. They're not rehearsed or worked out beforehand. That's one big difference between us.

When rock 'n' roll first came out in America the critics said it would last, at the most, six months. The time went by, then they gave it a further six. Now they don't say a word. And very wise they are, too.

I was interested to note that many people who slammed it in the early days—were the first to jump on the band-wagon when its popularity increased.

There are still those who look on rock 'n' roll as a crazy mixed-up trend that will pass. But they should remember that rock 'n' roll is still music.

I'm often asked what music I like best. Well, I like all types. I think people in the profession should. However, I must say that I don't rave about jazz. Perhaps that's because I don't understand it. If I had more opportunity of hearing it I might change my mind.

My real love is the blues. I was raised on it in Virginia where I was born.

I still remember, as a small boy, listening to the coloured folk singing "All God's Child'n Got Shoes" as they went on their way to the cotton fields.

I sing blues numbers very often in the States.

I'm on the mailing list of most of the recording companies in America

In America I was just an amateur

Britain made me a professional

TALKING

and I recently received an excellent recording—by a blues singer—called "Accentuate The Positive." I played the number over and loved it.

Unfortunately, there are so many recording companies in the States that a lot of first-class numbers get lost in the shuffle.

I'm sure that the sole reason it wasn't a best seller was because it was put out by a small recording company. That way few people got the chance of hearing it. Anyway, I have recorded it myself... and, now that it will soon be released on a bigger label, I'm hoping it will get into the charts.

My continual worry—and the worry of most entertainers—is making sure that the public is getting what it wants.

There is always the fear at the back of your mind that one day you may go on stage and find the audience doesn't want you any more.

You finish your act and maybe there will be no applause. If that ever happened to me I'd quit immediately and buy a farm in Virginia.

I began life as a poor boy.

But today I can afford the things I want. I have worked hard for them.

I think, perhaps, some singers find success too easily.

They get to the top on the strength of one recording. This can be a bad thing for them because it doesn't give them the chance to get that essential experience every entertainer must have to ensure lasting popularity.

What I think all show people must work for—whatever particular branch of the business they are in—is perfection.

It is difficult to be a perfectionist without that experience behind you.

My latest recording is "My Heart." It has done quite well—but I must confess I don't like it. I feel I could have done a much better job.

This works both ways. You can cut a disc and think that it's the greatest thing you have ever done. Then you discover everyone hates it.

That's what is so fascinating about this business.

SCOOP!
INSIDE *Mirabelle*



100 TERRIFIC PHOTOS OF CLIFF RICHARD

RICHARD

IN ONE ISSUE

* singing!

* in action!

* just looking dreamy!

GET *Mirabelle*



Get Mirabelle and keep these pics for ever as a personal record of your top favourite.

GET *Mirabelle* 5p
OUT MONDAY APRIL 25th
BRITAIN'S TOP POP WEEKLY



GENE VINCENT... too shy to say "Thanks." (DISC Pic)

NEXT WEEK Ted Heath

THEY'RE ALL AFTER

"THE LONELY MAN THEME"

BY

THE CLIFF ADAMS ORCHESTRA

PYE INTERNATIONAL 7N 25056 (45 rpm)

Marty Wilde wants to go back to U.S. —to work

MARTY WILDE wants to tour America. He revealed this to a DISC reporter soon after he returned from his holiday in the States before Easter. But first he wants to get one of his records high in the American hit parade.

"My wife, Joyce, and I loved it there. We had a ball. As far as my career is concerned I think there are many big opportunities in the States. I would like to go there to work as soon as possible. But first I want to become a bigger name with American fans. A hit record would do that for me."

Marty said he was not completely unknown in the States.

"My recording, 'Bad Boy,' did quite well," he explained. "They knew a little about me and that was something." Although it was planned that Marty's trip to America—he visited New York, Las Vegas, Hollywood and other big cities—would be purely a holiday for him, in fact he did do a little work. "I cut a couple of records which I hope will be out soon, and I appeared as a guest in a television show," he said.

"I sang 'Bad Boy.' It went down well." Marty spent a lot of his time in America watching their television programmes.

"Their shows are excellent," he said. "The standard is extremely high. And they certainly cater more for the fans than we do in this country. For instance, they have a weekly best show, called 'Bandstand,' which lasts for a couple of hours. It's a great show."

"There's another thing about America," continued Marty. "...the money is good. You can earn much more there."

However, Marty and Joyce spent most of their time in the States forgetting about business.

"We went swimming every day," said Joyce. "It was marvellous."

THE ONLY WAY

to make sure of your copy of DISC each week is to place a regular order with your news-agent

DO IT NOW!

JAM SESSIONS ARE BACK ON THE BRITISH JAZZ SCENE

"FINGS Ain't Wot They Used T'Be" sighs 1960 songwriter, Lionel Bart. So far as the local jazz world is concerned, I'd have said "He's dead right!" That is, until a week or two ago. Because the latest sensation on the modern scene is something that is as old as the hills... a real old-fashioned, down-to-earth, common-or-garden, honest-to-goodness JAM SESSION!

Jazz fans in their twenties, or older, will have "heard it all before." But to today's younger generation of club-goers, it's something new, something exciting, something they can take part in, as it were.

Much as they may off the set groups on the scene, once in a while they want a change. They want to hear tunes that all of them know, they want looser, less inhibited playing.



BERT COURTLEY—different.

This was brought home to me forcibly the other Sunday night. It was the Flamingo Club's third anniversary. Club boss, Sam Kruger, said to me: "Get me a special line-up. I want something exciting to happen."

So I went ahead and booked Jimmy Skidmore and Bob Eford (tenors), Alan Remcombe and Peter King (altos), Bert Courtley and Eddie Blair (trumpets), Dill Jones (piano), Johnny Hawksworth and Bill Sutcliffe (basses), Tony Kinsey and Benny Goodman (drums), with vibeman- pianist Bill Le Sage as a sort of on-stage "chaos con-

troller" and my "grandfather," Bix Curtis, as co-conspirer.

The long and the short of it was that more than 500 people packed the Flamingo that night. The biggest Sunday crowd I can remember there in three years. What's more, they proved to be the most enthusiastic and appreciative audience I have come across in ages.

Shortly after 10.30, virtually the entire ensemble moved on-stage... Skid, Eford, Bert and Eddie, Alan, Peter, Bill, Dill, Sutcliffe and TK. Could

have been utter chaos. But how the boys blew!

At 11.30, Bix and I grabbed a mike apiece and, over the riling, closed up shop. And it was over. What a night it had been! How well all the musicians had co-operated and worked! And how they enjoyed themselves! And the goodwill gained for themselves and jazz generally was very considerable.

Said Jimmy Skidmore, as he packed away his horn: "You ought to do more of these. Marvellous, me of darts! I had a ball." And the infectious spirit of this 44-year-old youngster was a tremendous inspiration to everyone on the show.

Bert Courtley raised an interesting point. "Funny," he said, "I've worked with all these guys on countless occasions. But somehow, there was a completely different spirit tonight. Take any one of those sets. Say you formed a regular group with the same guys in it. It'll be that after a while, the free-and-easy stompie they had

JAZZ ROUND-UP

BRILLIANT former Miles Davis pianist, Bill Evans, is currently working on the West Coast with a Trio comprising Paul Motian (drums), and outstanding young bassist Scotty La Faro. When Miles worked in Chicago last month without Coltrane, he used ex-Mastersounds vibrist, Buddy Montgomery.

ATLANTIC RECORDS boss, Nesuhi Ertegun, on his recent rush visit to London, told me that no one has seen Sonny Rollins for over eight months. "He's completely disappeared," he said. Nesuhi flew to Sweden to record the MJQ in concert.

IN a "Down Beat" blindfold test, Art Farmer says the Humphrey Lyttelton band "sounds like a prison band and they should be kept in prison as long as they play like that. The arranger (Mo Miller) should be taken out and given some lessons... from the warden."

DUKE ELLINGTON'S latest for American Columbia is called "Festival Session." The outstanding new work is "Idioms '59." Duke features two drummers (Sam Woodyard and Jimmy Johnson) in "Dual Fuel" and eight minutes of Paul Gonsalves in "Copout Extension."

SONNY ROLLINS' second MGM album features him on one side only, backed by three-quarters of the MJQ, at Music Inn, 1958. Side two has tenorist Teddy Edwards from California's Falcon's Lair club with Joe Castro (piano), Le Roy Vinnegar (bass), Billy Higgins (drums).

BERT COURTLEY phoned me as we went to press to say that he had just returned from a gig in Liverpool. Enthusiast Bert: "There's the most fantastic trumpeter up there. Only just sixteen and still at school. His name is Allan Downey. He's so good already it's frightening."



Marty and his wife, Joyce.

Darin and —the co ISN'T

"BOBBY DARIN? He's a great artist to compare him with Sinatra. He's the speaker was Francis Essex, a BBC producer responsible for launching The Record," and who recently joined to produce "This Is Bobby Darin."

The programme, to be screened on Saturday, April 23, is the only opportunity that a British producer has had of seeing Darin working at his best, in front of cameras or in cabaret. The

FRANCIS ESSEX

the man who produces the Bobby Darin Spectacular on Saturday.



same sort of week Sinatra would do. After the programme had been taped Essex said: "I liked him as a person and as an artist I think he is superb. He's extremely hard-working and he will last."

Darin will be singing a great deal of the programme time. He will also do a duet with Clyde McPhatter.

Of Duane Eddy, also in the show, Essex said: "I'm afraid Duane Eddy leaves me absolutely cold. But although I don't personally like his music I can see where his appeal lies, so that makes me the loser I suppose."

Essex has produced for the best British artists available and Darin must rate as one of the best Americans. Did he find any differences between the best British and American pop singers?

Self-conscious

"I think it's a matter of temperament," he said. "The American temperament is shallow and therefore the personality is greater. With us we're inclined to be a little cold and self-conscious."

"But our own pop artists are improving. Music is finding an appeal with the teenagers and as that begins to creep back we begin to get artists who have a natural talent and will stay around."

"I also think that the 500 or so musicians who make up the nucleus of the recording bands in the country are the finest in the world and that helps our artists no end."

Talking about the presentation of



by TONY HALL

tonight would completely disappear.

"Somehow all the regular groups become more and more introverted the longer they play together. Don't know why it is exactly. But that's how it seems to me."

"Tonight, everyone was looser and less inhibited than I've ever heard them. Take Tony Kinsey, for instance. He always plays good. But tonight he was marvellous. Better than I've ever heard him."

Anyway, it's a thought. I think Jam Sessions are with us again for a while. But they mustn't be over-done or they'll kill their novelty appeal.

NEW THIS WEEK

DUANE EDDY SHAZAM

HLW 9104 (45/78) London

NEW THIS WEEK

JERRY KELLER

NOW, NOW, NOW

45-HLR 9106 London

NEW THIS WEEK

LONELY

CHRIS WAYNE

45-F 11231 Decca

TOM PILLIBI

JULIE ANDREWS

45-F 11230 Decca

ALFRED LYNCH

RIGHT AROUND THE CORNER FROM THE BLUES

45-F 11226 Decca

MAID IN FRANCE
JOE 'FINGERS' CARR

45-WB 4 Warner Bros.

So you think you've got troubles... if you don't know, hear Jody Gibson on Parlophone

Sinatra Comparison unfair

ist. No, I don't think it's unfair to
is the nearest thing to the master,"
and he should know, Essex is the ex-
ing one of TV's first disc shows. "On
d ATV, where he worked with Darin

bands on TV, a controversial subject,
Essex said, "I think jazz and big bands
have a limited appeal so far as tele-
vision is concerned. Almost as limited
an appeal as opera. You'll find that
viewing figures and listening figures on
jazz programmes vary enormously.

"I think the only band who have
made themselves into a 'television band'
are the Millermen. They learnt their
music and their movements off by
heart. Even on their tours they are
about the only band who can play
without music."

However he makes out with ATV's
Spectaculars, Essex won't be reverting
to the "Dig This" type of programmes
he did during his BBC days.

He said: "I'll do anything that
interests me. Some years ago at the
BBC I did several programmes in which
I paired contrasting artists, the aim
being to please the fans of both without
offending anyone. It worked."

That could produce an Essex
Spectacular starring Billy Fury and
Liberace!

Brian Gibson

SUMMER SHOWS

DISC'S at-a-glance guide to your holiday pop fare

De La Warr Pav.	"Starlight Rendezvous" with Billy Whitaker and Mimi Low (opens June 2).
Central Pier	BLACKPOOL "Let's Have Fun" with Joan Savage, Ken Morris, Clinton Ford, Harry Bailey (opens June 3). "Pillar To Post" with Glenn Melvin and Danny Ross (opens June 18).
Grand Theatre	"Seeing Stars" with Adam Faith, Emile Ford, John Barry, Seven, Morton Fraser Harmonica Gang, Dev O'Connor, Lana Sisters (opens June 24).
Hippodrome Theatre	"Show Time" with Bruce Forsyth, Teddy Johnson and Pearl Carr, Three Monarchs, Picky and Perky (opens June 2).
North Pier Pavilion	"Secombe's Here" with Harry Secombe, Ruby Murray, Harry Worth (opens June 4). "The Time Of Your Life" with George Formby, Yana, Jimmy Clitheroe, Tony Dall (opens June 4). "Idols On Parade" with Gene Vincent, Billy Fury, Lance Fortune, Dickie Pride, Joe Brown (opens July 17).
Palace Theatre	"The Big Show Of 1960" with Tommy Steele, Alma Cogan, Eddie Calvert, Sid Millward's Niverts (opens July 2).
Queens Theatre (Evns.)	"Star Studded" with Bob Monkhouse, The Peters Sisters, Rob Murray, The Trotter Brothers (opens June 25).
Queens Theatre (Mats.)	BOURNEMOUTH "The Big Show Of 1960" with Marty Wilde, Dora Bryan, Al Read (opens June 30). Shelley Bassy and Harold Fielding's "Music For The Millions" (opens July 18).
Opera House	BRIDLINGTON "It's A Grand Night" with Ronnie Hilton, Norman Vaughan, Billy Borden, The Honeyes, The Kongos (opens July 6).
Winter Gardens Pav.	BRIGHTON "Summer Masquerade" with Cyril Fletcher, Craig Douglas, Eric Delaney Band (opens July 11). Not settled yet. Possibly The Andrews Sisters, Roy Castle, The King Brothers (opens July 4). Bryan Johnson in Ice Show (opens July 9).
Pavilion Theatre	
Winter Gardens	
Grand Pavilion	
Esolido Cinema	
Hippodrome Theatre	
Palladium	

Belianzia Pier	GREAT YARMOUTH "Jewel and Warrior Show" with Jewel and Warrior, Kaye Sisters, Johnny Laycock and Bee (opens June 24). Lionie Donegan, Dallas Boys, Joan Small, Miki and Grill (opens June 25). "Show-Time" with Charlie Drake, The Madlarks (opens June 3).
Regent	MARGATE Derek Roy, Bert Reid, Garry Miller. Harold Fielding's "Music For The Millions."
Wellington Pier	MORECAMBE "The Student Prince" and "The Vagabond King" with John Hanson (opens July 4). Robert Earl and Sheila Buxton (opens June 4).
Lido	LLANDUDNO Harold Fielding's "Music For The Millions."
Winter Gardens	SOUTHSEA Beverly Slaters (opens July 18).
Alhambra	SCARBOROUGH "Black And White Minstrel Show" with Stan Sennett, Penny Nichols, Ossie Noble, Joan Hinde, Tony Mercer, Dai Francis, John Boulter, George Mitchell Minstrels (opens June 23). "Make It Tonight" with Dickie Valentine, Joe Henderson, Dennis Spicer, Terry Scott (opens June 22).
Pier Pavilion	WEYMOUTH "Show-Time" with Anne Shelton, Morecambe and Wise (opens June 30). "Show Band Show" with Cyril Stapleton's Show Band and guests (to include Benny Hill) (early July).
South Parade Pier	JERSEY "Excitement" with Malcolm Vaughan and Kenneth Earle, Ken Kiekham, Jane Massey, Johnny Howard (opens May 7).
Futurist Theatre	
Floral Hall	
Alexandra Gardens	
Pavilion Theatre	
Watersplash	



BOBBY DARIN—"extremely hard-working, and he will last."

TRAD by JAZZ Owen NEWS Bryce Off again

CHRIS BARBER and his band, whose tour with Rosetta Tharpe finishes in Portsmouth on April 24, take a couple of days' off before crossing to Holland to open at Amstegdam on April 27. They will follow this with Rotterdam (28), Utrecht (29), Scherdingen (May 1), Hamburg (2), and Berlin (3).

They leave for a week's tour of Ireland on May 14.

For the Dutch trip the band will probably use their favourite method of transportation. Fly the cars over and then travel by road. It sounds terrible, but the Chris Barber cars are practically made for this purpose.

Wallis LP

THE Bob Wallis Band has been recording heavily for the Top Rank label. One LP will appear on Rank's new 22s label, BUY.

The first batch goes out in May. The titles recorded by Wallis are a mixture of standards ("Down Home Rag," "Savoy Blues"), marches ("Sons Of The Brave") and even Irish songs ("I'll Take You Home Again Kathleen"). Also included is a marching jazz version of Mozart's "Alla Turca."

Best blues

CHAMPION JACK DUPREE, Josh White, Jesse Fuller, Sonny Terry, Brownie McGhee, Big Bill Broonzy... and still they come! The best of America's blues singers! As forecast recently in these columns, Jack Higgins of the Harold Davison office has booked a full quota of blues talent for the season. In June, it's Speckled Red, alias Rufus Perryman, July has Memphis Slim, and August, Little Brother Montgomery. Champion Jack Dupree returns in September and the Terry McGhee team re-visits us in November.

They will appear at Jazzshows Club, at concerts promoted by the Ballads and Blues Association, on radio and TV, and in various jazz clubs.



She's
glad
he
said
Gordon's

Glad because her gin-and-bitter lemon is so much nicer—when it's a Gordon's-and-bitter lemon! Glad, too, because he's remembered the prefers Gordon's. Most people do, for Gordon's always mixes perfectly and tastes perfectly delightful. Give your friends Gordon's—clearly today's most popular gin!

more people ask for

Gordon's

than any other gin



NEW THIS WEEK
BILL HALEY
TAMIAMI
45-WB 8 Warner Brod.

NEW THIS WEEK
LONELY WEEKENDS
CHARLIE RICH
45-HLS 9107 London

The smash U.S. hit everyone's been waiting for
KOOKIE, KOOKIE
(Lend me your comb)
EDWARD BYRNES
45-WBS Warner Brod.

DECCA
45 RPM

LONDON
RECORDS

MUSICAL MINDS

DECCA DISC SHOWS ON
RADIO LUXEMBOURG

Jack Jackson's Juke-Box Show
Sundays at 7

Pete Murray's Top Fuzz
Fridays at 10

Jack Jackson's Hit Parade
Mondays at 10.30

Pete Murray's Record Show
Wednesdays at 10

Jack Jackson's Record Round-up
Saturdays at 11.30

Top Hit's Stop Press Page
Saturdays at midnight
followed by
Pat Campbell's Late Late Show at 12.15

THE DECCA RECORD COMPANY LTD
DECCA HOUSE, ABERNETHY EMBANKMENT
LONDON E.C. 4

5 PAGES The latest disc reviews **5 PAGES**

Craig heads for the top

CRAIG DOUGLAS
Heart Of A Teenage Girl; New Boy
(Top Rank JAR340)

D N T
CAN Craig keep his place in the Parade with this one. Well, it will surprise me considerably if he does not. The song, "Heart Of A Teenage Girl," is a British number which moves on an easy lift and it suits the boy.

Simple and with the kind of tone that seems to have an "open sesame" to the Twenty right now.

"New Boy" makes a very useful turnover. A gentle romancer which Douglas handles affably.

Bob Sharples looks after the arrangements and musical directions for the disc.

Second hit for Preston?

JOHNNY PRESTON
Cradle Of Love; City Of Tears
(Mercury AMT1092)***

THE CRADLE OF LOVE is a best mixture of old nursery rhyme jingles from "Rock A Bye Baby" to "Car And The Fiddle." Johnny Preston is riding very, very high since "Running Bear" and there will probably be enough fans to make this one a big disc, too.

I think it is a pleasant half with Preston's light style helping considerably. There will be help, too, from the fact that the boy is over here right now.

City Of Tears is a slower, sadder and a better song, despite the fact that it is the bottom deck of the coupling.

ALFRED LYNCH
Right Around The Corner From The Blues; The Love I Share With You
(Decca F11228)***

MR. LYNCH has been taking lessons... and it is apparent as he beats happily through Right Around The Corner From The Blues. The young actor sounds as if he can find a very lucrative addition to his talents.

Next idea in the lyric of The Love I Share With You which Alfred handles smoothly on the turnover. Ivo Raymonde's direction of the accompaniment on this one adds to the flowing quality of the entertainment.

ANDY WILLIAMS
Wake Me When It's Over; We Have A Date
(London HLA9099)***

A NEW film song from Andy Williams—Wake Me When It's Over—and a neat swinging number it is, too.

Andy lifts this one delightfully and

*So you think you've got troubles... if you don't know, hear
Jody Gibson on Parlophone*

ERNE FIELDS
Chattanooga Choo Choo; Workin' Out
(London HL9100)

ITIPPED Ernie Fields' "In The Mood" and it finally made the sellers over here after a very slow start. I think there will be a swifter sale for his orchestra's whip-along revival of "Chattanooga Choo Choo."

The nine-piece band rock the favourite of the forties with a vigour that cannot be denied a hearing. Never lets up all the way.

"Workin' Out" is a moody, loose-jointed number with a slower beat to it. Again the band stirs up a fine noise and this side can only help, not hinder sales.

gets a smart band backing to help. Tune will take its time, but it will grow on enough customers to make it a heavy seller, I reckon.

We Have A Date contrasts with the punch of the top song. Here is a slow, warm romantic ballad with Williams packing it with feeling.

TOMMY HAWKE
Good Gravy; Umpteen Years
(Top Rank JAR348)***

TOMMY HAWKE rocks out a steady beater with asides and whoops to a routine rhythm backing by Ian Fraser. Good Gravy could be a useful start for this British entry, however, and the jukes will like it.

Umpteen Years (and a million tears) is another beater for the boy. On the same scale as the upper deck.

ERIC DELANEY BAND
Bass Drum Boogie; Let's Get Organized
(Parlophone R4645)***

TWO of his own compositions for Eric Delaney's band to play on this Parlophone release; and of the pair I fancy most attention will be

your weekly

DISC DATE

with DON NICHOLL

directed towards the driving rhythm of Let's Get Organized.

Title includes a pun—because an organ is featured prominently in this slick performance.

Bass Drum Boogie lacks the sparkle of the other tune and it never seems to get started to me.

JOHNNY TILLOTSON
Earth Angel; Pledging My Love
(London HLA9101)***

SOME numbers are hardly given a chance for their last disc coverage to fade from hearing before they are dug out again. Example, Earth Angel, which Johnny Tillotson brings up for new approval this week.

Johnny takes it slower than it was originally heard, and with more emphasis on the lyric perhaps. But the impact of its first run is missing. I feel.

Pledging My Love is another slow mover with girl group assisting the boy. You will know the song, of course. Average performance.



CRAIG DOUGLAS. He sings British composition "Heart Of A Teenage Girl," and looks like reaching for the charts.

face in the Twenty soon as a result of Gibson's amusing treatment. Whips along smartly talking fashion.

If You Don't Know is a faster song. Another novelty lyric—and a good one—it uses the title as a chuckle-catching phrase.

JOE GORDON
By The Bright Shining Light Of The Moon; Football Crazy
(HMV POP77)***

JOE GORDON and his Folk Four sing out with a flourish from North of the Border as they order By The Bright Shining Light Of The Moon. Side is a natural for Scots to collect, but I think it will also dance its way into several Sassenach hearts. Football Crazy—one of Gordon's own compositions—(pronounce it fibba) is a humorous, bouncy item.

ROBERT EARL
A Place In The Sun; A Strange And Wonderful Feeling
(Philips PB1015)***

SLOW ballad taken firmly by Robert Earl, A Place In The Sun, gets the big build-up from Wally Stott's orchestra and chorus. Should attract Bob's fans and all who like some meat on their ballads.

Clive Westlake—who's making a place in the songwriting sun for himself—wrote A Strange And Wonderful Feeling. A slow, sincere song that suits Bob down to the ground. Well performed and produced.

JOE "FINGERS" CARR
Maid In France; Tin Pan Rag
(Warner Bros. WB4)***

MAID IN FRANCE has already been issued here by Joe Henderson under the title of "Osh La La." Now the American treatment rolls out from the nimble fingers of Joe Carr. Appearing, you will notice, under Warner's colours and not Capitol's as he used to, the pianist rattles happily through the tune.

Tin Pan Rag is another of his rickety-ticky/tin specialities and gets into your toes no matter how hard you might try to resist.

PINKY AND PERKY
Cradle Of Love; Clinkered Chimes
(Decca F11229)***

ANOTHER of the puppet, scrambled-tape novelties, Cradle Of Love is already here via Johnny Preston... sounds odd coming from this kind of noise, particularly since it gets a straight accompaniment.

Clinkered Chimes is more like the thing for the voices. Amusing and catchy... but I still think most efforts like this fall way below the David Seville Chismunks' standards.

SLIM WHITMAN
Roll River Roll; Twilla Lee
(London HLP9103)***

SEEMS a long, long time since Slim was popping into the parade with almost every disc he sent over here. Roll River Roll is one of the sad C & W romances and Slim takes it along in his old familiar fashion.



to ripple through the catchy chorus with the men. Side glides on an easy rhythm which will make it a sleeper to watch closely.

The rousing, racing Go Galloway. Go is a horse-track story with an amusing little lyric. The Deepa punch it across with an infectious rhythm.

Time they were back on top of the record pole—this coupling will help.

ANITA CARTER
Mama Don't Cry At My Wedding; Moon Girl
(London HLW9102)***

SLOW beat in the plea made by Anita Carter as she asks for no tears from Mama. Well, the idea is different from most of the new ones around just now. Strings and chorus carry the accompaniment.

Moon Girl is a quick and cute little beater with a novel lyric... Anita is the moon girl who lands on earth and finds a boy she likes.

JODY GIBSON
So You Think You've Got Troubles; If You Don't Know
(Parlophone R4645)***

THREE top vocalists have a hand in this coupling. Jody Gibson does the actual singing... but one of the songs was written by Marvin Rainwater, the other by George Hamilton IV.

Troubles is the Marvin Rainwater composition and it may be a Country

ALFRED LYNCH... a young actor with a lucrative addition to his talents.

TEDDY VANN
Cindy; Fun Waiting
(London HLU9097)***

EXCITING opening sound to Cindy makes a promise which Teddy Vann and the girl chorus just about sustain throughout the side. Moving the number fast in semi-spiritual fashion, they could have a sleeper on their hands.

Fun Waiting brings the pace down almost to a halt! Quiet, romantic ballad with a lone girl voice echoing Teddy's declarations. Interesting and not unappealing.

HARRY DOUGLAS AND THE DEEP RIVER BOYS
Dum Dum De Dum; Go Galloway, Go
(Top Rank JAR352)***

HARRY DOUGLAS now gets stand-out billing with the Deepa and leads the famous group through a delightful relaxed tune in Dum Dum De Dum.

A children's chorus is also recruited

RATINGS

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

**D
N
I**

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

Twilla Lee has a more dramatic approach (pronounce it Twylla Lee, incidentally—as in Twilight). A slow, country song relying heavily on the accompaniment for atmosphere.

But this side could branch out to gather sales. A school dance lyric. Seven Lonely Days whips up a quicker beat and you will remember the number, no doubt. This new arrangement is aimed right at the heart of the juke trade.

GEORGIA GIBBS
The Stroll That Stole My Heart:
Seven Lonely Days
(London HLP9058)***

MISS GIBBS pops up again and it is nice to have her back. Singing *The Stroll That Stole My Heart*, she drifts on the stroll beat which never quite made such an impression here as it did in America.



DON NEILSON
Lost! I'll Get By
(Philips PBI016)****

A TWENTY-YEAR-OLD Liverpool lad, Don Neilson, makes his disc debut in a way that ought to see him firmly launched on the record road.

The voice is slightly husky and



Nice to have **GEORGIA GIBBS** back. She hasn't made the same grade here as she did in America, but "The Stroll That Stole My Heart" could put that right.



DON NEILSON... twenty years old and another singer from Liverpool.

rather reminiscent at times of Russ Hamilton. But it has sufficient personality of its own to make it remembered. I like the way he handles the lilting *Lost*. You are found, Don.

The revival of *I'll Get By* may even find itself turning the record over! For this is a very smooth, modern-styled version which Don delivers excellently.

Backings are directed by Iver Raymonde.

JOHNNY YUKON

Made To Be Loved! Magnolia
(Top Rank JAR347)****

YUKON may sound as if he comes from the far North, but the treaty voice is strictly for the western fans. He even throws in a little yodel here and there as he drifts through the ballad, *Made To Be Loved*. Should catch some handy pop sales, too.

Magnolia is a pleasant, flowing song which Yukon puts over easily. Could have done without the girl group, though.

THE BROOKS BROTHERS

Green Fields: How Will It End
(Top Rank JAR349)****

AND still those green fields continue to sprout. The Brooks Brothers produce a clipped vocal version to a simple and effective backing of guitar and rhythm. I think they tend to chop the words a little too much but the side may well gather sales at the cost of other recordings of the number.

How Will It End is a little no better and no worse than much of the current crop. Suits the style of the Brooks.

THE KALIN TWINS

Chicken Thief: Loneliness
(Brunswick Q5826)****

THE "chicken" in question is a girl met at the hep—the thief is the one who takes her away from the Kalins.

A steady rocker, this top deck should do well in juke box quarters. Not so good as some of the material the Twins have sent us before, but good enough for useful sales.

Loneliness opens with big chorus and strings and develops into a good ballad for the boys. I'd be inclined to take a chance with this half.



JULIE ANDREWS

Tom Pillibi: Lazy Afternoon
(Decca F11230)****

JULIE ANDREWS sings the Eurovision winner, the French song, *Tom Pillibi*, and makes a happy

dancing job of it. Marcel Stellman has written the English lyric—and has wisely avoided anything approaching a direct translation.

For the turnover Julie chooses the slow summery afternoon ballad. Eric Rogers directs the orchestra.

Whatever

your mood...

you will always enjoy

EMI LPs



Webley Edwards
presents
ISLAND PARADISE
CAPITOL
T1299 (Mono)
ST1299 (Stereo)



The Jonah Jones Quartet
SWINGIN' ROUND THE WORLD
CAPITOL
T1297 (Mono)
ST1297 (Stereo)



The Kingston Trio
HERE WE GO AGAIN
CAPITOL
T1298 (Mono)
ST1298 (Stereo)



Frankie Avalon
SWINGIN' ON A RAINBOW
R.M.V.
ELP124 (Mono)



Fabian
THE FABULOUS FABIAN
R.M.V.
ELP124 (Mono)



The Playmates
BROADWAY SHOWSTOPPERS
COLUMBIA
SOL22124 (Mono)
BC32124 (Stereo)



Music from the film
Beat Girl
featuring
**ADAM FAITH
JOHN BARRY
SHIRLEY ANNE FIELD**
COLUMBIA
SOL22124



A Handful of Stars
**PEARL BAILEY
BILLY DANIELS
FRANKIE LAINE
VIC DAMONE
TONY MARTIN**
MERCURY
RMC1043 (Mono)



Hank Williams
THE LONESOME SOUND OF HANK WILLIAMS
RMC-611 (Mono)



Miss Brown is on her way to the top



freshest sounding groups of voices to come from America for quite a while. Their ideas are fairly new, the only comparable group I can think of is the Mary Kaye Trio, and they perform each number with tremendous zest.

Their harmonies are very modern, as up to date as tomorrow perhaps, and this might have put some of my stodgier friends off who still rate the Andrew Sisters and others from that period as being "daringly new."

I recommend this to anyone who is on the lookout for fresh, bright new talent. It will give you a lot of pleasure.

MICHAEL COLLINS
Walking Through The Years
The Emperor Waltz; Destiny; Waltz From Les Sylphides; Wonderful One; The Merry Widow Waltz; The Skater's Waltz; Lover; La Ronde; Someday My Heart Will Awake; Waltz; Always; New In The Hour.
(Columbia 33SX1194)***

I THINK that this one is purely for the Mums and Dads unless, of course, there are some younger

An excellent choice of songs for the rich, husky voice of RUTH BROWN.

to date on wax. She is accompanied by the swinging Sid Feller orchestra, whose arrangements are tailor-made for her talents.

As usual the album mood is a varied one with Miss Statton performing a tender ballad, a gay swinger, a rhythmic bluesy theme, or completely reversing the mood of a song by changing the tempo. One outstanding example of the latter is the way in which she turns that usually slow song **High On A Windy Hill** and races through it in true breezy style but without changing the "message" of the lyric.

A fine set which I hope you enjoy.

DAVID BEE ORCHESTRA

Let's Dance—Volume Two
Old Folks At Home; Old Black Joe; My Old Kentucky Home; Oh Susannah; Lily Of Laguna; Darling Nellie Gray; Frankie And Johnny; After The Ball; She's More To Be Pined Than Lamented; Daisy Bell; The Man On The Flying Trapeze; Home On The Range; Bury Me Not On The Lone Prairie; Careless Love; She'll Be Comin' Round The Mountain; Potty Waddy; Doodley; Little Brown Jug; Good Night Ladies; The Foggy Foggy Dew; The Blue Yall Fir; Shortnin' Bread; Hinky Dinky Parley Bean; Life On The Green Wave; For He's A Jolly Good Fellow; Carry Me Back To Old Virginia; Massa In De Cold, Cold Ground; Beautiful Dream; Campdown Races; There's A Tavern In The Town; Sweet Route O' Gravel; Hot Time In The Old Town Tonight; At A Georgia Camp Meeting; Dixie.

(Pye Golden Guinea GGL0049) *****

HERE'S volume two of what I consider to be just about the finest value on record today. Just look at all these titles and, take my word for it, they are played in very good style complete with atmospheric noises of people chatting and dancing. It's just the job for your party dance. The song selection provides something for practically every taste—and in abundance too.

You won't go wrong with this one in your home collection. It's just about the perfect warmer-upper for a family get-together. Hear it yourself.

SARAH VAUGHAN
Great Songs From Hit Shows
Vol. 1: A Tree In The Park; Little Girl Blue; Gonna Love; But Not For Me; My Darling, My Darling; Lucky In Love; Autumn In New York; If Never Entered My Mind; If This Isn't Love; The Touch of Your Hand; Home Sweet Home.
(Mercury MMCA4024)*****

**Vol. 2: Daring In The Dark; September Song; A Ship Without A Sail; Lost In The Stars; It's Got To Be Love; All The Things You Are; Four Butterflies; Let's Take An Old-Fashioned Walk; My Heart Stood Still; It's Only Wonderful; They Say It's Wonderful; My Ship.
(Mercury MMCA4026)*******

THE delightful, incomparable, Sarah Vaughan is in perfect voice in these selections of great show tunes. These are reissue sets, the originals being deleted when Mercury recently switched its distribution to the EMI group of companies



CLASSICAL CORNER

It's that man Grieg again
But this issue is much better than most

GRIEG
Peer Gynt
Suites Nos. 1 and 2.
Played by the Hamburg Staatsoper Orchestra
(Pye GGL0029)*****

PEEER GYNT seems to have become a favourite recording of late, and this particular issue is, perhaps, better than most. It contains all the old favourites, such as "Morning," "Anitra's Dance" and "In The Hall Of The Mountain King."

The orchestra give a virile performance and obviously enjoy the music that they are performing. I thought this to be a very personal rendition of Grieg's music, giving a true idea of the way his mind worked, showing particularly that the musical content is highly compressed with very little padding.

BERLIOZ
Overtures
Requiem Cantata; The Waverley; Le Corsaire; Les Francs-Juges.
Philharmonic Promenade Orchestra, conducted by Sir Adrian Boult
(Pye CCL30159)*****

BERLIOZ was not a prolific composer, but what he did write was stamped with the hallmark of greatness. He has, obviously, a vivid imagination, and a wonderful flair for orchestral colouring. Unfortunately, these four overtures, though presented in a very astute manner, have very little colouring.

I found this recording stale and lacking in the punch and youthful gaiety that the music demands. True, it is a classic reading of the score by Sir Adrian Boult, but the orchestra sounded bored by the whole affair.

SYMPHONY FOR LOVERS
Wagner—Evening Star; Offenbach Barcarolle; Fitch—Piano; Schubert—Serenade; Rachmaninoff—1st Movement from 2nd Piano Concerto; Debussy—Arcadie; Brahms—Cello Song.

101 STRINGS
(Pye Golden Guinea GGL0019) **

SYMPATHY For Lovers would be a more suitable title for this rather poor effort. On one side there are three very drawn-out pieces of sentimental trivialities, and on the other there is a judicious arrangement of Schubert's Serenade, a terrific mixture of some of the themes from Rachmaninoff's 2nd Piano Concerto, and two pieces that might get by as softly-played background music.

I am afraid this disc does Pye's cheap series little credit.

Alan Elliott



A moody ballad set from **DINAH SHORE**, pictured here with film star Tony Curtis.

Brown has all the grounding to take her face up the ladder of success—to the top, I'd say.

This set will have you tapping your feet and straining to catch every note and inflection.

THE JOHN LA SALLE QUARTET
Poetuck
We Got You Under My Skin; Once In A While; A La Claire Fontaine; The Nicholson Song; Some Other Time; Time After Time; Tu Remember April; Nobody's Heart; Christopher Robin; It's Saving His Prayers; Poetuck; The Night We Called It A Day; Eldon High.
(Capitol T.1238)*****

MANY friends and colleagues have told me that they are not too keen on the things this vocal team do to a song. I'll admit that at times I dislike the solo voice—but then this a point I am "agin" with most vocal groups, soloists are out as far as I'm concerned. But I disagree with them other than on that point. I think this is one of the

So you think you've got troubles... if you don't know, hear Jody Gilson on Parlophone

readers who like light classical or light orchestral pieces.

Michael Collins and his Strings For Romance do a fine job here with these evergreen waltz favourites and he is sure to win a lot of customer support.

This column is more used to Mr. Collins as he conducts the accompanying orchestra for EMI's show LP series. He deserves this solo album purely for his work on these alone. However, as this sleeve note will tell you, he has a wide musical background as a conductor of opera, operetta and musical comedy.

I found this to be a very satisfying album, not one that I would personally have in my collection, but one which I would like to listen to on occasions.

Definitely a winner among its own people.

DAKOTA STATON
More Than The Most
September In The Rain; Walkin' By The River; East Of The Sun; I Could Make You Care; If You Go No One; High On A Windy Hill; My Heart Beats Like A Hammer; The Crazy Things We Do; Some Days It's Monday; The Song Is Ended; Good-bye; Loved Without In.
(Capitol T.1235)*****

THE exciting voice of Miss Dakota Staton is back with us once again on this, one of her best efforts

used at weddings throughout the English-speaking world, and also included are such items as **The Wedding March** and **The Bridal March**. This would also make an ideal gift from a husband on a wedding anniversary. A good idea which deserves success.

.. reviews.. jazz reviews.. jazz reviews.. jazz reviews..

Don't look for chord changes or improvisations or words or faults or high spots, just

Lay back and let it seep into you

SONNY TERRY AND BROWNIE MCGHEE

Blues Is My Companion
Rockin' And Whoopin'; Born With The Blues; Jet Flame Blues; Fill Put A Spell On You; Hound Dog Holler; Fighting A Losing Battle; Talking Harmonica Blues; I Need A Lover; Crazy Man Blues; Doctor Brownie's Famous Cure; Sonny's Easy Rider; Walk On.
(Columbia 33 SX1221)*****

THIS is wonderful. In places it defies description. Like on *Rockin' And Whoopin'*. This is the sort of track you don't write about. You don't look for faults... or even highspots. You don't try to hear the words, or the chord changes, or the improvisations. No sir, you just lay back and let it seep into you.

Because this so basic, so down to earth... forget you're a human being... or a critic... a writer... even a musician. Forget all your accepted standards and get in on a rent party atmosphere that takes you away from all so-called culture.

These tracks are almost equally divided between Terry and McGhee. They swap the lead and the backing, each singing his own compositions with the other's help. Terry is the rougher of the two... the more uninhibited. Brownie the more musical, the more thoughtful. Both are marvellous performers.

Hound Dog Holler is another "Fox Chase." Terry goes through his repertoire of dog noises. I don't know how he and Brownie do it, but at one stage you can hear harmonica, guitar, talking AND howling dogs. Talking Harmonica is another Terry speciality. He is the greatest harmonica player of them all. Without a doubt.

YANK LAWSON AND THE YANKEE CLIPPERS
The Part's Over; The March Of The Siamese Children.

(Pye International TN25054)***
IT'S not long back that I heard a great American LP by Yank Lawson's band. With the exception of two tracks, the music... and the jazz (which after all is my particular prime interest) was marvellous. Guitars, driving, Dixieland jazz.

The two exceptions were tracks of show tunes. I thought them terrible. Material completely unsuited to jazz treatment.

Whilst it must be admitted that Yank, Bud Freeman, Bill Stegmeyer, drummer, Cliff Leeman, bassist Jack Lesberg and Pianist Lou Stein swing, it must also be stated that this is in spite of the tunes. Because neither tune, particularly *Siamese Children* is a suitable vehicle for jazz improvisation.

BO WEAVIL JACKSON
Some Screams High Yellow; Why Do You Moan?

(Jazz Collector JDL127)***
THERE is no excuse for a poorly recorded Bechet. But there is every excuse for a poorly recorded unknown Mississippi Blues singer dating back to May, 1926, in Chicago.

Owen Bryce on Trad

Particularly if, as in the case of Leadbelly, the disc is of some historical interest, or has some intrinsic musical merit. Unfortunately it is not possible to say either of these apply in the case of Bo Weavil Jackson.

Interesting as it may be to hear these old-time Blues artists, there are a great many of them about. Lately there has almost been a spate of this type of reissue. On the other hand Jazz Collector specialise in this material. They cater for the Blues enthusiast.

In real life I have no doubt Jackson was a mighty powerful, lusty-voiced guitarist. On a "second-copy" recording he sounds thin. Yet contemporary recordings by Bessie Smith and others came through much fuller. But no matter. These are specialist records from a specialist firm for the specialist collector. He will be very happy with them.

SONNY TERRY—the more uninhibited of the two. ✻



TED HEATH (second from left) has produced one of his best jazz discs in years.

IT'S A MUST FOR THE WRITING

Tony Hall on Modern

ART FARMER TENTET
Brass Shout

Nica's Dream; Autumn Leaves; Moonlight; April In Paris; Five Spot After Dark; Stella By Starlight; Minor Vamp.
(12in. London LITZ-115184)*****

PERSONNEL: Art Farmer, Lee Morgan, Ernie Royal (trumpets); Curtis Fuller, Jimmy Cleveland or Wayne Andre (trombones); James Haughton or André (baritone horn); Julius Watkins or Bob Northern (French horn); Elvin Hanks (sax); Percy Heath (bass); Elvin Jones or Philly Joe Jones (drums); Benny Golson (arranger, conductor); Bobby Timmons (piano—'Moonlight' only).

THERE'S an awful lot to listen to on this unusual, entrancing album. The star is definitely arranger Benny Golson, whose most ambitious writing to date is represented here. It's interesting, colourful, rich writing and each piece has an individual mood and character.

But, well as it is executed by this all-star band of top jazz sessioners, I couldn't help thinking that a couple more rehearsals would have made just that all-important difference between "very good" and "brilliant."

Stella is, perhaps, the most beautiful arrangement. But Horace Silver's excellent *Nica's, Leaves* and *April* are near rivals. Golson's two originals here (*Five Spot* and *Vamp*) are, in themselves, thematically slight, but are cleverly developed.

Farmer is fine in his rather bleak but personal way. Morgan (*Vamp*), Royal (*Leaves*), Fuller, Cleveland and especially Watkins also have good solo spots. The writing strikes a happy medium between ensemble and solo breathing space.

A must for the writing.

TED HEATH AND HIS MUSIC
Ted Heath In Concert

The Walling Boat; Bags' Grooves; Doodlin'; Exactly Like You; Baby Blue; Perdido; Wooden' You; Round About Midnight; Beaulieu Festival Suite (Hunting Scene); Vintage Veterans; The Abbey; Beaulieu Manor.
(12in. Decca LK4331)***

PERSONNEL: Les Gilbert, Ronnie Chamberlain, Henry McKenzie, Bob Elrod, Ken Kiddler (saxes); Bobby Pratt, Bert Ezzard, Duncan Campbell, Eddie Blair (trumpets); Don Lusher, Wally Smith, Ken Goldie, Keith Christie (trombones); Stan Tracey (piano, vibes); Johnny Hawksworth (bass); Ronnie Verrell (drums).

THE Heath band's best jazz in some time. The arrangements are by Ronnie Roullier, Ken Meule, Dave Lindup (*Doodlin'*, *Exactly, Perdido, Woody'n' You*), Stan Tracey, Ralph Dollimore and Kenny Graham.

Apart from Moule's skilful scoring of *Grooves*, the side one stealer for me was easily Tracey's *Baby Blue*. A beautiful theme, richly scored, played with feeling, it's well worthy of the great Basie band. Dollimore's pretty arrangement of Monk's *Midnight* has distinct commercial possibilities, though I feel that the last part of the score is somewhat out of keeping with the tune's mood.

Kenny Graham's *Suite* grows on you and becomes more impressive with repeated hearings. The *Hunting Scene* is excitingly scored. *Vintage*

has a gay jauntiness. The Abbey is sombrely but beautifully voiced.

Tracey is the standout soloist, especially on piano. But Eddie Blair has some good, clean-cut solo outings, too, and Keith Christie also does well.

The recording quality is excellent and, though no world-beater, this is a good big band album.

FREDDIE GAMBRELL

Frankie And Fiddle; Who You?; Yesterday; Summer House; Anything Goes; I'm In Love With You; Without A Song; Linda; Falling In Love With Love; When I Fall In Love; Opus 11; Stomping At The Savoy.
(12in. Vogue LAE12205)***

PERSONNEL: Freddie Gambrell (piano); Ben Tucker (bass).

I REMEMBER being annually impressed by blind West Coast coloured pianist Gambrell on his first recording date (under Chico Hamilton's leadership). So I was eager to hear this new World-Pacific LP. Sorry to say, I was disappointed.

He's a tremendous piano player. He plays very cleanly and cleverly. And he definitely does swing, in the same sort of way that Eddie Thompson does. But he can be so busy at time, it's exhausting. And there are several out-of-tempo passages on this record which I can only describe as flowery, fancy, quasi-jazz.

But don't let me put you off hearing him. I have my own ideas as to what constitutes good jazz piano. You probably have yours. And I think you'll go for Gambrell.

Triumph

Empire Yard,
138 Holloway Road,
London, N7,
Hackney 8177

RGM 1002

JOY & DAVE

LET'S GO SEE GRAN'MA

LISTEN TO TRIUMPH'S OWN

LUXEMBOURG SHOW



EVERY WEDNESDAY 9.15 P.M.

RGM 1007

YOLANDA
WITH THIS KISS

RGM 1008

THE FABULOUS
FLEERAKKERS
GREEN JEANS



FRANK SINATRA . . . one of the world's greatest

Valentine—a winner

DICKIE VALENTINE

Hit Parade
One More Sunrise (Morgen); My Favourite Song; Venus; Where? (In The Old Home Town).

(Pye NEP24120)*****

AGAIN Dickie Valentine, that very fine piece of British talent, has come up with a really first-class selection of recordings. This EP is subtitled "Hit Parade" and the songs contained in the selection certainly did prove very successful for Dickie. I hope this disc achieves top sales as it is certainly well worth the few shillings you'll have to lay out in order to own a copy.

A winner all the way.

RUBY WRIGHT

The Three Stars Girl
Don't Take Me For Granted; Do You Believe; Free-Hearted; I Only Have One Lifetime.

(Parlophone GEP8785)****

MISS RUBY WRIGHT, billed as The Three Stars Girl—a title that in her shoes I would be only too keen to be rid of—proves to have quite a pleasing talent.

Occasionally her voice shows flashes of that excellent artist Patsi Page. However, Miss Wright has quite a way to go before she achieves similar fame.

This could prove popular.

KENNETH MCKELLAR

Handel
Comfort Ye My People; Every Valley Shall Be Exulted; Omnia Mei Fu (Largo); Silent Worship (Did You Not Hear My Lady?).

(Decca DFE6623)*****

THE fine tenor, Kenneth McKellar, performs somewhat different material. Away are the lilting Scotts and Irish songs and in their place the very serious music of Handel. Kenneth is accompanied in this



selection by the Orchestra of the Royal Opera House, Covent Garden conducted by Sir Adrian Boult.

He does a magnificent job on these songs and I'm sure the EP will prove very popular.

Incidentally I wouldn't be at all surprised to find Kenneth's name well up in the hit parade when the right song comes along.

THE MERRILL STATION CHOIR

Movin' West
Red River Valley; Jesse James; Home On The Range; Goodbye Ol' Paint.

(Fontana TFE1721)****

SOME very peaceful choral interpretations of four favourite western songs by the Merrill Station singers. While I enjoyed this four-tracker I don't think I would make a particular point of adding this disc to my collection.

It is, as I have said, a very competently performed set which is more suitable for background listening than strong concentration.

MAHALIA JACKSON

In The Upper Room
I Walked Into The Garden; Nobody Knows; Come To Jesus; Walking To Jerusalem.

(Top Rank JKP2048)****

IHAD a most enjoyable time listening to the fine Gospel singing of Mahalia Jackson, but my personal taste likes to hear her on the more extended showing of an LP.

I find that with some artists I have to hear quite a range of their talent to get the most out of them and I feel that Miss Jackson is one of those. After four tracks I find myself asking for more.

However, that's very much a personal hair-splitting foible and there's plenty here for the Mahalia Jackson devotee to enjoy. In fact, anyone who has ever enjoyed a

spiritual or Gospel song will love this.

GERY SCOTT

Sings Cole Porter
I Get A Kick Out Of You; Just One Of Those Things; You're The Top; You Do Something To Me.

(Supraphon SUE1073)***

GERY SCOTT

Sings
April Showers; Last Love; Over The Rainbow; Nothing Ever Changes.

(Supraphon SUE1076)****

THESE EPs find Miss Gery Scott accompanied by two different instrumental line-ups. On the Cole Porter session is the Karel Vlach Orchestra, while the other album features Dalibor Brazda and his Orchestra. I found the latter aggregation far superior.

Miss Scott's voice, too, I found to be superior on the latter disc. On the Cole Porter collection she is inclined to be harsh and stilted. Largely to blame for this is the plodding orchestra which never seems to get off the ground.

On the second selection her voice is smoother and the orchestra helps rather than hinders the vocalist.

IVO ROBIC SINGS

Unchained Melody; Whatever Will Be, Will Be; Goodnight; Wake The Town And Tell The People.

(Supraphon SUE1050)***

IVO ROBIC is a pleasant singer who picks some of the better pops to perform. He takes great care with the job in hand and this almost develops into a fault as his every phrase tends to become too deliberate.

However, his voice is pleasing enough to attract quite a few listeners. I should imagine and I wouldn't be surprised if this EP chalked up quite a strong sale.

FRANK SINATRA

The Song Is You
Ain'tcha Ever Comin' Back; April In Paris; How Deep Is The Ocean; The Song Is You.

(Fontana TFE1725)*****

MORE very welcome réissues from the Fontana label showing the talents of a younger Frank Sinatra who was already one of the world's great singers during this period of his recording career.

Featured with Frank on the first track are that famous vocal team of yesteryear, The Pied Pipers. What a pity we don't hear them on wax nowadays.

These four songs are excellent examples of the Sinatra talent.

TEDDY JOHNSON—STAR OF TV, DISCS AND RADIO WRITES FOR YOU

WHO? That's all I asked

WHO is Miss Vocal Group? Who is the queen of the jingles? Who is the most prolific recording girl singer in the country? Who is Miss Backroom Disc Girl of 1960?

These questions crossed my mind—and were answered by Pearl.

"Rita Williams, of course," declared my spouse, with that air of finality which aroused the wish that I had never raised the subject in the first place!

For years I have listened to, played for others to listen to, discs that have had in smaller type, on the record label, the information that "also featured" were "the Rita Williams Singers."

This young woman is already a legend.

At her Hampstead home a few days ago Rita offered me a sherry—I asked for a pencil. We discussed The Rita Williams Singers.

Ensemble numbers vary from three singers to forty. . . . Rita estimates that she spends at least twenty hours a week in radio, TV and recording studios—singing.

They make two or three discs a week. We computed that she appears on perhaps two hundred and fifty sides a year—additionally they sing on perhaps a dozen LP

tracks a month—that makes another 144 recordings each year. How long has all this been going on?

Over the top of the sherry glass Rita assured me that the current pace has been maintained for the past three years. . . . meaning that over this period her voice has been heard supporting one established singer, or another embryo star, more than 1,000 times.

The King Brothers, Toni Dalis, Gracie Fields, Peters Sisters, Cy Grant, Bud Flanagan, and more recently, Peter Gonsour, are some of the last months' output. . . . that is only a minute selection of "the names" behind whose voice sings Rita.

She has sung on the Billy Cotton Show for 13 years, led the Bandits for the past four. . . . sings every Sunday on radio's "On Stage Everybody" (BBC 9 p.m.—10 p.m.) with an eight-voiced group.

With Geoff Love, the moving hand behind the recording group called The Spinners, she also runs TV's Highlights vocal group.

Her first group? "I called them the Bobolinks after an American bird," she smiled. She sang on James' Moody's "Accent On Rhythm" with her aggregation—The Bachelor Girls.

Rita refilled the glasses. I filled in with more questions. Her first



Rita Williams and Norman Newel (DISC Pic)

solo disc? "Goody Goody," with Billy Merrin, she smiled—and then produced the disc to prove it.

I asked about jingles. Pearl and I have known Rita for years—but on TV commercials she still foxes us. Her "voices," ranging from children to mature adults, make identification difficult. Rita went over to the desk and pulled out the contract book. . . . we counted 23 different products and then decided to quit. Famous brand-names like Tasso, Rivella, Max Factor, Nestlé, and Lyra soap, were just a few of the companies who use the Williams voice or singers.

Learning the language

"**PREGO** . . ." said La Cogan to me as I held open the door. I hurried through the Italian-English dictionary for a suitable reply.

Alma is learning the language of the Latins—to make her disc debut in Italy. Ironically the song she will sing is American—with an Italian title. So the lyrics have been especially translated for her. The disc will precede her Milan engagement in May.

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 1s. per word. Words in CAPITALS 1s. 6d. after initial word. Copy must arrive at DISC, 161-166 Fleet Street, London E.C.4, not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

PERSONAL

BLUSHING. Shyness, Nervousness. Thousands have benefited by my simple home remedy. Famous since 1914. Details free, privately—Mr. RIVERS (Dept. D.C.5), 322, High Holborn, London, W.C.1.

PEN and Personal Friends Everywhere. Age 17 and over.—Details free; M.C.C./21, 6 Monmouth Street, W.C.2.

PEN FRIENDS at home and abroad. Stamp ed. envelope for details.—European Friendship Society, Olney, Bucks.

A STAMPED addressed envelope brings details to ladies eighteen upwards of famous pen clubs: Laura Leigh, 48 Chancery, London, N.14.

TEENAGE Pen Pal Club for pen friends anywhere under 21. Biggest choice home or overseas. S.A.E. for membership form.—T.P.C., Falcon House, Barnley, Lancs.

MUSICAL SERVICES

MUSIC set to your lyrics. Terms moderate.—36 Sudbury Avenue, Wembley. Phone WEM. 3488.

BRITAIN'S newest studios offer you every facility in MODERN RECORDING techniques, including electronic and acoustic reverberation. Free technical advice service.—City of London Recording Studios, 9-11 Osborne Street, E.1. B15, 4864-5.

RECORDS

RECORD BAZAAR. 50,000 from 1s. Also cheap LPs. EPs. Write for lists—1142/1146 Argyle Street, Glasgow.

TAPE RECORDERS, Etc.

TAPESPONDING. Exchange tape recorded messages home overseas.—Details Envt, 87 Terrace, Tonqway.

HOLIDAYS

CHANCE of a Lifetime to see the Olympic Games in Rome, 1960. 11 days in wonderful Italy, including tickets for the Games—Write now for full details to: Belga (Inclusive) Holidays, Ltd., 268 Gray Inn Road London W.C.1. Tel. Terminus 4449

BOOKS & PUBLICATIONS

CALLING ALL "WAGON TRAIN" FANS! Don't miss "Robert Horton . . . The Story of a Great Star." Ask your newspaper today for this picture-packed book about the man who has made Flint McCullough into television's top star. In case of difficulty, send postal order for 2s. 9d. to Charles Buchan's Publications, Ltd., 161-166 Fleet Street, E.C.4

"CLIFF THE BARD OF BEAT." At last it is here! The book you have been demanding for so long. An exciting new book on Cliff, illustrated with entirely new photographs of him in his more intimate moments. On holiday abroad—sleep on the coach—with his fans. It is a must for all Cliff Richards fans. Order now. Price 2.9d. post free from Valex Products, 90 Topping Street, Blackpool.

PHOTOGRAPHS

AUTOGRAPHED PHOTOGRAPHS of celebrities, tremendous selection—lowest prices. Lists 3d.—Newdale (D), Thongbridge, Huddersfield (Trade supplied).

CLIFF RICHARD PHOTOGRAPHS. 9 new photos of Cliff. Set No. 2, 2/9. 12 photos of Cliff. Set No. 1, 2/9. 6 Presley, Set No. 1, 2/9. 9 Presley, Set No. 2, 2/9. 6 Frankie Vaughan, Set No. 6. Mary Wells, Set No. 2. Tommy Steele, 2/9. Send (to): St. 4, 10 Wentworth Street, London, E.1.

YOU WANT THESE We have them. Real glossy film 8 x 10, photos of all TV and Rock stars. Set No. 1, 5/6. Set No. 2, 5/6. Free list.—Photo Foyer Sales, 46 Kings Road, Brighton.

So you think you've got troubles... if you don't know, hear Jody Gilman on Parlophone

WHO WHERE WHEN

For week beginning Sunday, April 24

AYLESBURY	
Granada Cinema:	Lionie Donegan, Joan Small, Miki and Griff, John Pertwee (Wed.).
Grosvenor Ballroom:	Humphrey Lyttelton Band (Tues.).
BARROW	
Town Hall:	Acker Bilk Band (Thurs.).
BERMINGHAM	
Hippodrome:	Max Bygraves, Sid Millward's Nitsits, Janet Richmond, Tony Payne (wk.).
Odeon Cinema:	Everly Brothers, Dallas Boys, Lance Fortune, Danny Hunter, The Free-Rakkers (Tues.).
BRADFORD	
Gaumont Cinema:	Cliff Richard, Jones Boys, Jerry Lordan, Peter Elliott, Kathy Kirby, Norman Vaughan (Fri.).
St. George's Hall:	Acker Bilk Band (Sun.).
BRIGHTON	
Agarrium Theatre:	Humphrey Lyttelton Band (Fri.).
Hippodrome Theatre:	Anthony Newley, Anne Aubrey, Mike and Bernie Winters, Murray Campbell (wk.).
BRISTOL	
Colcon Hall:	Craig Douglas, Mudlarks, Avons, Johnny Wiltshire's Trebletones (Fri.).
CAMBRIDGE	
Regal Cinema:	Craig Douglas, Mudlarks, Avons, Johnny Wiltshire's Trebletones (Thurs.).
CANNOCK	
Danilo Cinema:	Cliff Richard, Jones Boys, Jerry Lordan, Peter Elliott, Kathy Kirby, Norman Vaughan (Sat.).
CARDIFF	
Gaumont Cinema:	Everly Brothers, Dallas Boys, Lance Fortune, Danny Hunter, The Free-Rakkers (Mon.).
CHESTER	
Quaintway:	Acker Bilk Band (Mon.).
ABC Cinema:	Craig Douglas, Mudlarks, Avons, Johnny Wiltshire's Trebletones (Tues.).
Regal Cinema:	Craig Douglas, Mudlarks, Avons, Johnny Wiltshire's Trebletones (Sun.).
DARTFORD	
Granada Cinema:	Lionie Donegan, Joan Small, Miki and Griff, John Pertwee (Fri.).
DOVER	
ABC Cinema:	Cliff Richard, Jones Boys, Jerry Lordan, Peter Elliott, Kathy Kirby, Norman Vaughan (Mon.).
EASTBOURNE	
Winter Gardens:	Marty Wilde (Sun.).
GLASGOW	
Empire Theatre:	Eddie Mellor (wk.).
HANLEY	
Gaumont Cinema:	Gene Vincent, Eddie Cochran (Sat.).
Regal Cinema:	Ross Conway, Yana, Terry Scott, Eddie Falcon, Peter Crawford Trio (wk.).
KINGSTON	
Granada Cinema:	Lionie Donegan, Joan Small, Miki and Griff, John Pertwee (Mon.).
LEEDS	
Town Hall:	Paul Robeson (Thurs.).
LINCOLN	
Savoy Cinema:	Craig Douglas, Mudlarks, Avons, Johnny Wiltshire's Trebletones (Wed.).
LIVERPOOL	
Empire Theatre:	Everly Brothers, Dallas Boys, Cherry Walker, Lance Fortune, Danny Hunter, The Free-Rakkers (Sun.).
LONDON	
Pavilion Theatre:	Stan Stennett, Penny Nicholls, Joan Hinde, Ossie Noble, George Mitchell (wk.).
LONDON	
East Ham Granada:	Duane Eddy, Al Saxon, Lana Skates, Bobby Deason and His Crusaders, Bill Pertwee (Sun.).
Finchley Pk. Empire:	Johnny Preston, Wee Willie Harris, Tony Crombie, Don Arden (wk.).
Harrow Granada:	Lionie Donegan, Joan Small, Miki and Griff, John Pertwee (Tues.).
Cardiff Tigers Head:	Humphrey Lyttelton Band (Wed.).
New Victoria:	Count Basie Band (Sun.).
Palladium:	Libby Titus, Beverley Sifers, Janet Medlin, Savers (wk.).
St. Pancras Tn. Hall:	Humphrey Lyttelton Band (Sat.).
MAIDSTONE	
Granada Cinema:	Lionie Donegan, Joan Small, Miki and Griff, John Pertwee (Thurs.).
MANCHESTER	
Hippodrome Theatre:	Adam Faith, John Barry Seven, Johnny Worth, The Honeyes, Don Arred, Larry Grayson (wk.).
Palace Theatre:	John Henson (wk.).
NEWCASTLE	
City Hall:	Russ Conway, Bert Weedon, Eddie Falcon (Sun.).
NORWICH	
Theatre Royal:	Cliff Richard, Jones Boys, Jerry Lordan, Peter Elliott, Kathy Kirby, Norman Vaughan (Thurs.).
NOTTINGHAM	
Albert Hall:	Paul Robeson (Tues.).
PLYMOUTH	
Odeon Cinema:	Craig Douglas, Mudlarks, Avons, Johnny Wiltshire's Trebletones (Sat.).
PORTSMOUTH	
Guildhall:	Sister Rosetta Tharpe and Chris Barber Band (Sun.).
Troy Cinema:	Cliff Richard, Jones Boys, Jerry Lordan, Peter Elliott, Kathy Kirby, Norman Vaughan (Wed.).
ST. ALBANS	
Odeon Cinema:	Johnny Preston, Wee Willie Harris, Tony Crombie, Don Arden (Sun.).
SHERBURN	
Granada Cinema:	Emile Ford, Cherry Walker, Chic Murray and Madge, Jimmy Lloyd (wk.).
SLOUGH	
Adolph Theatre:	Lionie Donegan, Joan Small, Miki and Griff, John Pertwee (Sat.).
SOUTHEND	
Odeon Cinema:	Emile Ford, Jimmy Lloyd, Kathy Kirby, Alan Randall, Alan Field (Sun.).
SOUTHPORT	
Floral Hall:	Acker Bilk Band (Mon.).
STOCKTON	
Globe Theatre:	Bruce Forsyth, Albert and Lex Ward, Tino Valdi, Carmita (wk.).
STOKE	
Emoldy Cinema:	Adam Faith, Little Tony, John Barry Seven, The Honeyes, Don Arred (Sun.).
WORCETER	
Gaumont Cinema:	Cliff Richard, Jones Boys, Jerry Lordan, Peter Elliott, Norman Vaughan (Sun.).

Blast 'em with swing— They must like it!



Nat Gonella

"NAT, now that you have had a chance to get round the clubs and judge audience reaction, how are they receiving you?"

"Very well. They seem to lap it up. We even get quite a few middle-aged people."

"Do you have a more mature audience?"

"We do. The majority, of course, are youngsters, but they're very happy about our music and they are getting a bit broadminded. 'Course we don't use a banjo and some of 'em look at me at bit old-fashioned. They ask me if I'm playing trad or modern!"

"Do you play any traditional numbers at all, like 'Maryland' or 'Didn't He Ramble'?"

"We play both those numbers, and 'Marching Through Georgia,' don't know what category that comes under. And, 'That's A Plenty' and 'Dippermouth' and 'Beale Street' and 'St. Louis'."

"What is your reaction when people ask you to play a number like 'Hawassa Rag' or 'Whistling Rufus,' numbers that Chris Barber has made famous?"

"You've forgotten 'Summer Set'! We get quite a few requests for that as well. They're not difficult numbers, but they become a little bit of a nuisance. I have a gag with them and they forget all about it. For instance, I tell 'em Acker's asked us not to play it for a week or two,"

Two months ago NAT GONELLA, famous jazzman of the '30s, made a comeback. Owen Bryce discovers how he is making out

"What about that famous, old one, 'Music Goes Round and Round'?"

"Oh! that's one of our big numbers. Goes like a bomb. We also play 'Slow Boat To China.' The biggest number in the library at the moment. It goes because the arrangement is so different from the way they've heard it from this rock 'n' roller."

"Nat, I heard the band had been picked for you and you had no say in the matter. Do you feel like commenting on that at all?"

"Yes, they were picked for me—and it was a good thing really. Bring out of the jazz business for so long I wouldn't have known where to start looking for those fellows. I could have gone to Archer Street and the clubs but they knew these chaps and who was available."

"Mind you, we had to wait five weeks for Lennie Hastings; he was in Germany."

"Who gets the best reception at the clubs?"

"Well, of course, they all go mad on drummers, but the biggest success would be the piano. But he won't always play solos on those stinking pianos we keep getting."

"You are quite happy about things then, getting the fans away from the rooky sooty trad, bands?"

"Well we won't get them away completely, but we will get them much more broadminded. They look at you when you haven't got a banjo. Then you strike up and blast them out with a load of 'science theory,' you know. Good swing music. They've got to like it. It's got a beat and that's that!"

"'Course there are the extremists who have got to have the banjo and that sound . . . but we don't want to do it. They're ridiculous, that mob!"

Great New Colour Weekly with Absolutely
Everything for Smart Young Women

DATE

NO. 1

OUT THURS.
APRIL 28



Out Thursday! **DATE!** The absolutely fabulous NEW colour Weekly for bright girls going places!

You'll rave about **DATE** No. 1 with its man-appeal fashions at budget prices . . . whacky "Letter-Sweater" to KNIT for yourself and your boy friend . . . film and disc news and reviews . . . fascinating new series by Pat Moss on her own world-wide adventures . . . Cookery that "can't-go-wrong" . . . Beauty Tips and many more wonderful new-fangled features exclusive to **DATE!**

There'll be such a rush! Don't miss your copy! **GO NOW** and order No. 1 and tell your newsagent you want **DATE, EVERY THURSDAY!**

ORDER DATE NOW!

Exclusive Offer
NEW
PERFUME
by
RIMMEL
"It's a DATE"
Specially created
for "DATE"
2/3 post free

Twitty, Cannon dates fixed

FULL arrangements have now been completed for the forthcoming tours by Conway Twitty and Freddy Cannon, although further dates— from June 1 to 19—have yet to be completed for Cannon and Johnny Preston, who is currently here.

On his arrival on May 8, Conway Twitty will team up with Johnny Preston for a concert at the Rialto, York. The following week they will appear in variety at the Manchester Palace.

Freddy Cannon will kick off his British tour with a concert at the Granada, Tooting on May 8. Subsequent dates are: Gaumont, Worcester (9); Essoldo, Southend (10); Odéon, Barking (11); Gaumont, Bournemouth (12); Granada, Woolwich (13); Granada, Walthamstow (14).

On May 15, all three artists will join up for a nationwide tour lasting a fortnight. They will open at the City Hall, Newcastle (15); Odéon, Birmingham (16); Guildhall, Portsmouth (17); Gaumont, Derby (18); Globe, Stockton (19); Usher Hall, Edinburgh (21); Cecil Hall (22); De Montfort Hall, Leicester (23); Gaumont, Coventry (26); City Hall, Sheffield (27); Colston Hall, Bristol (29); Theatre Royal, Dublin (30), and a final concert at the Gaumont, Cardiff, on Tuesday, May 31.

Conway Twitty will return to the U.S. immediately following these engagements, and bookings are being lined up for Cannon and Preston to continue together.

JOHNNIE RAY SHOCK

JOHNNIE RAY, who was recently in Britain for an appearance on "Sunday Night At The London Palladium," has cancelled all engagements until the autumn. Johnnie had reported to the Mount Sinai Hospital, New York, for an examination, and has been advised by his doctors to rest through the summer.

LIBERACE (right), currently appearing at the London Palladium, chats to the Duke of Bedford at last week's Variety Club luncheon at the Savoy.



Conrad to sing in next film

JESS CONRAD, who appears in Jack Good's new TV show, "Wham," this Saturday, sings a new song in his starring role in the film "Konga," now being shot at Merton Park.

The number, "Once Upon A Time," has been written by Mort Shuman and is a fitting heart ballad.

Said Jess: "This is my first record and its release may depend on when the picture is ready for showing. I have a contract with Decca to make three more records."

"I think this number will either be a big hit or a complete miss. It's that type of song."

"The backing is rather interesting. It has The Vernons Girls and guitars and drums, the drummer actually used his case to play on and it adds quite a different sound."

So you think you've got troubles... if you don't know, hear Jody Gilson on Parlophone

Wham, Make a Date, Let's Go!



Top stars in top shows on TV get together. JACK GOOD (right), producer of "Wham," JULIE STEVENS, who appeared in the last "Make a Date" show on Saturday, and JIMMY HENNEY, who has taken over as compere of "Let's Go," (DISC Pic).

Top American songwriter here

SONGWRITER BUDDY KAYE, who was responsible for such hits as "A. You're Adorable," is due to arrive in Britain on Sunday, April 24, for a short visit, during which time he will appear as a guest in "Juke Box Jury" on April 30.

Kaye has recently composed "Lonely," a number for young British singer Chris Wayne. This is to be released this week on the Decca label. The Buddy Kaye number marks the initial release of Chris Wayne, who is accompanied on the disc by his own group, The Echoes.

'Kookie' released —at last!

AFTER waiting nearly a year since the disc was released in the U.S., Warner Brothers are to release "Kookie Kookie, Lend Me Your Comb," by the star of "77 Sunset Strip," Ed Byrne.

"77 Sunset Strip" is a coast-to-coast American television series, which was recently seen in Britain on the Granada Northern network.

Ed Byrne's co-star in the series is singer Connie Stevens, who also records exclusively for Warner Bros. She has recently cut "Sixteen Reasons," now in the U.S. charts.

Plans are currently in hand for Warner Bros to release this disc in Britain, probably next month.

'Shazam' out

AT the end of this month the London label are to release a disc by Duane Eddy, at present enjoying a very successful British tour. Title is "Shazam," which is now in the U.S. hit parade.

London will also release a record by Jerry Keller, who won a Silver Disc for "Here Comes Summer." His new disc, "Now, Now, Now," is a sexy ballad with a Latin American flavour.

Jackson on Payne show

SPECIAL guest in BBC TV's "Words And Music" on Tuesday, April 26, will be disc jockey Jack Jackson.

Other guests that Jack Payne will introduce in this new series include Pearl Carr and Teddy Johnson, Cy Grant and Jacqueline Delman.

BBC show Martin, Curtis

BBC Television are to show an excerpt from the forthcoming movie, "Who Was That Lady?" starring Dean Martin and Tony Curtis in "Picture Parade" on Tuesday, April 26. This film is shortly due to open in London.

New date for Kirsten

NEW YORK Metropolitan Opera singer, Dorothy Kirsten, who was due to star in "Sunday Night At The London Palladium" on May 8, has been invited to sing "Madame Butterfly" for a special two-week season at the Metropolitan, New York. This will delay her visit by two weeks.

Miss Kirsten will now be starring at the Palladium on Sunday, May 22.

SAMMY DAVIS SPOT IN MOVIE

SAMMY DAVIS, Jr., has filmed a special guest appearance in the forthcoming Columbia movie, "Pepe," which stars Cantinflas, last seen in "Around The World In 80 Days."

As yet, Columbia have fixed no release date for the film, but it will definitely be screened in Britain during the summer.

Sammy Davis, Jr., is due to open a London season of cabaret at the Pigalle on May 17, and plans are already in hand for him to cut some LPs for London during his visit.

Capitol sign six new stars

CAPITOL RECORDS in Hollywood have signed six new contract artists to their label, including an instrumental group and a singing group.

The instrumental group is Bill Baldwin's T-Trees, the complete combo being under 19 years old. Already this group has commenced work on its first album at the Capitol studios in Hollywood.

The singing group are Joanie, Johnny and Hal, who have been in show business for less than a year, but have already won acclaim in the U.S. through their television and cabaret appearances. Arrangements are now being made for the trio to cut their first disc.

The four other artists are Dwayne Hickman, 23-year-old television star of the "Dobie Gillis" series; Ned Flory, young jazz musician and vocalist, formerly with the Ray Anthony outfit; Swedish singer William Claesson, who is currently recording his first album for the label; and Charles Phipps, brother-in-law of Louis Armstrong, who had his initial recording session in New York last week.

Groucho waxes opera

COLUMBIA RECORDS of America are to wax Groucho Marx in the Gilbert and Sullivan operetta, "The Mikado," which is to be televised in a special hour-long show on NBC-TV on Friday, April 29.

Marx is to play the role of Ko-Ko, the Lord High Executioner, and also starring in the same show will be Stanley Holloway, Helen Traubel and Dennis King.

Lyn Cornell in 'Cool'

VERNONS Girl, Lyn Cornell, who recently cut her first disc for Decca entitled "Like Love," is to appear in "Cool For Cats" on Friday, April 29.

'FAIR LADY'—3 MILLION

PHILIPS' original cast recording of "My Fair Lady," featuring Julie Andrews, Rex Harrison and Stanley Holloway, has now topped the 3,000,000 mark in sales.

This album was originally released five years ago, when the show opened on Broadway, by Columbia Records of America, and it was the first musical show to be recorded in a foreign language, having been recorded by a Mexican cast in Spanish.

Last year, the original cast cut a stereo version of "My Fair Lady" at the Walthamstow Town Hall.

The overall sales of this disc mark the largest in the history of the record industry for any album.

Darin number for Johnny October

AMERICAN singer, Johnny October, has a new disc release out on Capitol this month. It is a number written by Bobby Darin entitled "So Mean." October was discovered by Peter DeAngelis and Bob Marocco, heads of Chancellor Records in the States.

Pye sign Bobby Deacon

SEVENTEEN-YEAR-OLD Bobby Deacon, who recently joined the Grade Organisation, and who is being personally handled by Bernard Lee, has signed his first recording contract with Pye Records.

'TIFH' on disc

THE radio cast of "Take It From Here," including Jimmy Edwards, Dick Bentley, June Whitfield, and scriptwriters Frank Muir and Dennis Norden, have recorded on Fontana, the pick of the shows for the past six years.

The recording was made last Monday before an invited audience and it will be released as an LP in the near future. Tentative title is "The Cream of TIFH."

A new magazine makes its appearance next week, catering especially for young women. It's called "Date" and it will deal with everything of interest to teenagers, from courting to cookery.