

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 111 Week ending May 7, 1960
Every Thursday, price 6d.

Elvis Presley—right or wrong?

CONTEST RESULT

(See page 2)

JOHNNY PRESTON TOUR FOLDS

Poor houses cause three-week cut

JOHNNY PRESTON, currently on his first British tour, will be going home three weeks before his tour was originally planned to finish. The package, starring Preston and featuring Wee Willie Harris, Tony Crombie, Don Arden and Chris Wayne has had a disappointing reception, and it is being taken off after the show at Cardiff on May 31.

It was Preston himself who revealed to DISC that the show was folding up and he was going home soon after the Cardiff spot. "I shall still be paid up to June 19; the date when I was originally going to finish, but now I'm going home earlier because I understand that unless houses pick up very considerably the tour will make a substantial loss."

Conway Twitty will still be teaming with Preston on May 8, as
(Continued on back page)

Pye to wax Cup Final

PYE RECORDS are to release an EP of the 1959-60 FA Cup Final, which takes place this Saturday. Pressings are being rushed through and discs will be in the shops on Tuesday or Wednesday of next week. This will be the first time that any disc company has done this.

The EP will feature highlights of the match between Wolverhampton Wanderers and Blackburn Rovers from the commentaries by Raymond Glendenning and Alan Clarke, and will contain sleeve notes by Glendenning.



JOHNNY PRESTON—they thought he was a Red Indian. (DISC Pic.)

Cannon will join Vincent, Keller package

FREDDY CANNON, American rock star due to arrive in London yesterday (Wednesday) to join up with the Johnny Preston tour, is to switch shows at the end of the month owing to the decision to terminate the Preston package. He will join the Gene Vincent-Jerry Keller show and come under the banner of promoter Larry Parnes in the tour which was to have starred Eddie Cochran.

Dates up to May 31 remain unchanged, but arrangements made for June 1 to June 19 have been scrapped.

Dates for the re-arranged tour are: Theatre Royal, Norwich (June 2), Gaumont, Ipswich (3), Regal, Col-

chester (4), Granada, Mansfield (5), Granada, Slough (6), Granada Harrow (7), Granada, Kettering (8), Gaumont, Southampton (9), Odéon, Plymouth (10), Trocadero, Elephant and Castle (12), Granada, Clapham (13), Granada, Kingston (14), Granada, Bedford (15), Lansdale, Carlisle (16), Odéon, Sunderland (17), Granada, Grantham (18) and the Regal, Edmonstone (19).

Freddie Cannon was last here in November for two appearances on "Bay Meets Girls." Since then he has toured Australia, and just before he left for Britain he completed a coast to coast stint of one-nighters in the States.



FREDDY CANNON—sudden change of plans. (DISC Pic.)

Freddie Cannon has had only four single releases on both sides of the Atlantic, with two of them being hits in Britain—"Tallahassee Lassie" and "Way Down Yonder In New Orleans," for which he won a Silver Disc. His album, "The Explosive Freddy Cannon," reached number three in the British best sellers.

For the extraordinarily unconventional backings and arrangements, which he uses on disc, Freddy can thank the brilliant writing team of Frank Slay and Bob Crewe, who have also written several of his numbers. Bob Crewe has recently launched out as a recording artist in his own right.

Of all his recordings, the latest, "The Urge," is perhaps the most unusual to date, employing a full orchestral background in addition to the usual thumping beat which has become his trademark.

WELCOME ON YOUR TOUR OF BRITAIN FREDDY CANNON

EXPLOSIVE STAR OF TOP RANK RECORDS!

FREDDY'S NEW
RELEASE

THE URGE

JUMP OVER

AVAILABLE NOW!
JAR 369

DIG FREDDY'S BEST SELLING L.P. "THE EXPLOSIVE FREDDY CANNON" 25/018 (25/-)

PRESLEY WAS RIGHT!

80 per cent back him up in DISC'S nation-wide poll

The £5 winner

Post Bag

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

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

QUICK CLIFF

WHEN Cliff Richard and The Shadows were recently appearing at the Glasgow Empire, I sent Cliff three sketches—two of himself and one of the group—to be autographed.

These sketches were returned to me a week later, autographed. Such prompt attention must surely show remarkable devotion to his fans.

Through DISC, I would like to thank Cliff for this kind favour. —WILLIAM BRYDEN, 26, Afton Avenue, Annbank Street, Ayr, Ayrshire.

LIKE COLE

TONY NEWLEY'S first LP, "Love Is A New And Then Thing," is in my opinion, an all-time standard, and could start another rush of romantic LPs to follow Sinatra's "Swinging" craze.

In parts, Tony is reminiscent of the relaxed sincerity of Nat "King" Cole, and although I believe his next album is to be a comedy disc, I hope he soon follows with another in this romantic mood. —ANN DARRELL, 12, Cheyne Walk, Croydon, Surrey.

RELIEF

RECENTLY I saw the stage act of the Everly Brothers and it was so refreshing to see two real performers, after sitting through the gyrations of endless rock stars in some shows I have seen.

I am no square, but some of the acts who support American stars visiting Britain really reach "rock" bottom, and it is a relief to see people who know how to sing and project their personality.

The Everlys are smart, intelligible and don't rely on any phony gimmicks, and above all, they give the impression that they are really enjoying their work. —MADELEINE R. HOWARD, 1, Longley Road, Almsbury, Huddersfield, Yorks.

CHUCK NEXT?

THROUGH the columns of DISC, I would like to thank London Records for releasing the Bo Diddley LP, "Go, Bo Diddley."

At the same time, I do wish this

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

Britain's Newest Studios For Every Recording Facility. Rapid Services — Audition Service. City of London Recording Studios, 5-13 Osborn Street, Aldgate East, E.C.4. BISHOPSGATE 4664/5. For full details see classified advertisement.

ELVIS first single since he was released from the Army, "Stuck On You," shot to the top of the hit parade. That was to be expected. At one reader said, anything that Presley chose to record at that time would have sold. But had he done the right thing in choosing this particular type of number, paying, apparently, little heed to the changing tastes of the past two years? That's what we determined to find out. And the answer could not be clearer.

Presley WAS right. Of the hundreds of letters we received only 20 per cent said he was wrong. And the reason? As Peter Goodson, of Mill Road, Stapleford, Notts, said: "When Elvis joined the Army rock 'n' roll went with him... we've not heard any real rock for a long time now—only a miserable apology for it." In other

In the opinion of the judges the best letter was submitted by HELEN WHITE, 10, Primrose Mansions, Prince of Wales Drive, Battersea, London, S.W.11, and the major part of her entry is printed alongside. She will receive our first prize of a £5 cheque.

The struggle for the three subsidiary prizes of a long playing record of the winners' own choice was a tough one, but these were eventually picked: W. J. LAURISTON, 44, Richmond Road, Drumcondra, Dublin; MICHAEL RICHARDS, 83, Strathyre Avenue, Norbury, London, S.W.16; and JAMES LAMB, 12, Elgin Street, Fairmoir, Dundee, Angus.

same company would do something about releasing some of the earlier US recordings made by Chuck Berry, e.g. "Too Much Monkey Business" and "Berry Pickin'." —MICHAEL ASHBY, 91, Kent Way, Surbiton, Surrey.

NOT FAIR

SO Marty Wilde wants to go back to the U.S.A. to work, does he, and the reason he gives is that he can earn

more money there. First and foremost, Marty owes more than a little to his British fans, and without them he would still be plain Reg Smith.

Surely, the opportunities in America cannot be so great that every British artist would willingly drop his tools and his fans just to go running. It's just not fair to all those who have helped him to the ladder to success. —T. P. SKETCHER, Plot 42, Blackdown Road, Durrington, Sussex.

words, 80 per cent of you were glad that Presley returned almost to the original style of rock. But there is a warning to be found in those who voted against him. "Stuck On You" only reached its high position because of Presley's reputation," said reader Richard Kerrick of High Street, Kings Heath, Birmingham, and many echoed this sentiment and suggested that it would have been better had he attempted to challenge the Bobby Darin of "Mack The Knife" and "Beyond The Sea."

But perhaps the best and most typical comment from this side of the fence came from a reader in Balham, London, who said: "If a record was made of Elvis munching celery it would undoubtedly reach number one position!"

PECULIAR

ALTHOUGH I am not a close follower of Bobby Darin since he has changed his style, I feel it is rather peculiar that the people who put his discs in the charts gave him a poor reception when he was here.

Either the British public build an American up too high, or they just don't know what they want. —R. ROBSON, 84, Albert Road, Caversham, Reading.

ALONG THE ALLEY

Music from the films

FILMUSIC LTD., as its name implies, is a publishing company which specialises in music from the cinema screen. Its manager, Harold Shampain, has been telling me about their current and forthcoming material.

Present plugs are "Angels' Lullaby" from the film "Conspiracy Of Hearts," now on general release. This song has been recorded for Philips by Anne Shelton, and there's a disc of the title theme by Ernest Maxin and his Orchestra on the Top Rank label.

Singer Gary Mills has recorded for Top Rank "Look For A Star" from another current film "Circus Of Horrors," and Philip Green and his Orchestra have cut "The League Of Gentlemen March," the theme from the film starring Jack Hawkins, for the same label.

Unusual

Interesting film material on the way includes the title song from "Doctor In Love," sung by Richard Allan for Parlophone, the descriptive theme melody from "Faces In The Dark" to be released by Top Rank featuring the unusual French instrument called the martenot. Philip Green's Top Rank recording of his catchy theme from "Make Mine Mink," and the title song from "Never Let Go."

This last film, due for premiere next month, stars Peter Sellers, Richard Todd and Adam Faith. The title song has been written by Lionel Bart and John Barry, a formidable combination in modern British pop music.

Harold Shampain's activities are not solely limited to film music, however. He recently acquired the British rights of three American catalogues of

country and western music, and is shortly beginning work on more than two dozen songs from the Continent.

In addition Filmusic is publishing "The Beautiful Glee Of Argyle," a ballad written by Peggy Cochrane and Tommy Connor which has been recorded by David Kinnaird for release in June by Top Rank. That label's top guitarist, Bert Weedon, will soon be contending for more hit parade honours with Filmusic's "Coerida."

Darren EP

ACTOR-SINGER James Darren, currently filming in the Arabian in the much-publicised "Guns of Navarone," has an EP disc out on Pye International.

One of the titles, published by Peter Maurice Music, has been known to us hitherto as "Stars Shine In Your Eyes" from the Italian film "La Strada." New lyrics have been set to the melody now, and it reappears in the Darren EP under its new title "Travelling Down A Lonely Road."

Speaking of new things, Rudolf Friml has written an additional song for his world-famous "The Vagabond King," specially for John Hansen to include in his recent recording. "Somewhere In My Heart" is the title, Feldmans are the publishers, and it can be heard in the Hansen LP released by Pye coupling "The Vagabond King" with "The Student Prince."

'Princess'

TERRY McGRATH of Southern Music has a trio of new songs to work on in May. They are "Tease Me," a Buddy Holly style number sung by Keith Kelly on Parlophone, "Every Day," a slow beat ballad sung with a difference by Edna Savage for the same label, and



LITTLE TONY—no connection with the wedding.

Little Tony's "Princess," recorded for Decca. "Let me state right away that Little Tony's disc has absolutely nothing to do with the Royal wedding," said Terry. "The song

NEWS FROM THE STREET OF MUSIC

was written, tiled and set for recording long before Princess Margaret's engagement was announced, and I don't want anyone to get the impression that we're trying to cash in on the event.

Updates from Terry is the office of Latin American Music, Southern subsidiary, managed by Marjorie Murray. She has a strong Italian number called "Tintorella De Luna" set for release on May 27, recorded by a talented young British lady who recently made a big name for herself on the West End stage.

Latin American Music currently has a revival of the oldie "Became Macho" by The Coasters on the London label. It's a two-sided revival, what's more!

MARION, wife of Paul Rich of Progressive Music, gave birth to a baby boy, Clive Daniel, last Tuesday. DISC joins all Paul's many friends in the Alley and show business generally in offering our congratulations.

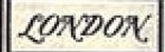
A happy week was climaxed for Paul on Friday by the release of Progressive's "Johnny At The Cross Roads," a British number sung by Marty Wilde on Philips.

NIGEL JUNTER

Windows of Paris While Paris Sleeps Folies Bèrgere Autumn in London TONY OSBORNE

THE COASTERS

BESAME MUCHO



45-FLK 9111 45 rpm

AMERICAN

TOP TENS

JUKE BOX

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

Last Week	This Week	Title	Artist
6	1	Stuck On You	Elvis Presley
2	2	Greenfields	Brothers Four
5	3	Sink The Bismarck	Johnny Horton
1	4	A Summer Place	Percy Faith
8	5	He'll Have To Go	Jim Reeves
9	6	Sixteen Reasons	Connie Stevens
3	7	Puppy Love	Paul Anka
—	8	The Old Lampighter	The Browns
—	9	White Silver Sands	Bill Black's Combo
4	10	Sweet Nuthin's	Brenda Lee

ONES TO WATCH

Mr. Lucky	Henry Mancini
Doggin' Around	Jackie Wilson

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

Last Week	This Week	Title	Artist
1	1	My Old Man's A Dustman	Lonnie Donegan
3	2	Do You Mind?	Anthony Newley
2	3	Fall In Love With You	Cliff Richard
4	4	Clementine	Bobby Darin
5	5	Handy Man	Jimmy Jones
8	6	Stuck On You	Elvis Presley
—	7	Someone Else's Baby	Adam Faith
—	8	Cathy's Clown	Everly Brothers
6	9	Poor Me	Adam Faith
—	10	Sweet Nuthin's	Brenda Lee

Published by courtesy of "The World's Fair"

LONELY

CHRIS WAYNE



45-F 11231 45 rpm

Latest American Hit!

Paper Roses

PB1024



THE KAYE SISTERS



PHILIPS

PHILIPS RECORDS, LTD., STANHOPE HOUSE, STANHOPE PLACE, LONDON, W.2.

TOPTWENTY

Compiled from dealers' returns from all over Britain

Week ending April 30, 1960

Everlys hit top spot . . . Faith up again . . . Preston and Douglas in

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



records present

CHRIS BARBER'S JAZZ BAND
"BILL BAILEY WON'T YOU PLEASE COME HOME"

TNJ 2030 (45 rpm)

MR. ACKER BILK'S
PARAMOUNT JAZZ BAND
"MARCHING THROUGH GEORGIA"
AND
"DELIA GONE"

TNJ 2029 (45 rpm)

JOHN HANSON
"COME BOYS"

("The Student Prince")

AND

"THE SONG OF THE VAGABONDS"
("The Vagabond King")

TNJ 15261 (45 rpm)

EDMUND HOCKRIDGE

"THE MOST HAPPY FELLA"

NEP 24122 (7" E.P.)

LANCE FORTUNE

"THIS LOVE I HAVE FOR YOU"

TNJ 15260 (45 rpm)

**Because
of studios,
engineers
and
equipment
every British record
company produces a
distinctive sound**

This is how you spot the company

HAVE you noticed that every record company tends to have its own individual sound? Probably you've never thought about it. But if you listen very carefully to your record collection you will notice the similarity.

Of course, it only works for the British releases—the American ones released by any one British label usually have a variety of origins, so they have no company characteristics. But as far as the British discs are concerned, an expert can detect, blindfolded, the company which made a record he has never heard before.

What makes these differences? Well, first of all, different studios have different acoustics. Some are large and echoey, and some are small and "dead"—and this is bound to have a slight effect on the sound of the records made in them. A studio with a certain amount of "give" or echo can be a help in making a rock 'n' roll record, but it is a menace to the engineer recording chamber music.

The "dead" studios—i.e., ones that are acoustically perfect often produce "dead" records as far as the pop market is concerned.

Atmosphere is so important—and so hard to be down, I should imagine that this is the reason Lonnie Donegan usually records his hits at a live concert performance. The results may, to the purist's ear be less perfect, but the atmosphere is fantastically powerful. Of course, not many records could be made this way—Lonnie only has three or four instruments to balance, and it is possible to get a good recording in one "take."

Own style

Another factor is that records on the same label use the same equipment... there are so many different kinds of equipment used to modify the actual sound that is made in the studio—equalisers, limiters, echo, tape delay and so forth, and no two studios are alike in their stock and make of equipment. So naturally the results are different from different studios.

The most important factor of all is the human factor. Different studios have different engineers, and these men in the strictest sense of the word are artists—artists in sound. And like all true artists they have styles and techniques of their own.

I cannot pretend to be an expert in the art of recognising family characteristics of the various companies—but to me these generalisations seem justified. The Pye sound is the most adventurous of the major labels. It is full of ideas—gimmicks, if you will—and is not afraid of a liberal application of echo and even more, tape delay—in fact tape delay (a repeating echo effect) is a trade mark of Pye just as much as it is of the great Sam Phillips, the original Recording Manager of Elvis, Jerry Lee and Johnny Cash.

Of course, like all adventurers, Pye risks a greater degree of failure when something goes wrong—but this happens comparatively rarely.

The EMI sound, on the other hand, is far more conservative. It never tries anything clever, but on the other hand it has an impeccable and never-vary-



**says
JACK
GOOD
producer of 'Wham!'**

ing balance, with a full, rich gamut of sounds. It is not very good at making silk purses out of sow's ears as far as artists are concerned (what Pye is)—but if an artist has quality, he need have no fear—the EMI sound will display it honestly, if unimaginatively.

Decca sound is superb, brittle, shiny—when it comes to making the Mantovani or the Chackfield sound. When it comes to beat music it has every quality that is no good to anybody.

It is as flat as a pancake. Compared with other makes, it is over-precise, cold, tinny, hard and unattractive. In particular, I have never heard a Decca record in the beat field with a really rich, resonant, juke-box jumping bass register.

Richer sound

To see what I mean, you need only listen to two records—the original Skip and Flip version of "Cherry Pie," and the Jess Conrad version on Decca. In content they are very nearly identical.

You may think that one or two of Conrad's intonation and phrasing gimmicks make the Decca version more attractive—or less tolerable. But there is no doubt that the American version has a much richer, more resonant sound.

And to put it at its lowest level, the American record is *louder*—which means it is cut deeper, I believe. All of which adds up to the fact that every Decca artist in the beat field has to fight his way to his public through the barrier of unattractive sound.

This, of course, is a personal opinion—in the world of sounds no one can say categorically what is good and what bad, only what one likes or dislikes.



Man... smokes real smooth

Philip Morris
REAL AMERICAN FLAVOR

Enjoy the real smooth taste of Philip Morris—known the world over as America's finest cigarette.

**4/2
FOR 20**



An honour to produce "Spotlight On Youth"

It was a very proud moment for me to be asked for the second year running to produce a sequence of items in the Royal Variety Performance. It will be my honour to produce the "Spotlight On Youth" sequence, which will feature Lonnie Donegan, Adam Faith, Cliff Richard and The Vernons Girls.

The return of this feature seems finally to establish our world of entertainment as a permanent and legitimate aspect of British Variety.

This is not only a very great privilege. It also gives us all a responsibility to live up to the fine traditions of our Variety Theatre. Certainly one could not wish for better trouperes than Messrs. Donegan, Faith, Richard and The Vernons Girls.

In particular, the transformation of The Vernons Girls from pool checkers to the most individual singing-dancing group in Britain is thanks to Leslie Cooper, their choreographer and my assistant producer. That The Vernons should be selected once more to perform for Royalty is surely a great feather in his cap.

**NAT KING
COLE****That's You**

CAPITOL 45-CL15129

**LES COMPAGNONS
DE LA CHANSON**
Down by the Riverside

COLUMBIA 45-DB454

**The Best in
pop entertainment**

FROM

The greatest
recording organization
in the world**CONNIE
FRANCIS****Robot Man and Mama**

45-MGM1076

**DEAN
MARTIN****Who was that Lady?***(from film of same name)*

CAPITOL 45-CL15127

**THE FOUR
PREPS****Got a Girl**

CAPITOL 45-CL15128

**BOBBY
SUMMERS**
Little Brown Jug

CAPITOL 45-CL15130

**CONWAY
TWITTY****What am I living for?**

45-MGM1066

**MALCOLM
VAUGHAN****My love for you**

H.M.V. 45-POP138

STRAIGHT Michael Holliday TALKING

THE trouble with me is I'm not a real pro—I have no ambition at all. I don't want to go chasing around the world on big prestige tours. I don't want to be an international star, on the champagne trail.

When I started in show business, and I began earning good money, I had three ambitions—do have a little place of my own, a car and to meet Bing Crosby.

Now I've fulfilled all these ambitions I find it difficult to know where to turn.

Of course, I'm still career conscious. I worry about my work. But what I mean is, I haven't got the desire that most pop singers have to go on and on until they achieve world fame.

I don't want to flood the market with records either. I think it is wrong to rush a record out because your last one was a hit. You can't make hits all the time. I like to record about three or four discs a year. That is quite enough for me.

I am an easy-going chap, as many of you may have guessed, but there are one or two things about this business that annoy me. For instance, I don't like it when people twist your words.

Once, I was appearing at a dull provincial town and a reporter came to see me. We talked about my days, before I went into show business, when I was at sea. Then he asked me if I missed the sea. I said, jokingly, that when I was at places like this I did. Then he asked me about my fans and I said I didn't like the word fans as it was a vague, over-used word.

I am not any happier now I'm a hit

The headline that resulted from that was: "Michael Holliday hates fans—he's going back to the sea."

There was a little misunderstanding, too, about something I said regarding rock 'n' roll singers.

Perhaps I gave the impression I thought it was strange the way they do their act with all the screaming and noise that goes on. I didn't mean that.

What I meant was, I couldn't do my act with all that noise. I prefer pin-drop silence that I get when I sing. But my style is worlds apart

from rock 'n' roll, so it is only natural I should feel this way.

Many people have asked me why I didn't start in show business earlier. There are a couple of reasons.

Firstly, I didn't have any idea that I could make singing my career. I had only sung for my own amusement. And then, when I was told I could probably do well, it was nerves that stopped me from going ahead.

To begin with, I went around on "fit-up" tours.

They were tours where you went around country villages hiring the local school halls—at £2 a time—and performing on box-like stages. For this kind of work I was paid thirty bob a week—but I got a million dollars' worth of experience. That was seven years ago. Later I won ten pounds in a singing competition and things started moving. Then someone said I sounded like Bing Crosby and that was that.

**I TRY to
sound like Bing**

Here, let me make one thing clear about Bing—the fact that I sound like him is intentional. I've always been a great admirer of his and he has influenced me tremendously.

Of course, I am flattered when people say I sound like him. It's good to know.

Mind you, I'm not trying very hard to be like Bing when I sing. I don't work at it. You should hear me when I'm impersonating him—I am told to detect the difference is virtually impossible.

I can't say that since I have been in show business I have been any happier. I haven't. You soon find that there is little time to relax, and there's always the worry: "What do I do next?"

This can become a headache but, as I have said, I'm not ambitious so it doesn't worry me as much as most. I believe ambition can be a very bad thing. Happiness consists not in having much, but in being content with a little.

**NEXT
WEEK Emile
Ford**

The
ORIGINAL
American Hit Recording
of

The MADISON

is by

AL BROWN'S TUNETOPPERS

on

TOP RANK SINGLE PLAY JAR 374

backed with

Mo' Madison

Hear it on Radio Luxembourg,
at Victor Silvester Dance Studios,
and at your Record Dealer.

The new dance sensation!

RAY BRYANT COMBO

The Madison Time
Parts one and two



PHILIPS PB1014

Philips Records Limited Stanhope House Stanhope Place London W.2

SENSATIONAL NEW DANCE CRAZE

Already a hit in U.S.A.

The Madison

Recorded by

AL BROWN AND HIS TUNE TOPPERS

on

TOP RANK

ORCHESTRATIONS AVAILABLE

ABERBACH (London) LTD, 17 Savile Row, London, W.1. REG. 3251

Make way for

HEATH WAXES A BIG ONE

TED HEATH

The Madison Time (Parts I and II)
(Decca FI1232)★★★★

PAUL CARPENTER rejoins the Heath band after a long, long absence to call the dance instructions on the first half of this British version of the new dance.

Personally—for our halls—I prefer Carpenter on the calls to Morrison on the Ray Bryant coupling reviewed below.

The big Heath band concentrates on setting the tempo for the first side, then, with the turnover, it builds the sound in precise fashion.

A very good sound to go with the beat. This should be one of Heath's biggest sellers in some time.

RAY BRYANT COMBO

The Madison Time (Parts I and II)
(Philips PB1014)★★★★

THE MADISON Time was written by pianist Ray Bryant, in co-operation with Eddie Morrison. And here it is played by Bryant's group which features, apart from himself on piano, Tommy Bryant on bass, Bill English on drums, Harry Edison on trumpet, Buddy Tate on tenor saxophone, and Urbie Green on trombone.

The various "calls" are spoken by part-composer Morrison.

These dance instructions are used only on the first side of the coupling.



RAY BRYANT—he wrote it

The jazz group has the second half to itself and makes the most of the infectious little melody with its comparative beat. The musicians have their own spots to contribute on the turnover.

AL BROWN'S TUNETOPPERS

The Madison: Mo' Madison
(Top Rank JAR374)★★★★

THE MADISON pairing on this disc differs from The Madison Time on other releases this week. This is Al Brown's version... slick, busy with sax enjoying themselves.

Vocal sings huskily all the way on a definite song form. This one could ease its way into favour if only because of the stronger lyric content.

Mo' Madison means more Madison... and that's what we get. No doubt at all, this is a gimmicky item. The Tunetoppers should find themselves getting a lot of juke box time in this country.

DON NICHOLL

THE

A new dance craze sweeps America—and it could do the same here

A MONTH ago, few people on either side of the Atlantic had heard of The Madison: it meant nothing to either dancers or disc buyers. Yet today it has become a teenage craze in America, and shows every sign of breaking big in Britain.

Madison discs are currently high in the U.S. hit parade. Demonstrations of the steps on television are arousing exciting reactions—from viewers, and ballrooms in major American cities report a flood of enthusiasm for the dance which, in spite of its "square dance" basis, is described as "definitely not for squares."

Ed Morrison, Baltimore DJ, claims to have discovered and launched The Madison. He says he saw teenagers dancing it in a local dance hall to the disc of "Little Susie" by the Ray Bryant Trio.

According to Morrison, he featured The Madison on his television show and promptly got swamped with viewer requests for printed instructions, and more TV demonstrations.

Fast work

He reported reactions to American Columbia, top U.S. disc label, which has a British distribution tie-up with Philips and Fontana. Columbia acted fast and rushed out a disc called "Madison Time" with music by Ray Bryant, calls by Ed Morrison and printed instructions on the sleeve.

Within a few days of release this disc soared into the American top sellers.

Other disc companies took the cue and before long there was an even bigger disc, "The Madison," by Al Brown and the Tunetoppers, rushed out by the recently-formed New York disc firm, Mala, on their subsidiary "Amy" label. This particular disc, which currently stands in the U.S. Top Twenty, has now been released in Britain by Top Rank.

In America, even more Madison

discs are entering the field, among them, "Doing The Madison" (Parts One and Two) by the Maynard Ferguson Band on Roulette, "Madison Shuffle" by Buster Brown on the Fire label, "Mashin' The Madison" by the Four Hunks on Symbol, and an EP released by United Artists, "Madison" by Dicky Doo and The Don'ts.

In competition to their best-selling disc by Ray Bryant, American Columbia have also released "Madison Hop" by the Les Brown Band.

Conference

In Britain, the Victor Silvester ballroom circuit heard what was in the wind. Within days, Silvester had copies of the steps rushed across the Atlantic, and called a special conference for all his instructors teaching them the steps. The first Madison demonstration was given in London on April 4.

And now the heat is on. Music publishers and all the major record companies have started a large-scale publicity drive for The Madison.

In addition to the American discs already mentioned, Britain has now put out her own releases.

Decca have released "The Madison Time," featuring Ted Heath and his Orchestra, with steps called by ex-Heath vocalist Paul Carpenter, and Parlophone are to release on May 13, "Madison Time" by The Vernons Girls with Johnny Saville.

At present, of the U.S. releases, only those by Ray Bryant and Al Brown are available over here.

Jane Harris

VICTOR SILVESTER Says
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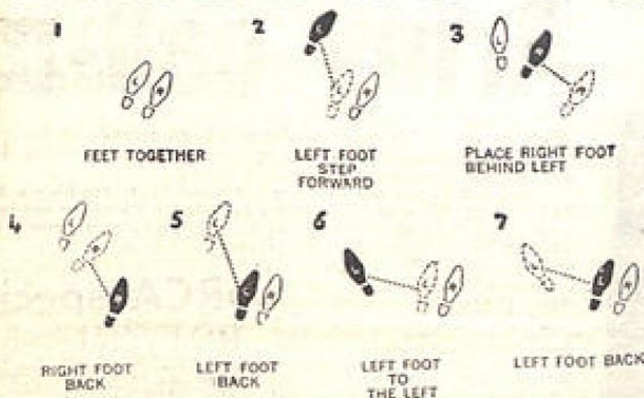
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MADISON



Watch
it on
'Wham!!'

TELEVISION'S top beat show, "Wham!!" is to give a demonstration of the Madison this week, May 7, and next week as well.

The music will be played by Jack Good's Fat Noise, the steps will be called by DJ Jimmy Saville and the dancers will be The Vernons Girls and specially invited members of the audience.

These are the basic steps

A SQUARE Dance with a difference, that's the Madison. And the difference is that it is done to a rocking beat that is as young and alive as the teenagers who will be dancing it. The basic steps are simple (they are illustrated above) and any number from two upwards can take part, but in line, not facing each other.

The variations are many. For instance, there is the Wyatt Earp (dancing with a cowboy swagger), the Birdland (snapping your fingers) and the Satchmo (playing a trumpet). You break into one of the variations when the caller tells you to.

Victor Silvester has arranged for all his dancing instructors to teach the Madison, but Dance Director Bradbee, of the Arthur Murray School of Dancing in London, said: "We don't at the moment, plan to teach it."

Eric Morley, of Mecca Dancing, who sent one of their directors to America to study the dance, agreed that it was great for parties, "but it is far too complicated in its American form."

"The music we'll play, Ted Heath's record is excellent and we will be featuring that at our dances."

So there you are. The Madison could be the biggest thing to hit popular music and dancing for a long, long time. It's up to you.

Ranks to issue Vee-Jay jazz discs

TONY HALL WRITES
ON MODERN JAZZ

A FEW weeks ago in this column, I gave British modern jazz fans the first news about the entry of America's Vee Jay label into the jazz field when I acclaimed its initial issues by the MPT + 3 and Paul Chambers.

This week, there is more Vee Jay "good" news. First, the line will almost certainly be made available over here before many moons are out, on Top Rank, the label which already issues Vee Jay pop material. And, with luck, at a very reasonable, competitive price.

Then, virtually out of the blue, two new Vee Jay albums arrived from America. Unfortunately, they became so warped during transit as to be virtually unplayable. But what I did hear was in the five-star category.

The albums were by coloured singer Bill Henderson, and pianist Wynston Kelly. Henderson is a very hip, superior song-writer, who used to record for Blue Note. He did a vocal version of Horace Silver's "Senior Blues," which almost entered the best-sellers.

I could hear some Woody Herman influence and, at times, a strong likeness to ex-Gillespie vocalist, Joe Carroll. Henderson is most musicianly and his material is first-rate.

Most of the tracks have, I would guess, Wynston Kelly, Paul Chambers and, maybe, Jimmy Cobb in support.

Kelly's own LP ("Kelly Great"), between warps, sounds one of the grooviest to come out of Rudy

Van Gelder's studios in some time—and the balance is so good that it could only have been Rudy's work.

The rhythm section is one of the very best available in jazz today—Kelly, Chambers and the incredible Philly Joe Jones—and all three are superb. The horns are the current Jazz Messengers men, Lee Morgan (trumpet) and Wayne Shorter (tenor).

Both albums have been received by Top Rank, but as yet no release dates have been fixed.

THERE are some changes in the Joe Harriott Quintet at the Marquee Club. Shake Keane (on flugel horn) recently replaced Hank Shaw and has aroused enthusiastic comments from musicians and fans alike. Pianist Harry South will join the new Ronnie Ross - Bert Courtney Jazztet. Drummer Bobby Orr is leaving to take over from "new boy" Phil Kinora, in Ronnie Scott's Quintet. The last few times I heard this group, Tony Crombie's presence was sadly missed. Joe's replacements were not yet fixed at the time of writing.

BRILLIANT pianist Eddie Thompson's current Trio (Spike Heatley on bass, Terry Lovelock on drums) will add the superb Kathie Stobart on tenor and Les Condon on trumpet for regular sessions at "The Bell," Walthamstow, on Wednesdays.

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MGM SIGN VERA LYNN

BRITISH singer Vera Lynn, who recently left Decca after 25 years, has signed an exclusive three-year contract with MGM Records of America. Plans are already in hand for Arnold Maxin, head of MGM, to visit Britain in June in order to fix up recording details.

Harry Lewis, Vera's husband and manager, told DISC: "It is more than likely that this contract will involve trips to the States to record, although no final decision regarding recording venues has yet been made."

The discs will be released here through EMI and will be mainly albums. However, there will be a few singles and it is probable that MGM will release single tracks from the LPs.

All-Stars LP

LIBERTY RECORDS of America (released here by London), have tied up with "Playboy," an American magazine, to distribute the Jazz All Stars Vol III album, featuring the winners of "Playboy's" 1959 poll of jazz greats.

When released, the album will come in a set of three LPs and will contain 32 pages of musicians' photographs and biographies.

Among the artists who will be heard on the album are Dave Brubeck, Ella Fitzgerald, Colesy Basie, Louis Armstrong, The Four Freshmen, Erroll Garner, Dixie Gillespie, Benny Goodman, Lionel Hampton, Coleman Hawkins, the Hi-Lo's, Stan Kenton, Shelly Manne, Gerry Mulligan, Oscar Peterson, Frank Sinatra and Jack Teagarden.

'Late Date' to return

ATV'S "Late Date," the Sunday late night musical programme, is scheduled for a return series to commence on May 29.



GENE VINCENT (left) and JERRY KELLER arrived at London airport on Friday for the tour in which Keller is to take the place of Eddie Cochran.

Jerry Keller Army call-up

ON the day of his departure for Britain on a ten-week tour for the Parnes organisation, American singing star Jerry Keller received his call-up papers for the American Army.

Keller, who was due to arrive last Thursday, missed his plane as he had forgotten his passport. He drove back to his Manhattan apartment to collect it, and during the couple of hours break between connections, his drafting papers were delivered. He was told to report to Fort Smith, Arkansas, within twelve days.

Keller told DISC about this last week. "My manager immediately called drafting headquarters and told them I was en route for Britain. They have given me special permission to make this trip, and while I am here they cannot recall me."

"However, I will do my national service without any fuss and bother, but I would like to stay here for about six months. If I have any offers to remain here for that length of time, I will take them."

"When I get back to the States, I will go straight to Fort Smith for my basic six weeks' training. From there, I guess I will be posted just about anywhere. Naturally enough, during my service I would like to have the job of an official U.S. Forces Band singer, but it is highly unlikely that it will be offered. If not, I will be just as happy to do whatever job is given me."

Unfortunate

Impressario Larry Parnes is extremely pleased with Jerry Keller's performances so far, and he told DISC: "It is a little early to say whether I will extend the tour."

"However, Keller is turning out to be a good box office draw, and as long as he continues to bring in the fans, I will most definitely consider extending his tour."

"It was unfortunate that Jerry had to step in at the last minute, and at the moment he is still getting used to the British stage, but I feel quite confident that by the time his present contract ends, he will be a big hit, and if so, there is nothing to stop me from lengthening his stay."

Macraes arrive end of May

AMERICAN film star singer Gordon Macrae, and his singing wife, Sheila, arrive in Britain on May 25, for an appearance on ATV's June 5 edition of "Sunday Night At The London Palladium."

They will stay here for at least three or four weeks.

Gordon Macrae, star of many musicals, including "Oklahoma," and "The Best Things in Life Are Free," and numerous films with Doris Day, only recently teamed up with his wife for a double singing act. They made their debut at the Waldorf Astoria, New York, last year, and were an instant success.

During their stay, it is likely that the Macraes will also tape a "Saturday Spectacular" for ATV.

ONE TO GO

AMERICAN singer Delores Hawkins is due to fly into London next week for an appearance in Dickie Valentine's "Saturday Spectacular," which will be televised "live" on Saturday, May 14.

The following week, Cliff Richard will star in his third Spectacular, possible guests being Dave Sampson, and American singing star Bobby Rydell.

Under his contract, Cliff still has one more "Saturday Spectacular" to make for ATV, and this will probably take place in late June or early July.

Darin signs big deal

BOBBY DARIN, who recently returned to the States after his first British concert tour, has signed a 15-week 300,000 dollar night club deal to be stretched over three years.

Darin will appear at two of the top hotels in Miami and Las Vegas—the Beauville and the Flamingo.

The deal calls for four weeks a year at the Flamingo in Las Vegas, and one week each year in Miami Beach.

RCA special

RCA RECORDS in America are to make a special LP, featuring Bing Crosby and Perry Como, for early U.S. release and later release in Britain.

The album will feature tracks from Como guesting on the Crosby Show and vice versa.

Perry's guests on May 15 will include husband and wife singing team, Steve Lawrence and Eydie Gorme.

Ella breaks new ground

ELLA FITZGERALD this week commences her first-ever tour of South America. She starts with concerts at the Copacabana Palace, Rio de Janeiro.

CONNIE HERE

AMERICAN singing star Connie Frazer is on a ten-day British visit. She will be "The London Palladium" on May 8.

Apart from her television show, on MGM. These discs will comprise Spanish.

Now out is Connie's latest single, "I am taken from a recent LP which was by Tony Osborne and his Orchestra."

A spokesman for ATV said that at for her to tape any more shows while she

Decca challenge Surrey

DECCA Sports Club start off the cricket season next Sunday with a match against Surrey. It will be a benefit game for Tony Locke and starts at 11.30 at the Decca Ground, Kingston Road, Tolworth, Surrey.

Decca managing director, Mr. E. R. Lewis, a keen supporter of Surrey, will be attending.

Decca's team includes Alan Moss, Middlesex and England player, and Keith Miller. Surrey's team will include the Bedser twins, Jim Laker, Tony Locke and DJ Pete Murray.

TV spots for Ros

LATIN American bandleader, Edmundo Ros, is to have a short series of three 30-minute programmes for ATV, to commence on Tuesday, June 14. They will replace "The Melody Dances," which finishes on May 31.

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gets

Run of 'Wham!!' extended

PRESENTATION TO FAITH AT DISC LUNCH

A DAM FAITH, Cliff Richard and stars who are to be honoured at the Variety Club's fourth annual Golden Disc lunch at the Dorchester Hotel on May 11.

Among other top name recording artists who will be present at the luncheon are Russ Conway, Lonnie Donegan, Liberace, Joan Regan, Stanley Black, Edmundo Ros and Victor Silvester.

Many of the guests have won Golden Discs and these will be on display at the luncheon, and Adam Faith is to be made a presentation marking his millionth record sale.

The guests will be introduced by television and radio personality George Erick, and there will be a grand song finale, in which all artists will take part.

On sale at the luncheon will be the LP "Hail Variety," released by Oriole last year. All proceeds from the album are being directed to the Variety Club of Great Britain.

FOR TV, DISCS

will live in yesterday (Wednesday), for appearing on ATV's "Sunday Night At The Palladium."

is scheduled to cut three LPs for Columbia and Italian songs.

"Mama," already a hit in America. This recorded in London with accompaniment who have received full credit on the

the moment they have no further plans is here.

JACK GOOD'S new TV beat show, "Wham!!" has had its initial run extended from seven to nine weeks. It will now finish on June 18. According to ABC, it is most likely that the show will return to the screens in September.

Guests for May 7 include the Fleet-Rakkers, Gill Gordon, Dickie Pride, Danny Rivers and the Four Jays. The following week, Keith Fordyce will introduce, in addition to the regulars, Michael Cox, Davy Jones, Richard Allen, Sonny Stewart and the Dynamos and the Four Jays.

On May 21, guests will include Bobby Deacon and the Cruisers, Davy Jones, Michael Cox, Keith Kelly and Roy Young. Guests named for the following week (May 28) include Danny Rivers, Vince Taylor, Tommy Bruce and the Four Jays.

Humph on radio?

HUMPHREY LYTELTON and his band are to do a trial programme on May 12 before a live audience for a possible radio series. The show, tentatively entitled "Humph," will be built around the bandleader, who will introduce guests every week, feature singer Cab Kaye and include a disc jockey spot.

It is expected to run for about 35 minutes. Following this, Irish, Scottish, North and West Country tours have been lined up for the band. Dates are the Solihull Festival, Scotland (May 15), Kirkcaldy (17), Aberdeen (18), Blythe (19), Doncaster (20), Manchester (21) and Blackpool (22).

On June 27 the Lytelton outfit travel to Ireland, their first tour there since 1958. On July 13 they open their West Country tour with a concert at Redruth.

In Venice to make recordings for the "Pat Boone Show" are Pter Angeli and **PAT BOONE**.

TEDDY JOHNSON

of discs, TV and radio fame writes for you

Tommy was shanghaied into a disc career

THERE once was a Bruce who watched a spider . . . and from it came the saying: "Try, try, try again."

There is now another Bruce . . . Tommy Bruce. He didn't even want to try. In fact, this 21-year-old Londoner was "shanghaied" into Discdom.

"It all came about this way," said Tommy to me this week. And so he told me how he keeps bodgies . . . has an aviary at the back of his Notting Hill Gate digs. Keeps dogs too. Six of 'em—though three are pups. He was going out to look at his menagerie one day when he meets a fellow on the stairs. "Looked at me a bit hard, he did, and then went on up the stairs to the next floor," explained Tommy.

"A few days later he came and knocked on my door—did I sing? I laughed. Hardly sang a note in my life, I said. Did I want to sing? he asked. Not particularly, I said. Never thought much about it."

Ridiculous

So the chap who knocked on the door invited Tommy out for a drink.

This week I found him. He's 24-year-old actor Barry Mason. Recently returned from Hollywood, where he filmed for Warners and is currently in the new Karel Reisz film, "Saturday Night, Sunday Morning."

Barry took up the story. "I went to visit my girl friend. As I walked up to her room and on the stairs I saw a six-foot blond

haired rugged character. Later I asked my girl friend what type of work he was doing in show business. Nothing—he's a driver's mate in Covent Garden, I was told.

"I thought this ridiculous. This young chap looked for all the world the way the Americans would imagine a pop singer to look. Rugged, tough, yet with a magnetism that one could feel on a chance meeting.

"So I took him for a drink—and then to where some chums were making a private recording. We told him the session was over and asked him to sing. He chose 'Ain't Misbehavin' . . . and sang. I signalled, and unbeknown to Tommy the engineer recorded his voice. I took it to EMI and within 24 hours Norrie Paramor had asked to sign him up."

No barriers

Is it hard for an unknown to break into show business?

"No," said Barry. "I didn't know a soul in the record industry. I don't believe all these stories of it being a jungle . . . it just isn't true. Everyone has gone out of their way to help. I have asked for advice—and got it. I have not found barriers to break down—everyone has been most helpful."

Tomorrow Columbia issue the first disc of the lad who until now has had life very tough. The title of his debut song? "Ain't Misbehavin'."

I think that Tommy Bruce may well

be a household name within three months . . . and I think his disc is going to be a juke box serenade for weeks to come. It's that kind of voice—mellowed—a deep brown sherry voice.

Russian deal

AMERICA has done a deal with MEZHKHNIGA Records of Russia for the exclusive release of discs made in the USSR. Britain figures in this deal.

After two years of negotiation J. Jay Frankel announces that he has signed the deal in Moscow.

Until now the settlement of royalty payments from behind the Iron Curtain has been as fleeting as a ghost in the night.

How many?

THIS item comes to me by courtesy of "Cash Box" (the American DJ and juke box operators paper).

Jeanne Black has recorded a number entitled "He'll Have To Stay." The company, Capitol, claim that up to April 18 they had sold 350,000 copies of this sequel to Jim Reeves' RCA hit "He'll Have To Go."

I note that by their lists, of 12 days later, "Cash Box" put Jeanne's disc at Number Seventy-five in their best sellers. How many does one have to sell to make number ONE?

PEARL picked this as the Song Title Prize of 1960.

Someone named Lori Parker (sex unknown) has recorded in America for Coral a little opus entitled "Green With Envy, Purple With Passion, White With Anger, Scarlet With Fever, What Were You Doing In His Arms Last Night Blues." I do love songwriters who have summary to say—and say it!



Jane Morgan in P of W show

THE final "Sunday Night At The London Palladium" show in the current series is to be televised on June 19. After that date the show will be replaced with Bernard Delfont's "Sunday Night At The Prince Of Wales."

The first show on June 26 will feature American singing star Jane Morgan. This series will continue until the beginning of September, when the Palladium show will return either on the second or third Sunday.

This week-end the London Palladium show will star Connie Francis, with Sid Millward, Wally Stewart and the Nicwits.

The following week the bill will be topped by Nat "King" Cole, due in Britain for the Royal Variety Performance on May 16.

New York Metropolitan singer Dorothy Kirsten is booked into the Palladium show on May 22, but a spokesman for ATV said it is quite possible that this visit may be cancelled. Another American star may take her place.

CONNIE FRANCIS



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**FIVE
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Pop, Jazz, LP and EP reviews

**FIVE
PAGES**

CANNON, COLE—and COCHRAN will hit the top again



This performance of "Sixteen Reasons" could do SHANI WALLIS a lot of good in the pop market.

Good's Fat Noise should live it up in the jukes

**BUT IT WILL
REMIND YOU OF
ROCKINGHAM**

JACK GOOD'S FAT NOISE
The Fat Noise; The Fat Washerwoman
(Decca F11233)***

TMURA putting away in the heavy blow section recruited by Jack Good for his musical line-up in "Wham!!", but this apart you don't have to look far to remember the Rockingham birth pangs when listening to the new coupling.

Two old melodies are given a predictable treatment... *Malibu Man* and *Irish Washerwoman*.

For "Wham!!" fans a delight, no doubt... and a disc which should live it up in the juke, *Washerwoman* strikes me as the better and more commercial half of the disc. With its TV plugs it could go into the parade.

JERRY WALLACE
You're Singing Our Love Song To Somebody Else; King Of The Mountain
(London HLH9110)****

THE tippy-tap treatment of *You're Singing Our Love Song To Somebody Else* by Jerry Wallace has a strange flavour—a mixture of the old hat and modern sound.

Wallace sings it lightly to the bouncy backing and I shall not be at all surprised to see his version build into a winner.

King Of The Mountain opens with a very good clear guitar noise and develops into a steady beating romancer which Wallace handles ably.

PHILIP GREEN
League Of Gentlemen March; Golden Fleece Theme
(Top Rank JAR 355)***

BOTH these melodies were composed by Phil Green for the soundtrack of the film *League Of Gentlemen* and here he conducts the Pinewood Studio Orchestra through them.

The *March* is a straightforward item which could settle down like some of Eric Coates' compositions to become useful catalogue additions.

The *Golden Fleece Theme* is more atmospheric in content, setting a mood neatly. Deliberate, slow march, but it does not mean so much torn from context.

MARY JOHNSON
I Love The Way You Love; Let Me Love You
(London HLT9109)****

APUBBY piano plonks its way through the medium-rock backing as Mary Johnson sings *I Love The Way You Love*. A girl group chorus with the boy, too, as he puts this one across with a strong country inflection.

Tune is simple and the title phrase

FREDDY CANNON
The Urge; Jump Over
(Top Rank JAR369)

HERE'S a real weirdie it comes from the Cannon hall of fire! "The Urge" is a growling rock and roll novelty which uses the little phrase in a wolf howl gimmick.

Cannon gets a thumping accompaniment from a Frank Slay orchestra, and he really whips this one into a frantic froth. Should bust the juke spots wide open and break from there into the Twenty.

On the flip Freddy slows down a little for a steady rocker with a catchy tune. Cannon chants this one to another rancous backing.

One thing about this boy, he never pulls a vocal punch!

NAT "KING" COLE
Is It Better To Have Loved And Lost?; That's You
(Capitol CL15129)

IT is always a risky business going out on a limb with a tip for the twenty when Nat Cole is the star concerned. Some of his best sides never make the parade. But—coupled with his appearances over here—I think the easy-going rock-a-balled "Is It Better To Have Loved And Lost?" should get into the lists. A lovely modern number with tremendous potential.

Nelson Riddle takes up the baton for "That's You" . . . an excellent ballad in rich romantic vein. Cole handles this with all the expertise we've come to expect.

EDDIE COCHRAN
Three Steps To Heaven; Cut Across Shorty
(London HLG9115)

EDDIE COCHRAN was undoubtedly one of the most talented personalities on the beat scene. Like Buddy Holly I think he will go on "enjoying" his parade success even though he's no longer with us.

His London release of "Three Steps To Heaven" would certainly have registered powerfully if Eddie had been touring still. As it is I must tip the side for chart honours. A solid, romantic beater, well worked out.

Country song on the flip is catchy and amusing.

your weekly

DISC DATE

with DON NICHOLL

is catchy enough to make the side a solid seller.

Let *Me Love You* has a slower, more lush approach with strings and tinkling piano accompanying Mary as he plants a gentle romantic ballad.

BRIAN HYLAND
Rosemary; Library Love Affair
(London HLR9113)****

FROM New York comes sixteen-year-old Brian Hyland and this is his debut on disc. He is quite a talented teenager so far as musicianship goes. He accompanies himself on guitar and can also play flute and clarinet.

Rosemary is a pleasant ballad with an easy tune to catch in the current lifting fashion. Girl group ooh-oooh in the background.

Library Love Affair (which gets my

vote as a horrible title) is a teenage love number. Not up to the mark of the top deck.

SHANI WALLIS
Forever, Forever; Sixteen Reasons
(Philips PB1019)****

SHANI WALLIS is accompanied by Wally Stott's orchestra and chorus as she sends out her coverage of *Sixteen Reasons*. The girls have certainly jumped at this number, and I do not blame them. Nothing startling about this production, but the performance could do Shani a lot of good with people who have never associated her with the pop market before.

Forever, Forever, taken with a slow beat in the ballad, gets a clean-cut performance from Miss Wallis.

THE FREEMEN
The Timeless Tide; My Gal Sal
(Parlophone R4650)****

MALE group sing a steady love ballad, *The Timeless Tide*, pleasingly to a Johnny Spence accompaniment. Lead voice is warm and capable.

The revival of *My Gal Sal* gets a slick big band dressing for the accompaniment, and The Freemans remind us of the old barber-shop days as they sing this one.

Good production and performance quality on this half, which I would be inclined to treat as the top deck.

ADAM WADE
Too Fast Ruby
(Top Rank JAR370)****

A VOCALIST cut in the Mathis mould, such is Adam Wade, who makes a very good job of the ballad, *Too Fast*. George Paxton directs the orchestra and chorus accompanying the singer, and he gives the number a fairly lush dressing.

Ruby—yes the standard of that name—is well sung indeed. Here Wade again shows traces of big star influence, but his voice is Mr. Wade's



Simple tune and catchy lyric will make **MARY JOHNSON'S** latest a solid seller.

and so will The Coasters

THE COASTERS
Besame Mucho (I and II)
(London HLG9111)

"BESAME MUCHO" has been a good—and commercial—tone for a long while now. Revived here in their peculiarly distinctive style by The Coasters, it covers two sides of the team's latest London single.

Much of the coupling's appeal lies in the excellent rocking instrumental group which commands plenty of attention on the first deck. Tempo set is riding a strong beat and goes quicker than usual.

With the turnover, deep voice sings the song attractively and slowly while the other men chant their "Besames" snappily in the background.

A disc which may take time to get there—but which ought to. And which will.

alone, he is not a "second" anybody. I hope he develops the promise we get on this release.

FRANKIE VAUGHAN
Love Me Now; I Was A Fool
(Philips PB1021)****

A JOE LUBIN song which pinches the melody from Offenbach, *Love Me Now* makes quite a pleasant modern filler for Frankie to offer. How it will stand with the BBC is another matter altogether.

Dominic Frontiere directs the rippling orchestral accompaniment as Frankie fills the lyric with natural romance.

On the other side—made in Britain with Ivor Raymonde directing the backing—Frankie puts forward a song written by himself. *I Was A Fool* is a light beater aimed directly at the young market.

THE CRICKETS
More Than I Can Say; Baby My Heart
(Coral Q72195)****

THE CRICKETS have a tender little yuck-yuck ballad on show when they sing *More Than I Can Say*. Pretty and useful enough with a slow lifting approach, the side could rise to more than useful sales. Soothing instrumental work helps the half a lot.

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

D
N
T

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

Baby My Heart is a heater with a firm attack and this, indeed, may be the side to start the disc moving. Good stuff for the jokers.

BO DIDDLEY
 My Story; Road Runner (London HLM9112)***
BO DIDDLEY'S distinctive talking manner comes out for a humorous airing again as he tells My Story. Basking in instrumental accompaniment as he yams away.

Road Runner sides an extremely effective guitar backing (reminiscent of Eddy) as Diddley chants a bluesy set of words. May sell because of its effects department.

BOBBY BENNETT
 This Is Your Life; Tommy Brown (Fontana H246)***

A CLEAR boy's voice singing makes a change. And such a change we get with this release. Young Bobby Bennett should touch parents' hearts with his crystal cutting of the slow, philosophical ballad. **This Is Your Life.** Organ and girl group in support.



"He's got a terrific inferiority complex about his playing—thinks everyone's inferior to him!"

Bobby sings Tommy Brown for the flip. Clever lyric about a kid's problems in dancing class. Not for the hit lists, but a cute side.

HAROLD DORMAN
 Mountain Of Love; To Be With You (Top Rank JAR357)***

HAROLD DORMAN singing two of his own compositions, to strings and thumping rhythm. Girl group, too, as he chants about the Mountain Of Love. To Be With You is a slower biccogher which Dorman invests with more drama than it merits.

SHEILA BUXTON
 Sixteen Reasons; Goodnight, God Love You

(Top Rank JAR356)****
STRINGS and piano, together with male group provide a very good raft for Sheila Buxton's treatment of the Sixteen Reasons ballad. I like her treatment, too. The song suits her.

It will do her sales reputation a great deal of good, I am certain. **Goodnight, God Love You** has a title which jars on me despite the obvious sincerity with which it has been written. A till-we-meet-again ballad which moves nicely and which is sung sweetly.

THE SWE-DANES
 Scandinavian Shuffle; Hot Teddy (Warner Bros. WB7)****

THE SWE-DANES are a mixed vocal team who achieve a really delightful sound. No words as they be-dance through the quick and very contagious Scandinavian Shuffle. Simple rhythm accompaniment.

Band achieves a bigger noise for Hot Teddy. Title came out here some while ago without great success, but it could do better now as a result of this intriguing performance.

The group's sound is first-rate and is certainly novel enough. Could be a sleeper.

First-rate sound from a new group called **THE SWE-DANES.** Their version of "Hot Teddy" could be a sleeper.



ANITA BRYANT
 Paper Roses; Mixed Emotions (London HLL9114)****

ANITA BRYANT should be climbing the parade soon with her warm melodious treatment of the ballad, Paper Roses. Familiar tune helps to plant the side quickly in the mind and the girl's vocal is clear, commercial and attractive.

Big girl chorus support Miss Bryant as she sings this one. Watch for it to supply the Twenty with yet another new femme name.

Mixed Emotions is a steady, leaping ballad with a good lyric which Anita sings firmly and without effort. Rounds off a very smooth disc.

JACQUELINE BOYER, FRANCOIS DEGUETT

Tom Pibbi; Ce Soir-La (Columbia DB4452)***

JACQUELINE BOYER singing the Eurovision Song Contest winner, Tom Pibbi. And the singer gives us the original French version of the ballad—not the English adaptation.

Cute, bouncy marching performance which Jacqueline's personality helps a lot.

On the other side of this coupling

we hear Francois Deguett singing the song which won third prize, Ce Soir-La. Deguett has the Continental ability of piling atmosphere into ballads like this and he overcomes any language limitations.

SKIP AND FLIP
 Cherry Pie; Cryin' Over You (Top Rank JAR355)***

A TWOSOME with a nice relaxed sound. Skip and Flip drift happily through Cherry Pie in a way which ought to put them among the high sellers on this ballad. And I think there will be customers a-plenty for the number.

Strings and chorus backing have the up-to-date noise for the accompaniment.

Cryin' Over You is a simple little slow heater.

CONNIE FRANCIS
 Teddy; Mama (MGM 1070)****

WRITTEN for Connie by vocal star Paul Anka—Teddy is a slow, strong rock-a-ballad which certainly shows signs of being tailored for the Francis style.

A young-love number which steps

out slowly and deliberately in typical Francis fashion. Her fans will certainly go for this one and it could register as another top seller for the girl.

Mama was recorded in Britain with a Tony Osborne orchestra. Lush, sentimental ballad work with some Italian language work incorporated. Quite a contrast to the top deck—and well worth bearing.

MAUREEN EVANS
 Paper Roses; Please Understand (Orion CB1550)***

MAUREEN EVANS again bids for high sales... and once again she is thrown up against tough competition. Paper Roses is a good choice for Maureen to sing, but I've a feeling that Anita Bryant is more likely to walk away with the sales.

But do spin both copies if you like the number. I think you'll agree that Miss Evans is a talent worth fostering. Her work here is warm and melodious.

Please Understand—a British song—is good enough to begin catching sales in its own right. Pleasant melody which Maureen sings with male group backing.

A NOTE FOR TIME-TRAVELLERS

OUR DESIGNERS have been doing a bit of time-travelling. They have nipped ahead into 1961 and '62 and had a look at the shoes you will be wearing then. And the shoes on this page are very much the kind of shoes they found. So think of this page as a preview, a trailer for the styles coming shortly. You think they're not in fashion? A bit square? Not pointed sharp enough in the toe? Well we're looking ahead; you can't expect 1961 to be in fashion yet.

This particular kind of time-travelling has nothing to do with science fiction. It is a matter of travelling to places like Milan, Rome, New York and San Francisco to see in what directions shoe styles are moving there; then forecasting what effect these changes will have on English styling.

One thing seems quite certain, toes are going to be rounder or squarer. The oblique chisel toe that is already popular is an indication of the way things are moving. Another interesting change is in leathers. The movement is in general away from suede, towards grained or patterned leathers. Not large patterns like crocodile but fine graining that, from a distance, is hardly visible—except as an interesting texture. Very close smooth suede is, of course, an interesting texture in itself—it is a sort of very fine grain. We have

therefore included, as a long shot, one such fine suede shoe.

Soles? That's difficult. There's a lot to be said for the comfort of microcellular rubber, but many people don't like a thick sole. However, for good looks and hard wear there's nothing to compare with a synthetic rubber sole, particularly one that is vulcanized in contact with the upper. Leather soles will of course still be popular. Heels? If our time-travelling is a reliable guide the high Andalusian heel popular now amongst the Modernists will have had their day.

Take another look at these three shoes with this new fashion approach in mind. We think that by the time Time has caught up with them you will be agreeing that they are by no means as square as you may think them now. And as to workmanship and comfort—well those are two things that Clarks are famous for. Even Americans come to Street to see how we transfer the skills of hand shoemaking to modern manufacture.



Clarks FLOTILLAS SHOES FOR MEN

Mixed, but all marked Barber

CHRIS BARBER BAND BOX
Volume One, Number Two
Hot House Rag; Squeeze Me; Creole Song; Golden Striker

(Columbia, SEG 7994)***
HERE is a collection of jazz tunes as varied as you could find anywhere. It has always been one of Chris's pet likes to play tunes from different periods in jazz. Tunes from different types of artists. That he makes them all sound very similar almost seems by-the-way.

The Barber band play a Duke Ellington composition...and hey presto!...there is not the slightest suggestion of Duke. He takes a Louis Hot Five...or a white Dixieland number...and it all comes out Chris Barber music.

That is, perhaps, the finest test of the band's greatness. Whether we happen to like it—and I personally don't go overboard on the style—we have got to admit that he has got a style. Which is more than can be said for 99.999 per cent. of our other groups.

Hot House Rag is a rag. A real rag. Chris and the boys play it that way. Slow. As ragtime should be played.

On his last trip to New Orleans Chris collected quite a few original rags. They are to be featured more and more as the months go by. Though written for piano only, they seem to come out all right when given the simple jerky treatment that is the Barber Band's hallmark.

Squeeze Me has Otilie on piano and singing the vocal. Good, but somehow lacking in drive. And very sweetly recorded. I do wish Otilie and the other British jazz vocalists would sing other numbers. I know **Squeeze**

Me is not a blues, but it does sound like one. I prefer Otilie doing things like "Taint No Sto," or even "Hot Time."

Creole Song is Ory's number. Once again the Barber band play their own way. So they do in John Lewis's **Golden Striker**. After an uncomfortable introduction Pat, Chris and the boys get into "Klog Porter Stomp" and stay there.

So there it is. A rag, a blues, an Ory Creole number and a Modern Jazz Quartet. And all adding up to Mr. Christopher Barber and his Jazz Band.



FLETCHER HENDERSON
Plus And Misses Louis Armstrong
When You Do What You Do; One Of These Days; A New Kind Of Man; The Meanest Kind Of Blues

(Jazz Collector JEL11)***
THE final test of King Oliver's greatness is to compare his recordings with those of the greatest Negro Orchestra of the day... that of Fletcher Henderson. "Smack" band was a hot dance music outfit, playing mostly standards but with a



CHRIS BARBER—he plays Armstrong, Ellington, Ory and they all sound like Barber.

liberal use of hot breaks and solos. Even so, most of the phrasing is what is now called "corny."

Two years before, the phrasing of the Oliver band was smooth and swinging. There could never be any doubt that the King was a New Orleans Negro. On the other hand, Henderson's band could often be mistaken...and indeed, often was... for almost any comparable white band of the day

These recordings, made in 1924 and 1925, come some two years before Hawkins, Buster Bailey, Joe Smith and Charlie Green developed jazz style. At this time they were playing "hot" music... which didn't always imply jazz. If you want to know the difference, and haven't got a King Oliver disc to hand, listen to the Louis Armstrong chorus from each of the first two sides.

As Louis' trumpet comes to his lips, the band leaps into life. The rhythm section changes. The thing swings. It moves along.

Yet Henderson was years ahead of his contemporaries as far as arrangements were concerned. He also pipped all the others in the matter of using hot men as soloists. In 1924, like Whiteman did later, he had the young Louis take solos and breaks. But better than Whiteman, he often used jazz tunes. "What Cha Call 'Em Blues," "Dippermouth," "Fidgety Feet," "Livery Stable Blues." Later, of course, he increased his hot men and became a purely jazz band.

I've had the first two sides a long time, and wouldn't really be without them. But then I'm almost as keen about the Henderson band as our sleeve note writer must be. Unfortunately, he lets his enthusiasm cloud his judgment. They're very good... but not all that good.

ALL VERY NEAT AND TIDY

RED NICHOLS
AND THE FIVE PENNIES
Dixieland Dinner Date

Johnson Rag; My Fanny Valentine; Saton Take; A Holiday; Love Walked In; Someone To Watch Over Me; Baby Won't You Please Come Home; Stop, Look And Listen; September Song; Balling The Jack; How Come You Do Me; La Daz; What's New; American Patrol

(Capitol T1297)***

RED NICHOLS' trumpet style has changed little in the last thirty years. A little fuller perhaps, a bit more bite and edge, a suggestion of vibrato creeping in here and there, but basically the same very white, very European, very polished performer.

It is a style well suited to the original Five Pennies jazz chamber music gems of his early days. It also suited his revived Pennies of the later years in their rather more brash offerings. Likewise it sounded well on

BLUES A LA JOE

JOE WILLIAMS

All I Want Is My Trade Fare Home; I'm Talkin' About You; Joe Williams Blues; Don't Leave Me Here
(Jazz Collector JEN3)***

THE Joe Williams of this Jazz Collector issue is not the Joe Williams of the Basic Band. But both have powerful voices, open-throated approach, and ability to lie back on the beat.

This Joe Williams is a Mississippi blues singer who adopted the title "Devil's Son-in-Law" after the death of Peatie Wheatstraw, who used the same non-de-plume for years. Joe Williams, previously known as King Solomon Hill, Big Joe and Poor Joe Williams, first recorded for Paramount in 1931. Later he switched to Bluebird. This album was made as late as 1957, and therefore affords an excellent opportunity to hear a genuine country blues singer under good recording conditions.

Like the great majority of these singers, Williams has one or two peculiarities of his own. His habit of leaving out a word and replacing it with a guitar phrase... the trailing off of phrases down to nothing... are Joe Williams' hallmarks. Not so his shouted "Well, well" a common enough phrase among singers, and one used quite frequently by Champion Jack Dupree.

By the way, **Don't You Leave Me Here** is not the "Jelly Roll Morton" song of the same name. It is an unusual and haunting blues, featuring Joe and his guitar. Other tracks have piano backing in addition to the guitar.

THE RIVERBOAT FIVE

Colonel Bogey Goes Dixie
Colonel Bogey; Yellow Dog Blues; Sing Sing Sing
(Mercury ZEP10061)*

I DON'T like this band! If anyone I think (as I do!) that in this country we make too liberal a use of the banjo they should listen to these corn-fed Dixie beaters. They are the end!

They are a great draw in Las Vegas, where the general rule is that the jazz is in inverse proportion to the public acclaim. This lot went down so well that they were immediately re-booked right into 1961.

Sing Sing Sing features a long clarinet solo, which is efficient, but totally uninspired. It also includes much drumming. **Colonel Bogey** is the march featured in the "Bridge On The River Kwai."

Yellow Dog Blues is one of W. C. Handy's finest compositions. It is all but ruined by the stodge beat of the band, the corny phrasing of the clarinet, the harsh vibrato of the trumpet and the total lack of understanding of the blues idiom.



*To my friends in Great Britain:
Thanks for making my
first visit to your country such a
wonderful experience.
Hope to be back again soon.
Olyce Pharo*

Current Release

**When the Right
Think Me a Kiss b/w Time Comes Along**

45 M.G.M.—1061



Miss this LP and you're a criminal!

PERRY COMO

Como Swings
St. Louis Blues; I've Got You Under My Skin; Route 66; Dear Hearts And Gentle People; Mood Indigo; The Dainty Sreenade; To Know You Is To Love You; You Came A Long Way From St. Louis; Honey, Honey; Let A Soule Be Your Umbrella; Linda; Begin The Beguine.
 (RCA RD27154)*****

THIS is a five-starred all the way for sleeve and contents. The sleeve has three wonderful pictures of Perry—one back, one front and one inside. The record has twelve great arrangements by Mitchell Ayres' Orchestra. The Como voice adds the final magic touch which must make this into a best-seller.

This is such a superb album that not to have it in your collection must be pretty close to criminal if you appreciate fine vocalising at all. It's a wow of a winner!

BROOK BENTON

Endlessly
People Will Say We're In Love; Because Of You; More Than You Know; Blue Skies; Time After Time; A Lovely Way To Spend An Evening; Endlessly; The Things I Love; It's Not Sin; Around The World; May I Never Love Again; You'll Never Know.
 (Mercury MMC4022)*****

AT times reminiscent of the great Nat "King" Cole, young Brook Benton has chalked up a couple of hits for himself with "Endlessly" and "It's Just A Matter Of Time." Both of these songs were original compositions by Mr. Benton, but on this LP he tries his voice out on some excellent standards. He succeeds charmingly.

I like very much his rich deep notes—in this he differs very strongly from Nat Cole—and he uses them very effectively, though not overmuch, on these tracks.

I think Brook Benton is here to stay. If he keeps up this standard he certainly won't be joining the ranks of the "seven-day-two-disc-wonders" so frequently appearing on the record scene these days.

Brook does an up-tempo version of *Around The World* which has been very successfully featured by Ernie Andrews and Kay Starr. This should also be a success.

IAN STEWART

Plays The Million Sellers
Harry Lime Theme; Bless You; Sonny Boy; Dear Hearts And Gentle People; The White Cliffs Of Dover; On A Slow Boat To China; Yours; Little Old Lady; And Wonderful In Sweden; Oh My Papa; Happy Days And Lonely Nights; Buttons And Bows; Music, Music, Music; Oh Johnny; Oh Johnny Oh! Poor People Of Paris; Rose, Rose I Love You; Peppes From Heaven; Ma He's Making Eyes At Me; Jealous Heart; The Music Goes Round And Around; Savoyers; Mack The Knife; Hold My Hand; Peg O' My Heart; Love Is A Many Splendoured Thing; My Finnish Heart; Unforgettable; Too Young; Music, Music, Please; Three Coins In A Fountain; Autumn Concerto; I'll Be Seeing You; Around The World; Moulin Rouge; You're Breaking My Heart; Tennessee Waltz; Play Fiddle Play; It's My Mother's Birthday; Now It's The Hour.
 (Fontana TFL5079)*****

IAN STEWART comes up with a terrific bundle of titles played in his own twinkling way on this really

wonderful value-for-money package. No less than 39 all-time favourites are included and Ian has divided them into quicksteps, foxtrots and waltzes so that apart from making good listening this LP also provides the perfect music for dancing.



SHEELAGH WARDE

**Maid Of The Severe Breasts Knows: The Golden Jubilee; Tipperary Dally; The Boston Burglar; Johnny I Hardly Know Ye; Hair To The Wedding; McNamara From Mayo; The Blind Girl; The Rolling Boys of Tandarrere; Let Mr. Maguire Sit Down; Castle Of Dreams; Mr. McGrath.
 (Top Rank 30-018)*******

THE sleeve note claims that for the "past four years Miss Warde has been delighting audiences throughout Northern Ireland." This I readily accept. Her voice is sweet and



SHEELAGH WARDE

rhythmic. Her choice of material is gay and lively.

The highly suitable accompanying orchestration are by Tony Hatch and Stan Butcher and they match closely with the singer's voice.

This can be enjoyed whether you are Irish or not.

JULIUS LA ROSA

On The Sunny Side
The Way You Look Tonight; 'S Wonderful; Singin' In The Rain; In Times Like These; There'll Never Be Another You; You Must Have Been A Beautiful Baby; A Fine Romance; Yes Sir, That's My Baby; When The Sun Comes Out; I'm Glad I'm Not Young Any More; Aren't You Glad You're Young; On The Sunny Side Of The Street.
 (Columbia 355X122)*****

WITH a swinging lift from the Nick Perito Orchestra, Julius La Rosa romps smoothly through his collection of easy rhythmic songs.

La Rosa has always been among my favourite singers. And although this album doesn't rate as highly as the last one he did for Columbia, the standard is still outstanding.

The talented young singer has taken a bunch of well loved songs and given them a little extra lift, thus bringing a freshness which is the secret of making successful LPs.

JOHN HANSON

The Vagabond King and The Student Prince
THE VAGABOND KING: Overture; Love For Sale; Song Of The Vagabonds; Some Day; Only A Rose; Somewhere In My Heart; Tomorrow; Hugabette Waltz; Love Me Tonight; Song Of The Vagabonds; Some Day. THE STUDENT PRINCE: Overture; Golden

Days; To The Inn We're Marching; Drinking Song; Deep In My Heart; Dear; Serenade; Come Boys; Student Life; Just We Two; Deep In My Heart, Dear.
 (Pye NPL18046)*****

PACKED in a very striking cover, labelled "Pye Fireside Theatre," this album is a must for all lovers of musical comedy. John Hanson is in even more magnificent voice than usual, and he is backed up by a very fine supporting cast and orchestra.

This is a bumper bundle when you look at the title list. Nothing is left out and both shows are done superbly well.

Others taking part in the album presentation are Jane Fyfe, Julie Bryan, Leslie Fyson and, of course, the excellent Peter Knight Theatre Orchestra and Chorus. A very good buy indeed.



With PERRY COMO's magic touch his latest LP must be a best-seller.

C AND W REVIEWED BY OWEN BRYCE

C and W...a big thing soon

PREPARE for a flood of country and western records by this country. There has, of course, been a lot of this issued during the last three or four years, but now Top Rank have plans to get us really C & W minded.

Paul E. Cohen, who operated his own label, Todd Records, in America, and who specialises in this type of music, has recently moved to the Rank Records of America organisation. He will supply country and western records and these will find an outlet here through Top Rank.



WEBB PIERCE

Among artists Cohen helped discover are Webb Pierce, Red Foley, Kitty Tubb, and Owen Bradley. It is estimated that Paul Cohen C and W artists have sold forty million records in America.

WEBB PIERCE

Country Round-Up
New Fashions; Rag; High Ground Daddy; Georgia Rag; Lucy Lee.

(Parlophone GEP8792)*****
THE sleeve notes make great play of Webb Pierce's good looks, his dark curly hair, his height. It was surprising, therefore, that after approaching the disc with the caution reserved for such efforts to cover up lack of musical talent, to find that the singing is very good.

Pierce has a deep, rich voice and displays a remarkable flexibility. There is never a dull moment, nor a lull in the proceedings.

COUNTRY AND WESTERN EXPRESS

Volume One
ELMER SNODGRASS and the Musical Pioneers; *Until Today; Stillness; BILL ALEX* and the Dixie Dusters; *I'll Remember You; I'm Just A Nobody; JENNY HENNELL; Bottle Of Me; I Gotta Have You.*
 (Top Rank JKP2055)***

Volume Two
RALPH HODGES and the Hodges Brothers Band; *Searching*

My Dreams For You; I Dream Of Loving You; I'll Always Love You; JACK CHAMBERS and the Rainbow Boys; *Someday; Don't Be Fooled.*

(Top Rank JKP2056)***

Volume Three
ROYAL and GROVER, The Moody Boys; *Who'll Do The Crying; Achin' Heart; Lonesome Love; Don't Let Pride; My Love Or His Name; I Lost Your Love; You Don't Ever Write Or Call.*

(Top Rank JKP2057)*****

ELMER SNODGRASS gives us a fair performance, on the first volume, of two standard country and western themes. He contributes little, however, in the way of originality. Jenny Hennell's *Bottle Or Me* sounds like any cabaret artist. Her other track, *Hoosier I Gotta Have You*, is like an oasis in the desert. She sings this with feeling and conviction, and the backing includes a fine banjo picker.

Volume Two merits little praise. Ralph Hodges is a very strained-sounding singer, and rarely sings. Jack Chambers is dull. He puts over a forlorn and morbid performance. I can only imagine this volume appealing to avid Hodges and Chambers fans.

Volume Three is by far the best of the three. Every track is full-blooded, refreshing and happy. And they swing!

Triumph
 Empire Tent, 122 Holloway Road, London, N.7, Archway 1177

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

Rock hits give Connie a winner



CONNIE FRANCIS . . . at her best with rock 'n' roll. But this time she's singing other people's hits.

CONNIE FRANCIS
Rock 'n' Roll Million Sellers
Tweedle Dee; I Almost Lost My Mind; I Hear You Knocking; Ain't That A Shame.
(MGM-EP717)*****

FROM her recent LP of the same title Miss Connie Francis gives us a selection of rock 'n' roll hits made famous by other artists.

As I consider her to be at her best in this musical idiom, it therefore follows that this is an excellent Connie Francis disc.

NELSON EDDY AND JEANETTE MACDONALD
Movie Memories
Lover Come Back To Me; San Francisco; Rose Marie; The Mounties.
(RCA RCX1051)****

THE recordings sound a little dated by today's standards, but these two popular voices still come shining through with all their original power and charm.

One of the greatest movie romantic pairings ever, Mr. Eddy and Miss Macdonald still have a faithful host of followers who eagerly await any reissues of their recordings.

As in the previous EP I reviewed the singers have two tracks apiece.

EILEEN DONAGHY
Eileen
Tweedle To The Fair; Song Of The Backwoods; Backwoods; My Lagan Love.
(Fontana TFE17189)*****

ANOTHER breath of "Auld Orkney" from the delightful

Miss Eileen Donaghy with once again superb support from the Johnny Gregory Orchestra.

Fontana have turned out some fine, easy-to-listen-to Irish music in recent months and this is a more than welcome addition to their catalogue.

Miss Donaghy is in fine voice with these typical melodies full of the gaiety one associates with the Emerald Isle.

MARY ANN MCCALL
Melancholy Baby
Vol. 1
My Melancholy Baby; Melancholy Nights; A Lover Is Blue; Trouble Is A Man.
(Coral FEP2040)****

Vol. 2
Blue; The Thrill Is Gone; Am I Blue; My Old Flame.
(Coral FEP 2041)****

Vol. 3
Blue And Sentimental; Sentimental And Melancholy; My Old Flame; Mood; Melancholy (Is A Friend Of Mind).
(Coral FEP2042)****

MARY ANN MCCALL was long associated with the great Tommy Dorsey band. She came into prominence during the exciting swing era of music. Proof that she was no flash in the pan is the fact that twenty-odd years later she is still in demand by record companies.

This set will serve swing devotees as an excellent reminder of their hazy days and new listeners will have the opportunity of making the very welcome acquaintance of this talented lady.

There's a delicate swing about the whole set which adds tremendously to the listening pleasure.

DON GIBSON
Blue And Lonesome
Oh Lonesome Me; Look Who's Blue; Who Cares; Blue, Blue Day.
(RCA RCX1050)*****

THERE is no doubt that Don Gibson is a very fine country style singer indeed. He could certainly hit the top in the pop field if all his material came out like those on this EP.

Who Cares is a particularly good bet and if it was on a single I reckon it wouldn't be long before the name Don Gibson appeared in the charts.



HELEN MERRILL
Softly As In A Morning Sunrise; Tenderly Beloved; I Remember You; Just Imagine.
(Mercury ZEP10064)*****

MISS HELEN MERRILL, who paid us a very welcome visit last year and who, I hear, is about to repeat her trip within the next few weeks, has again brought me pleasure with her mellow-toned voice.

MOD JAZZ REVIEWED BY TONY HALL

Basie—just like an old friend



COUNT BASIE ORCHESTRA
Breakfast Dance And Barbecue
In A Mellow Tone; 5 O'Clock In The Morning; Counter Block; Who, Me?; Let's Have A Taste; Mornin' Swing; Hallelujah; I Love Her So; One O'Clock Jump.
(12in. Columbia 33SX1209)*****

Chairman Of The Board
Blues In Hovl' Flat; H.R.H. (Her Royal Highness); Segue In C; Kansas City Show; Speaking Of Sounds; TV Time; Who, Me?; The Deacon; Half Moon Street; Matt And Jeff.
(12in. Columbia 33SX1224)*****

PERSONNEL: Count Basie (piano); Marshall Royal, Frank Wes, Billy Mitchell, Frank Foster, Charlie Fowler (saxoph.); Joe Newman, Thad Jones, Wendell Culley, Smokey Young (trumpet); Henry Coker, Brany Powell, Al Grey (trombone); Freddie Greene (guitar); Eddie Jones (bass); Sonny Payne (drums) plus Joe Williams (vocals on "5 O'Clock" and "Hallelujah") only.

THE Basie band has been here so long many times now that many of its look upon its members as good, close friends, who have to go abroad quite a bit, but who return here seeking better and swifter every time we hear them. Even if you don't know any of them personally, I'm sure you must have a similar sort of feeling towards them.

All of which means that you'll probably want to buy both of these LPs!

The Breakfast set was cut at an all-night party for disc jockeys, which finished at 7 a.m. The boys (and Joe) sound a little tired at times, but they never stop swinging and there's a good feeling, which can seldom be duplicated in the studio.

The Chairman LP is one of the band's best recent studio recordings. It comprises originals by Franks, Foster and Wes, Thad Jones and Ernie Wilkins, Thad's HRH, Deacon

and Speaking are, I think, particularly outstanding.

MILES DAVIS SEXTET
Kind Of Blue
So What; Freddie Freeloader; Blue In Green; Flamingo Sketches; All Blues.
(12in. Fontana TFL5072)*****

PERSONNEL: Miles Davis (trumpet); Julian "Cannonball" Adderly (alto); John Coltrane (soprano); Bill Evans (piano); Paul Chambers (bass); Jimmy Cobb (drums); Wynton Kelly (replaces Evans for "Freeloader").

MILES is unquestionably the mastermind in modern jazz today. An innovator. A man who breaks new ground without hysteria, pretention or freakishness.

Just as I hailed Milestones as The Best Jazz Record of 1959, I very much doubt whether we'll get better in 1960 than this new release, Kind Of Blue.

Miles is at his inimitable best, and Coltrane shows complete individuality despite (or because of?) Miles' presence (an achievement in itself), and a tenderness and awareness of melody which will surprise some of you.

This LP should be in every record collection, I'd go so far as to say it is indispensable.

DUKE ELLINGTON—JOHNNY HODGES
Back To Back
Wabash Blues; Basin Street Blues; Beale Street Blues; Weary Blues; St. Louis Blues; Lover's Love; Royal Garden Blues.
(12in. HMV CLP1316)*****

PERSONNEL: Duke Ellington (piano); Johnny Hodges (alto); Harry Edison (trumpet); Les Spann (guitar); Sam Jones (bass); Al Hall (bass); Jo Jones (drums).

THE album's sub title is "Ellington And Hodges Play The Blues." And that just about sums it up. As

MILES DAVIS — Unquestionably the mastermind in modern jazz today.

Leonard Feather notes: "Ellington is a gifted pianist—and a superlative blues pianist. And, I would add, one of the most under-rated in the history of jazz."

Here he plays with extraordinary originality, depth, warmth and awareness of what the blues is all about.

Incidentally, those who, like myself, dig Britain's Stan Tracey, will understand how much Ellington's conception has influenced him—on St. Louis, for instance.

Hodges is . . . well, Hodges is Hodges. A distinctive, highly personal giant of jazz. Whether or not you subscribe to the view that Hodges doesn't really care any more, he's still magnificent.

Very relaxed, enjoyable mainstream jazz.

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WHO WHERE WHEN

For week beginning Sunday, May 8

Grosvenor Ballroom:	Acker Bilk Band (Tues.).
Odeon Cinema:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Wed.).
Palais Ballroom:	Emile Ford (Thurs.).
Town Hall:	CHIEF Richard, Jones Boys, Peter Elliott, Jerry Lordan, Kathy Kirby, Norman Vaughan (Mon.).
Gaumont Cinema:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Wed.).
Colston Hall:	CHIEF Richard, Jones Boys, Peter Elliott, Jerry Lordan, Kathy Kirby, Norman Vaughan (Tues. and Thurs.).
College Hall:	Humphrey Lyttelton Band (Tues.).
Regal Cinema:	CHIEF Richard, Jones Boys, Jerry Lordan, Kathy Kirby, Chas. McDevitt and Shirley Douglas, Norman Vaughan (Fri.).
Dante Cinema:	Craig Douglas (Sat.).
New Theatre:	Michael Holliday, Audrey Jones, Johnny Wildshire and The Irribletons, Murray Campbell, Jimmy Gay (wk.).
Gaumont Cinema:	Gene Vincent, Jerry Keller, Lance Fortune, Viscounts, Davy Jones, Peter Wynne, George Famer, Billy Raymond (Fri.).
Esolde Cinema:	CHIEF Richard, Jones Boys, Jerry Lordan, Chas. McDevitt and Shirley Douglas, Kathy Kirby, Norman Vaughan (Sat.).
Coverity Theatre:	Shirley Bassey, Ken Dodd, Three Monarchs, Raindrops (wk.).
Town Hall:	Emile Ford (Sat.).
Royal Oak:	Acker Bilk Band (Wed.).
Memorial Hall:	Acker Bilk Band (Sat.).
Savoy Cinema:	CHIEF Richard, Jones Boys, Peter Elliott, Jerry Lordan, Kathy Kirby, Norman Vaughan (Wed.).
Empire Theatre:	Hughie Green, Joe "Flano" Henderson, Allan Boze (wk.).
Alhambra Theatre:	Eve Boswell, Jimmy Logan, Jack Rabelife (wk.).
Theatre Royal:	Eddie Mally (wk.).
Esolde Cinema:	Craig Douglas (Thurs.).
Town Hall:	Paul Robeson (Thurs.).
Festival Hall:	Humphrey Lyttelton Band (Sat.).
A.B.C. Cinema:	Gene Vincent, Jerry Keller, Lance Fortune, Viscounts, Davy Jones, Peter Wynne, George Famer, Billy Raymond (Sun.).
Empire Theatre:	Mary White, Cherry Wainer, Syd and Paul Kay (wk.).
Philharmonic Hall:	Paul Robeson (Tues.).
Margaret:	Chris Barber Band (Wed.).
New Victoria:	Nat "King" Cole and Cyril Stapleton Orchestra (Sat.).
Palladium:	Elmore, Beverly Sleters, Janet Medlin (wk.).
St. Patrick's Th. Hall:	Chris Barber Band (Tues.).
Tooting Granada:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Sun.).
Esolde Cinema:	Craig Douglas (Wed.).
Palace Theatre:	Conway Twitty, Johnny Preston, Wee Willie Harris, Tony Crombie, Chris Wayne and The Echoes, Don Arden (wk.).
Savoy Cinema:	Paul Robeson (Sun.).
Odeon Cinema:	Emile Ford, Lona Sisters, Frank Field, Bobby Deacon and The Cruisers, Alan Randall, Paul Seattle and The Brax (Sun.).
Esolde Cinema:	Craig Douglas (Fri.).
Town Hall:	Chris Barber Band (Fri.).
Windmill Hall:	Humphrey Lyttelton Band (Fri.).
Esolde Cinema:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Tues.).
Floral Hall:	Emile Ford (Tues.).
Savoy Ballroom:	Acker Bilk Band (Fri.).
Charence Ballroom:	Emile Ford (Mon.).
Granada Cinema:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Sat.).
Empress Ballroom:	Emile Ford (Wed.).
Gaumont Cinema:	Gene Vincent, Jerry Keller, Lance Fortune, Viscounts, Davy Jones, Peter Wynne, George Famer, Billy Raymond (Sat.).
Granada Cinema:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Fri.).
Gaumont Cinema:	Freddie Cannon, Avons, Mike Preston, Bob Bain, Four Jays (Mon.).
Rialto Cinema:	Conway Twitty, Johnny Preston, Wee Willie Harris, Tony Crombie, Chris Wayne and The Echoes, Don Arden (Sun.).
Royal Cinema:	Craig Douglas (Sun.).

Wee Willie offered six-month U.S. trip



Worth star billing (DISC Pic)

WEE WILLIE HARRIS, the rock and roll singer with the flame-coloured (at the moment) hair, is the latest in the list of British artists to be offered a tour of America. He has been booked for a six-month trip beginning in September.

No details have yet been worked out, but Wee Willie's manager, Les Bristow, has made it clear that he doesn't want him to go as a down-the-bill act. "If an artist is worth star billing here," he said, "he's worth it in America, too."

Though he has some records to his credit—his latest, the Bobby Rydell number "Wild One," is selling well—Wee Willie has never had one in the Top Ten.

In fact, Wee Willie (he's not all that wee, incidentally) owes his success with audiences to a talent he was not aware of. He puts it this way: "When I first started, I worked in clubs and pubs doing a rock 'n' roll tear-up act, but I didn't realize I made people laugh."

It was manager Les Bristow who saw that the comedy angle was worth developing; like finding a pound in your pocket you didn't know was there—only to Wee Willie, of course, his hidden talent has been worth a

good deal more than a mere pound. "Now when I'm on the stage, the kids think I'm serious but the Mums and Dads see I'm taking the mickey. That's why I have fans of all ages."

And Bristow is shrewd enough to see that Wee Willie as a comedy artist is likely to outlast a good many who have hitched their wagons to the rock 'n' roll craze pure and simple. "Artists may come and go but Wee Willie goes on," he told me, and "He's the nearest we've got to a coloured singer—he really swings."

Wee Willie was asked to do nine shows in the new Jack Good TV series "Wham!" but he couldn't be spared from the present package show. "In any case," Bristow said, "I don't think television is altogether good for him. When he did a couple of 'Six-Five Specials,' they killed him stone dead."

David Warren

Smart Young Women Everywhere are Rushing for

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Cliff wins Silver Disc

and it's his fourth!

DISC is proud to announce that Cliff Richard has won his fourth Silver Disc. This total, the latest award being for his "Fall In Love With You," takes Cliff far out in front of artists who have so far gained these awards.



CLIFF RICHARD

The disc, Cliff's fourth successive hit, shot into our charts on March 26 at 17th position. A week later it had reached No. 5 and on April 9 it reached its highest spot of number two.

Even now, "Fall In Love With You" is still enjoying tremendous sales.

The discs for which this paper has presented Cliff with Silver Discs are "Living Doll," for which he secured his first Golden Disc, "Travellin' Light," "A Voice In The Wilderness" and now "Fall In Love With You."

GOLDEN DISC AWARD

AMERICAN Country and Western singer, Jim Reeves, has been awarded his first Golden Disc, for the million sales of his current hit, "He'll Have To Go."

FOLLOWING her short visit to Britain two weeks ago, jazz stylist Chris Connor has embarked on a college concert tour of the U.S., which will be highlighted with an appearance on the Ed Sullivan Show on July 17.

New style film

MAXFAIR FILMS are planning a half-hour colour film called "London Nights" which may set a new style for musical film shorts.

The setting will be a London night club, and the entertainment will be provided by both cabaret artists and patrons. There will be no dialogue at all.

A good cross-section of up-and-coming British talent has been cast for "London Nights." The singers will be Lance Fortane, Gary Mills, Sue Sorrell (currently at the Windmill Theatre), Ray Ellington's new vocalist Carole Simpson, and music will be provided by The Fabulous Flee-Rakkers.

Cab Kaye forms own jazz group

SINGER, Cab Kaye, recently featured on his first LP with Humphrey Lyttelton and his band, has formed a new modern jazz group, which will debut at the Uxbridge Jazz Club, tomorrow (Friday).

Personnel includes Les Condon (trumpet), Ed Harvey (piano and trombone), Jackie Doogan (drums) and New Zealand musician, Bart Stokes, on tenor and flute.

As yet, a bass player has still to be finally decided.

In addition to his engagements with the group, Cab Kaye is to be featured on two forthcoming editions of "Jazz Club" on the BBC Light Programme. His first will be a guest spot on Thursday, May 19, when he will be appearing with the Bruce Turner Band, and the second will be on June 16 with the Humphrey Lyttelton Band.

In addition to singing, Cab Kaye will also play piano and guitar.

WOW! You'll just love LITTLE CHRISTINE

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Bob of all trades

ONE of the most talented young men in the American music business today is 27-year-old Bob Crewe. Although you in England haven't as yet heard much of him, it won't be long before you do. To say Bob has talent is the understatement of the year; if I were to go into the full details of his career it would take this entire column.

Bob came into the music biz via a modelling agency. He was, and indeed still could be, one of the highest-paid models in the States. His first intro to a recording company was when he was sent along to Warwick Records to be photographed for an album cover and happened to mention to one of the A & R men that he did a little songwriting in his spare time.

He was asked to bring his numbers in the next day, which was the beginning of his new success, for not only did they flip when they heard the songs, they also signed him on the spot for a disc contract himself. The first of his numbers were, incidentally... "La Dee Dah," "Tallahassee Lassic," "Silhouettes"... all of which became big hit songs.

In late autumn of last year Bob himself, with his second record release, climbed high in the best-selling charts with his own re-creation of the hit-blessed "The Whiffenpoof Song," which has put him in the recording star class. He has recently completed his first album for Warwick called "Kicks With Bob Crewe." He also has a new single out this week, called "Cool Time In The Old Town Tonight."

Crewe acts as his own A & R man on his own records, as well as producing many a hit platter for other artists on the label, including Freddy Cannon's 1959 hit parader, "Way Down Yonder In New Orleans."

Almost too much talent for one so young! And that isn't the half of it. There is also his versatility as a painter, with five one-man New York shows of his paintings, and his acting as an advisor to New York's best interior decorators.

Bob is very keen to perform in England, but he will only do so when he has proved himself to the British public in the way that he has done in the States.

SINCE Brenda Lee's record, "Sweet Nothin'," hit the charts, bookings have been pouring in for her. Although she has had quite a few successful discs during her Decca career, and has appeared on many top TV shows, this is by far her biggest, and has opened all doors for this sweet girl. Her current album, "Gwendolyn, What Great Songs You Sang," is also selling well.

Great pity, Jackie Wilson's latest disc, "Night," is almost at the top of the hit parade, but you will probably never hear this, as it's based on a theme from the opera, "Samson And Delila," which although out of copyright in the States, is not on your side

Preston tour disclosures

Contd. from page 1

originally planned, and Freddy Cannon will be making the third star in the show when he joins them on May 15.

After May 31, when he should still

have been on the Preston show, Cannon will be joining the Gene Vincent-Jerry Keller package. This was confirmed to DISC by Larry Parnes, who is promoting the Vincent-Keller tour, but was denied by the Eckhart Brothers and Don Arden, who are responsible for Preston's trip.

Derek Eckhart told DISC that no changes were being planned, though he admitted that Preston's tour had been disappointing. Don Arden refused to confirm or deny that the tour was folding, but admitted that dates after May 31 had still to be confirmed.

For Preston, failure of the tour has been a great disappointment and could be a serious setback in his career. A few hours after he had learnt the news he told DISC:

"I should never have been brought over here on the strength of one hit record, "Running Bear," ("Cradle Of Love" only entered the charts this week) and now that promoters have the idea that I can't fill houses this might jeopardise any future chance I might have had of coming back to this country."

Preston arrived here without the advance publicity which usually precedes visiting Americans. Many of the fans had no idea even of what he

looked like, as there were few, if any, pictures of him in this country.

"My manager sent over all the necessary publicity material," said Preston. "But either it never arrived, or it got lost over here. When I arrived I think everybody thought I was a Red Indian. Many people in the audiences still expect to see a real live Indian."

Preston told DISC that when he was told about the arrangements while he was still in America, he had no idea he would be top of the bill.

"When I arrived here I was amazed to find that I was the star. The most I expected was that I should be team-

ing up with a couple of your British stars. In fact, I thought I was going to be their supporting act."

Preston is also having trouble with the material the promoters are asking him to perform. "I don't think they could have had any idea of the sort of singer I was before they actually heard me on the stage. They just wanted a rock singer and I, of course, sing ballads."

"I sing rock in the show because they want it, but it isn't my sort of material any more."

Preston's wife and four-month-old daughter flew home last week. "I didn't think it fair for them to travel with me on the one-nighters, so they've gone home to Texas."

"But I hope we'll all be back, under happier circumstances next time."



BOB CREWE... a model singer.

Dot Records in Hollywood have now issued albums giving lessons in golf... chess... and bridge... all on the "Listen-While-Learning" Series.

Ella Fitzgerald is just about to start her first tour of South America... lasting six weeks, she will perform her one-woman show in all the leading cities, after which she goes on to do the same in the Orient, later this year.

"Fiorello" has won the New York Drama Critics' circle award, as the best Broadway Musical of the 1959-60 season, with "Bye Bye Birdie" and "Gypsy" tying for second place. "The Sound Of Music" was third, and "Greenwillow" fourth. Capitol Records are lucky in having the original cast album.

Johnny Mathis now has three albums well on the way to selling over the million mark. They are "Warm", "Heavenly" and "Johnny's Greatest Hits."

Rosemary Clooney and Bing Crosby are to make another duet album on the lines of their very successful "Fancy Meeting You Here"... again for RCA Victor.

Don't Miss This Unique Record!

THE CUP FINAL 1959/60

(From the B.B.C. Commentary by Raymond Glendenning and Alan Clarke)

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