

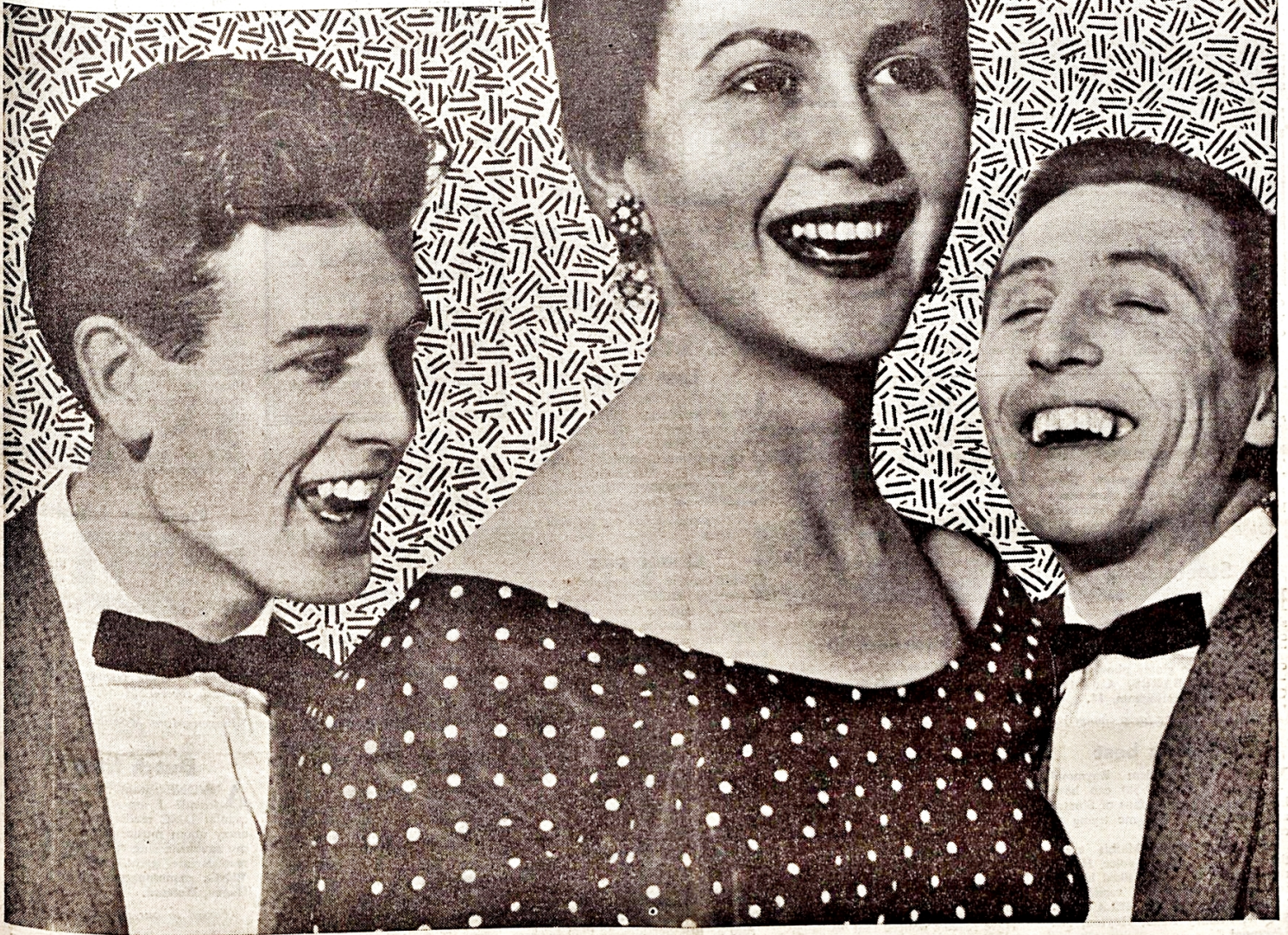
DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 35 Week ending October 4, 1958

THE MUDLARKS

EVERY
6^D
THURSDAY



There's never been a hit like this!

THE MUDLARKS

COLUMBIA RECORDS

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

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There's never been a night

and

LIGHT'NIN' NEVER STRIKES TWICE

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POST BAG

THE BEST LETTERS ARE SENT TO DISC—THE PICK OF THEM ARE PUBLISHED HERE. AND IT MAY BE YOURS THAT WINS THE PRIZE LP!

The discs keep new, but the sleeves...?

A PROPORTION of the cost of an LP or an EP goes to provide an attractive sleeve, which protects the record. After about six months' use, however, the record is still in good playing order but the sleeve looks badly the worse for wear.

Can't the record companies make spare sleeves which could be ordered through record shops and bought for cost price?

I am quite sure that this would be a success; many of my friends

would buy sleeves for decoration alone. Record shops could use sleeves for exhibition purposes. At the moment one sometimes runs the risk of a sleeve to a new record having been displayed—and damaged—in the shop.

I also think that each firm should in the same way make standard sleeves (EP type) for all 45 singles, which could be bought for a few shillings. The records could then be stored in good protective sleeves instead of the easily torn paper packets in which they are at present issued.—R. F. CHESTERS, 5 Lunt Avenue, Crewe, Cheshire.

(Obviously a reader who believes in taking care of his records. So here's a prize one to look after, Mr. Chesters. What's it to be?)



"Sorry to keep you waiting—I got listening to Malcolm Vaughan on the wireless!"

his discs are released he has big sales! —JOHN W. WATERFIELD, Avondale Terrace, Devonport, Devon.

(But every star thinks that HE has made the best recording.)

Lost voice

I AM puzzled why such a brilliant tenor as Oreste Kirkop suddenly faded out. His voice could match Toni Dall's but I suspect that he had too much publicity from his first film, "The Vagabond King."—(Miss) R. VINCENT, William Street, Loughborough, Leics.

(Kirkop indeed had a great deal of publicity.)

Queer pics

SOME of the photographs I have seen in DISC are not up to standard. Anyone knowing Charlie Drake, for instance, would probably think him a queer guy from the picture you used in the September 6 issue. He looks as though he is saying a prayer. The following week there was a picture of the Everly brothers, one of whom is made to look as mean as a one-eyed polecat. Jackie Dennis (DISC 20-9-58) appears to have been chewing toffee and got his teeth stuck!—R. HAYWOOD, Hedgeway, Bradford, Yorks.

(Perhaps every picture doesn't tell a story.)

He'll go far, if...

I S Cliff Richard the potential successor to Elvis Presley? He is definitely the best British rock singer I have ever seen or heard.

And he is better looking than Elvis and has a more appealing personality. But, then, I wonder whether he will

have that rosy future when I think about Tommy Steele and Terry Dene, both of whom also showed great promise. Tommy changed his style and Terry has just faded away.—JENNIFER WEAVER, Danecroft Drive, Leigh on Sea, Essex.

(It would be nice to think this were possible.)

Split group

I AM a jazz fan, liking particularly the style of the Don Rendell Sextet. Is there any truth in the rumour that the group has broken up? If so, did the group make any records before the split?—H. EDWARDS, The Drive, Northampton.

(Yes, they have broken up, and the story was printed in DISC some time ago. There is a new LP by them on Decca called "Playtime.")

DISC PIC

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Orders, with postal order, to:—

Photo Department, DISC,
Hulton House, Fleet Street,
LONDON, E.C.4.

Best on TV

CONGRATULATIONS to Jack Good and all concerned for the way in which "Oh Boy!" is presented. I saw last Saturday's show and I thought that it was superb; it's by far the best British show ever to be seen on TV.

The brilliant studio lighting and the use of spotlights create a wonderful atmosphere, giving one the impression of being in a theatre.—C. WHITE, Weston Rhyn, Oswestry, Salop.

(Nice praises. But what about the artistes?)

Replacing rock

I WAS very pleased to read in DISC criticism of the ban which many D.J.s appear to have placed on rock.

The fast, rocking beat is fading rapidly into the background and being replaced by a slow beat which seems to grow slower with every release.

I don't like it.—J. C. STONELY, Shakespeare Road, Worthing, Sussex.
(It's not as you like it, Shakespeare Road?)

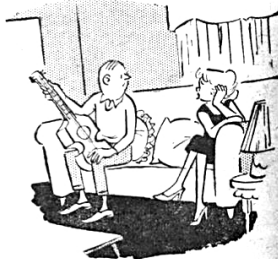
Signature tune

TO hear David Whitfield singing "Marta" always brings tears to my eyes. I know Marta was a war-time heroine. Can anyone tell me where she died, how and when, and who composed the song after her?—(Miss) P. KING, Denmark Mansions, Coldharbour Lane, London, S.E.5.

(Are you sure of your facts? "Marta" was the signature tune of the "Street Singer" in the early '30s.)

Special order

CAN you tell me whether "Cash Box," "Variety," or "Billboard" can be obtained in Britain? I should like the addresses of all three, if you have them, together with the address for "The World's Fair."—J. R. HANCOCK, Molineaux Road, Sheffield, S.



"I certainly wouldn't have believed you've had only three lessons. I thought you hadn't had any!"

(The first three are American publications not generally available here, but you can order them by special arrangement with your newsagent. "The World's Fair" is on sale throughout Britain.)

Club talent

SHOW Biz today... it's a scintillating form of self-expression—but it is also one of the biggest rackets in the country.

Why are we continually told of the lack of worthwhile talent when, nearly every week, a so-called new "star" (usually a second-rate amateur performer) is given the full treatment—television appearances, etc.

Half the acts seen on TV wouldn't get past the audition stage in local clubs at Sheffield.

One performer has broken out into big time—Toni Dall. But there are scores of equally good acts regularly bringing down the house wherever they appear—and not only in the clubs! Names like Tony White, Alan Fenn, Dennis Stuart, the Blue Harmony Boys, Max and Harry Ford, etc. They could all knock spots off most present-day TV and stage stars.—GARRY GREEN, Ravensworthy Road, Sheffield, 9.

(TV producers are always on the look-out for new talent.)

Holiday delight

A FEW weeks ago, the new Oriole artist, Clinton Ford, was mentioned in DISC. Is he the same Clinton Ford who delighted audiences at Butlin's holiday camp at Pwllheli last summer?—WENDY MELLETT, Wooburn Green, High Wycombe, Bucks.

(Yes, he's the same one. With the Hallelujah Skiffle Group he has recorded several Moody and Sankey hymns, plus "Sweet Sixteen" and "Eleven More Months.")

Dutch friend

ANYONE want a Dutch pen friend? I am 19 years old, a regular DISC reader and, of course, crazy about music. Frank Sinatra is my favourite singer; I think that his records are great.—JOHN KORVING, Amerongenstraat, 44, The Hague, Holland.

(Passed to our readers.)

OUT NOW

"Sunglasses"/
"Undivided Attention"
by THE SHADES on
LONDON

"Somebody Touched Me"
by BUDDY KNOX on
COLUMBIA

"Ramrod"/"The Walker"
by DUANE EDDY on
LONDON

BELINDA (London) LTD.
142 Charing Cross Road,
London, W.C.2

Prize Letter

complain of worn record sleeves, want to replace them with new ones, but have no way of doing so. There are also many people who

Impressionist

THANKS to Jack Good for discussing that great impressionist, Marty Wilde, who appeared in the "Oh Boy!" programme. Marty's impressions of Elvis Presley, Ricky Nelson and Buddy Holly were excellent.—R. JONES, Minera, Wrexham.

(Oh Boy! What have you said?)

Steele swop

I HAVE 400 cuttings and photographs of Tommy Steele which I should like to exchange for any paper clippings about Elvis Presley. My "Steele collection" includes magazine cuttings and also glossy photographs.—PATRICIA BARRS, Cowley Grove, Greet, Birmingham, 11.

(She wants Presley for a change.)

Johnny's best

YOUR correspondent Raymond Dale (DISC 20-9-58) can have Elvis Presley; and the fans of Sinatra and Como won't find me trying to cut in.

Give me Johnny Mathis every time! I like his smooth voice. He's a real pleasure to hear. I liked him as soon as I heard his version of "Chances Are."—PAMELA KILSHAW, Manley Road, Huyton, Nr. Liverpool.

(Johnny is the boy for you.)

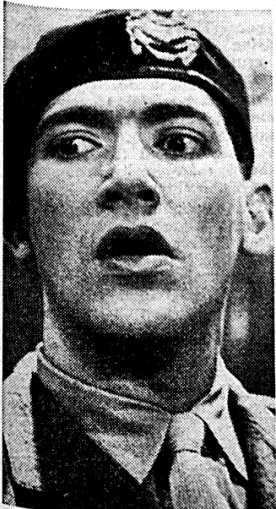
IT'S A NEW RECORD BY
THE LORD ROCKINGHAM XI

"HOOTS MON" and "BLUE TRAIN"
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and it's GREAT!!

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MARIO LANZA
LOVE IN A HOME
 RCA-1080  45/78
 RCA RECORDS



BERNARD BRESSLAW
 (DISC Pic.)

TOP TWENTY

FOR WEEK ENDING SEPTEMBER 27th


Last Week	This Week	Title	Artist	Label
1	1	Stupid Cupid / Carolina Moon	Connie Francis	MGM
2	2	When	Kalin Twins	Brunswick
3	3	Volare	Dean Martin	Capitol
4	4	Bird Dog	Everly Brothers	London
5	5	Poor Little Fool	Ricky Nelson	London
6	6	Mad Passionate Love	Bernard Bresslaw	HMV
7	7	Return To Me	Dean Martin	Capitol
8	8	Splish Splash	Charlie Drake	Parlophone
9	9	Fever	Peggy Lee	Capitol
11	10	Born Too Late	Poni-Tails	HMV
10	11	Endless Sleep	Marty Wilde	Philips
—	12	Move It	Cliff Richard	Columbia
14	13	If Dreams Came True	Pat Boone	London
—	14	King Creole	Elvis Presley	RCA
—	15	Rebel-Rouser	Duane Eddy	London
—	16	A Certain Smile	Johnny Mathis	Fontana
12	17	Patricia	Perez Prado	RCA
13	18	All I Have To Do Is Dream	Everly Brothers	London
15	19	Volare	Domenico Modugno	Oriole
20	20	Moon Talk	Perry Como	RCA

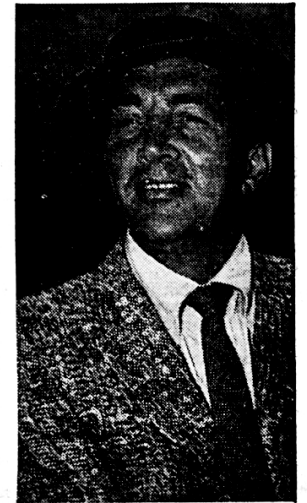
ONES TO WATCH:

Western Movies
 Ginger Bread

The Olympics
 Frankie Avalon

Compiled from dealers' returns from all over Britain.

TOMMY DORSEY
TEA FOR TWO
CHA CHA
 05757  45/78



DEAN MARTIN

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending September 27th)

Last Week	This Week	Title	Artist
1	1	VOLARE	Domenico Modugno
2	2	BIRD DOG	Everly Brothers
3	3	IT'S ALL IN THE GAME	Tommy Edwards
4	4	LITTLE STAR	The Elegants
5	5	ROCKIN' ROBIN	Bobby Day
6	6	JUST A DREAM	Jimmy Clanton
9	7	TEARS ON MY PILLOW	Little Anthony and the Imperials
10	8	SUSIE DARLIN'	Robin Luke
7	9	BORN TOO LATE	Poni-Tails
—	10	DEVOTED TO YOU	Everly Brothers

ONES TO WATCH:

How The Time Flies
 No One Knows

Jerry Wallace
 Dion and the Belmonts

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 27th)

Last Week	This Week	Title	Artist
1	1	VOLARE	Dean Martin
3	2	BIRD DOG	McGuire Sisters
2	3	STUPID CUPID	Domenico Modugno
5	4	FEVER	Everly Brothers
—	5	A CERTAIN SMILE	Connie Francis
—	6	BORN TOO LATE	Peggy Lee
9	7	MOVE IT	Johnny Mathis
7	8	EARLY IN THE MORNING	Poni-Tails
6	9	SPLISH SPLASH	Cliff Richard
8	10	WHEN	Buddy Holly

Published by courtesy of "The World's Fair."

Records FROM America

TOMMY EDWARDS
 It's all in the Game
 N.M.N. 888 (45 & 78)

FRANKIE AVALON
 Ginger Bread
 N.M.V. POP 517 (45 & 78)

THE ELEGANTS
 Little Star
 N.M.V. POP 528 (45 & 78)

LISTEN TO 'RECORDS FROM AMERICA'
 INTRODUCED BY GERRY WELMOT
 RADIO LUXEMBOURG EVERY TUESDAY 9.45-10 p.m.

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COOL FOR CATS

Ronnie makes 'Cool' history

"COOL" has been beating all sorts of records lately. I hope that you were able to sit up and watch our opening autumn show—a super "Cool" production that went on for three-quarters of an hour. But even that wasn't the chief event of the evening.

Occasion that made this programme a noteworthy session was the double appearance of singing star Ronnie Carroll, who sang two numbers. He is the first artiste ever to give both sides of his latest release on the one show, and of course there was a very special reason for it.

Ronnie was booked originally to sing his Philips disc, "Dormi-Dormi-Dormi" but it happened that the programme was very close to the third anniversary celebrations of Associated-Rediffusion.

And for that celebration songwriter Paddy Roberts had composed a new song, "Women In Love," the theme of a six-piece drama staged by A-R on its anniversary programme a few days later.

By one of those rare and happy chances, "Women In Love" is on the flip of "Dormi-Dormi-Dormi," and since Ronnie was going to be in the studio what better thought could there have been than to invite him to sing it?

SHEER LUCK

ARTISTES and repertoire men search high and low for material to suit their recording stars, and the chase is a very competitive one. But sometimes luck steps in, as happened recently to Johnny Franz, Philips A and R manager.

Johnny had dropped into the Côte d'Azur Club, in Soho, for a chat with his friend Michael Julien who runs the club. Conversation wasn't easy. The band was playing and all the kids in the club were singing the tune. It struck Johnny that everyone in the place except himself knew the song.

"This is wonderful," he said. "How did I miss it? Which publisher didn't show it to me?"

Then Michael told him that the song had been written by himself and a cabaret artiste named Al Timothy. It was often played at the club and had become very popular.

"It occurred to me that this was a great commercial song, and first-class for Shirley Bassey," Johnny told me. "So I asked Michael if he'd let me record it, but he couldn't give the O.K. then because Al Timothy also had to be asked. But we didn't know where he was.

"We tried round the Continent,

but still couldn't find him. Then Michael got the tip that Al was staying in Jersey; we found him there. It didn't take long to get the details settled then."

A few days later Shirley was in the Philips studio recording the song. It's being released under the title, "Kiss Me Honey, Honey Kiss Me," and it's due to be released this week. On the reverse is "There Never Was A Night," which I'm sure Johnny believes, too.

NOW, CHARLIE

NUMBER 18 on the list of artistes who've recorded "Volare" coming up. Charlie Drake! Surprised? So was I. But the session was arranged recently by George Martin, A and R man for Parlophone.

I gather the reason is based on the success that comedian Jerry Colonna had with his disc of "Ebb Tide." He made it three months after it had hit the popularity charts—and his version soared way up.

Charlie Drake has a couple of gags in it, but it's particularly interesting because he sings it in Italian! I didn't know he was so versatile.

"Volare," I hear from Alan Holmes, who's the London representative of Robins Music, the publishers, has leaped to No. 1 in the sheet music sales. And the

THE Russ Hamilton long-player, "We Will Make Love," released by Oriole in the U.S. last year with resounding success, will be in the music shops for the Christmas trade. Earlier release of this disc has been delayed because of contract reasons and commitments Oriole have had in issuing other discs.

Most of the songs are standards, but the disc also carries a couple of Russ's own compositions. It's a very smooth record, with Russ getting fine backing from Johnny Gregory and his orchestra and chorus.



Oriole disc by Domenico Modugno is chasing the Dean Martin release on Capitol, with the others lagging quite far behind.

I CAN'T think of any time when I've ever introduced a fellow disc jockey as a singing artiste. But I won't be able to say that in future, since Chris Howland came along to "Cool" to sing his new Columbia number, "Susie Darlin'."

Chris has been disc-jockeying in Germany, and became a hit parade favourite there when he started taping his own records.

Here in the U.K. you probably know him as the compere of the quiz show, "Twenty-One."

PURPLE BEETLE

A FEW weeks ago an itinerant songwriter from Denmark Street—that's London's "Tin Pan Alley"—sent a private recording of a song he'd written to several record companies. He hoped they'd like the song well enough to find an artiste for it.

Fontana proved an exception. Jack Baverstock, A and R man there, invited the composer, 28-year-old Billy Crompton, to record his own material. So Billy went along to the studio to tape "The Popocatepetl Beetle" and "A Hoot an' a Holler."

"Popocatepetl" (That's the name of a Mexican mountain, incidentally) was written after Billy had heard "Purple People Eater," and hoped to produce a British equivalent of it.

This is Billy's first disc. And, though he's been in the music biz for several years, he's never made a radio or television broadcast with one of his own songs.

WEEK'S HITS

THIS week's choice is a sure-fire hit from Bobby Helms, who's got a "Schoolboy Crush" which he tells us about on Brunswick. This disc should get really high up.



CONNIE FRANCIS can't go wrong.

"Women In Love" is sung slow and with feeling by Ronnie Carroll on Philips. If you liked him singing it on "Cool," you'll go for this record.

Vic Damone turns up with another listenable ballad, "Forever New" (Philips) with some outstanding backing on this disc. I don't pick it to get very near the top, but it's a sufficiently good release to make sure that he won't be forgotten.

A strong beat backing introduces Tommy Edwards on MGM singing "It's All In The Game," a nicely-contrasting record to the earlier Nat "King" Cole disc.

Take a lesson from Gracie

SOME of our stars who claim they work hard over one number could take a lesson from Britain's favourite troupier, Gracie Fields. One day during her recent visit to London, Gracie stepped through the doors of the EMI studios, and in the morning alone, she recorded four tracks for a new extended play disc.

After a session like that a lot of singers would be groping for the couch, but not our Gracie. She had an afternoon engagement elsewhere, but in the evening she was back in the studio to tape two sides of a new single.

And next morning she was on her way back to her home in Capri. Gracie's single will be released on Columbia early in October. "Belonging to Someone" is a pop ballad which she treats with wonderful homely sentiment, and the flip, "The Little Clockmaker" is characteristic of her novelty numbers.

The EP covers four standards—"Tenderly," "September Song,"

One at a time is the rule

CAN the success of one "pop" set a trend for others of the same type? That's a question that's giving headaches to recording executives at the moment.

About half a dozen artistes at present have recorded a new Italian number, "Come Prima." But the Italian song hitting the charts now is "Volare," and the problem is whether there's really a demand for two of these songs.

I don't like their chances, even though "Come Prima" is a very nice number. Remember "Che Sera, Sera." That was a really big hit—and it was a long time before another Latin song scored any appeal. One at a time, and a long lapse in between, seems to be the rule.

Hits have generally been unpredictable, because no one really knows what the kids want. I'd go further and say that even the teenagers who buy most of the records today don't know what they want.

MGM, for instance, had several stars with Marvin Rainwater the most likely contender for top honours. But this was snatched out of his grasp by an unknown girl singer, Connie Francis, and her success with "Who's Sorry Now?" is history.

It also put MGM at the head of the charts for the first time in almost six years. And Connie doesn't seem to be able to go wrong. Look how she's followed up with "Stupid Cupid" and "Carolina Moon." Both sung differently from "Who's Sorry Now?"

New names in the charts seem to act like magic on buyers. The Kalin Twins hadn't been heard of before "When," and yet they've been firmly placed for weeks.

And another new name soaring up is Domenico Modugno, We'll be hearing a lot more from him soon.

"The Story Of A Starry Night" and "Autumn Leaves." It will also be issued by Columbia, but no release date has been set for it yet. I hear it may not be released until early next year.

Gracie's appeal is mainly with the Mums and Dads, who can remember her singing when they were kids. But she's got a lot of fans among the younger generation, too, and a popularity that's world-wide.

She's been one of the most enduring record stars since the early 1930s. The only other singer I can think of who's been cutting discs consistently over such a long period of years—and possibly just a little longer than Gracie—is that great artiste who's made so many hits, the old groaner, Bing Crosby.

I wonder who of the newer stars growing up in this stereophonic age will be recording just as regularly in, say, 1984?

SEE YOU FRIDAY.

SIDE TRACKS

By
JACK GOOD
Producer of TV's
'Oh Boy!' show



SORRY about breaking our date last week. At about the time I was due to write for DISC, I was laid low in bed with a temperature of 103° suffering from a dose of television producers' occupational malady—the Dreaded Screaming Nadgers (wrongly diagnosed by my doc as incipient pneumonia).

Thank goodness I had recovered enough to be allowed to go to Hackney Empire on Saturday for session number two of "Oh Boy!" But I was only permitted to be there on the condition I took it very easy. Believe me, I made the most of those instructions. I shouldn't be surprised if I were the first television producer to have



TONY HALL—casual appearance

spent almost all the transmission day with my feet up; seated in a beautiful deep armchair in an out-of-the-way corner of the studio floor gazing at a TV set—watching everyone else get on with it.

There was poor old Tony Hall pacing about muttering his words in a very jittery condition before making his first television appearance, which, by the way, looked very casual and unconcerned. Marty Wilde was beelting to and from Hackney and Burnt Oak where he was rehearsing a show called "Extravaganza" that opened that night.

Bob of the Dallas Boys, in a chronic state of flu was gargling and taking pills. Our Wardrobe Mistress was likewise indisposed. Everyone else was trying to hold their breath for hours on end in order to avoid a spread of the plague.

The only thing that kept the cast smiling (especially the musicians, 'cause you know what a naughty lot they are) was the running order which, slightly juggled about, read: *Daddy, Somebody Touched Me; Baubles Bangles And Beads; Oh, What A Feeling; When? Early In The Morning.* This seemed to strike the cast as funny. To me it was all Up Above My Head.

Lights!

ONE thing that gets a lot of favourable comment from viewers is that fantastic light effect on O.B. Well, although I like to take all the credit for these things, I suppose it's bound to slip out sooner or later that the man responsible for the wonderful black-and-white

look of the show is a young gent by the name of Jim Boyers. Jim is a very quiet, unassuming north-countryman with a stack of talent. When he started work on the show the one thing he was dubious about was the musical content. Don't look now, but, although he wouldn't admit it, the square corners have already been rubbed off and I think we have a convert to the Rockingham brand of Unmusic.

'Oh Boy!'

goes on wax

YOU'VE no doubt heard that E.M.I. are to put out an LP of "Oh Boy!" for the coming Christmas. Let's hope it does as well as the Six-Five LP did last year. E.M.I. have under contract quite a number of "Oh Boy!" artistes—for instance, the Dallas Boys, Neville Taylor, the Vernons Girls, the John Barry Seven, Vince Eager and Cliff Richard. But almost



CONWAY TWITTY—better than Presley's latest.

it'll have to be the "Six-Five" or nothing. . . .

Out-Elvised

WELL, I looked at the label of this record and it said "I'll Try" by Conway Twitty. I thought "You're joking, of course." No one has got away with a name like that since Aaron Elvis Presley hit the Sunspots. Needless to say, this was a disc I wasn't going to let slip. I spun it.

Shock number two. If I hadn't been sure it had said Conway Twitty on the label (and I was, because I had checked it some six times) I could have sworn that the voice belonged to that same Aaron Elvis Presley. This wasn't just one of the many hundred cheap imitations. Conway Twitty sang with the same timbre, accent, intonation, yes, even with the same guts, attack and feeling. To cap it all, both sides are better than Presley's most recent offerings.

Funnily enough, the man who not only looks like El (in the nicest possible way) but also sounded like him, Eddie, 20-Flight-Rock, Cochrane, has also just come out with a new disc which I like immensely, called "Summertime Blues." But this record doesn't sound a bit Presley-ish.

Apart from this there is the old "Rip-it-up" "Rocking-at-the-2 Is" type tune again reappearing with sound effects under the title "Western Movies." And that about covers the interesting rock issues for the last week. The exciting stuff comes mostly from elsewhere. There is the Spanish flavour of "Enchiladas" by the

Chiefs (directed, it says, by way of complete disillusionment, by Sid Bass) and the thrilling Jewish whirl of "Dance Everyone Dance."

THIS coming week I take up a new profession—that of D.J. I shall be operating on Radio Luxembourg weekly at 7.45 on Tuesdays for the new Gala record label. So I shall be out for a few tips from my old mate Murray, I'm practising the old Luxembourg intonation—you know, up and down like a roller coaster with that slight nasal twang.

Unfortunately it being a one label show I shan't be able to plug Lord Rockingham's "Hoots Mon." Still I'm sure Pete will do me proud on that score, on his Luxembourg show. Or else.

Two other guys

YOU know that programme "Sam & . . ." The one that has been on and off for weeks and weeks now? Well, I'm thinking of calling it "Fred and Charlie" just to be on the safe side. At any rate it is now due to start on October 18, 1958. The tension must be killing you. Thank goodness we haven't yet got a third channel, otherwise I suppose "Fred and Charlie" would inevitably have been slotted at 6 p.m. on Saturdays. . . .

The Nadgers have gone

mystery. Why, my rendering of "Be-bob-a-lula" is a household word in the biz. (You probably know the word.) I can only think the whole thing is a conspiracy by jealous A and R men to keep me out of the Hit Parade. I would put myself in this new "Oh Boy!" show, but the budget doesn't run to the fee I'm asking. And, anyway, that beastly fat producer wouldn't let me plug my latest disc, so what's the good. So I suppose

all the major companies have sensational jazz organist with the pixie personality—Cherry Wainer (whose first disc for them—"Cerveza"—is a real gasser by the way).

Philips proudly present Ronnie Carroll and Marty Wilde on wax, thereby having the best of both worlds. And of course Decca fire off the occasional salvo from Lord Rockingham's XI. Harry Robinson our M.D. is an arranger for Decca, and even our scriptwriter, Trevor Peacock, has written the words for Sparkie, the Budgie, who records for Parlophone. (How Sparkie reads Trevor's awful writing I don't know, and did you know that Sparkie's managers, Pokes and Jiggery, take forty per cent. of his bird seed?).

Why no one has asked me to make a record is a complete



JOHN BARRY and his Seven under contract

BRYAN JOHNSON
sings 'Jeannie'.

LYNN BARRIE
'No need to say Goodbye'

MARIE BENSON
sings 'Beautiful Dreamer'.

GERRY GRANT
'Baby Don't Say'.

KENT WALTON says
"These records are sensational"

GET THEM NOW — ONLY 1/9 EACH WITH YOUR POPPETS

(or all 4 for only 6/-)

What a chance! Eat your favourite Poppets and get records of favourite tunes at this amazingly low price. Kent Walton says of Paynes' 'Pop' Records: "These records have really got something. Brilliant arrangements sung by outstanding 'pop' singers of today". It's so easy, too. All the details are on this coupon. But hurry! Record stocks are limited.

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TEDDY JOHNSON'S

MUSIC SHOP

JAZZ fans may well march on Grosvenor House after reading this column. The quote to arouse their ire is "I can never regard Louis Armstrong as the world's greatest trumpeter." And the man who has stuck his neck out with all the aplomb of a giraffe is our highly respected friend, Sydney Lipton (right).

I asked Sydney to amplify this statement. He said, in that deep, resonant voice that will always be Grosvenor House to the millions who have heard his broadcasts but never entered the Park Lane portals. "I admire him immensely.

Not so much as a trumpeter, but as a great character and a showman, which shows itself not only visually but also in oral showmanship. I



FAMILY GIRLS

THIS Sunday afternoon on our *ATV* show we are presenting lovely Marion Ryan—and last week we introduced her successor with the Ray Ellington Quartet, Valerie Masters.

I found these two young women have one great thing in common—love of their family.

Marion has spent £4,000 on buying her folks a house in Leeds, while 18-year-old Val slapped down a hefty sum to purchase a TV set so that Mum could watch her on "Music Shop."



VALERIE MASTERS follows in Marion Ryan's footsteps. See "Family Girls."

Satch is great, but not the greatest

still do not regard him as the world's greatest trumpet player. He has a great sincerity—and his artistry consists of extempore which is really quite remarkable."

So there you are. One of the most fighting statements made in recent years. I am interested to see what the reaction will be.



Pearl's Corner

PEARL has come forth with her notebook. Cross out the order for two tins of beans and a dozen new laid—and start with the story about the new Pat Boone film, Pearl.

Capitol Records have again refused to allow Tommy Sands to be included in the sound-track score album of the Pat Boone—Gary Crosby film, "Mardi Gras." This means that Dot Records' plan to make a trio LP with Boone, Crosby and Sands has fallen through. Instead, we will eventually be hearing a Boone LP of "Mardi Gras"—and a single disc entitled "Mardi Gras March."

Bobby Short, the young man who tore 'em up last time he was at the Astor, may be heading to London before Christmas if everything pans out right. Bobby has one Very Important Fan—The Duke of Windsor.

Watch out for a spate of revivals of hits from the stage musical "Can Can"; 20th Century Fox have plans to film it soon.

Following last weeks story about Billy Graham and the possibility of his turning disc star, comes news that a film is to be made of his life story.

Diplomatic jazz

A YEAR or so ago a young friend of ours would go to "musical evenings" above the Cuban Embassy.

I found out afterwards that these were wonderful jazz sessions with the hostess playing electric organ.

I often have wondered since what the Minister for Cuba felt as he tried to conduct diplomatic business to the accompaniment of attractive young South African, Cherry Wainer, and her Hammond.

Nowadays Cherry is in the weekly show "Oh Boy!" on ITV. And she has just landed a disc contract with Nixa.

You can hear her first record, *Itchy Witchy Feeling*, in the shops this week. Watch Cherry's fingers dash across the keyboard this Saturday and you will understand what the title means.

Quite a night!

ALMA COGAN jore down from the north to London to appear on *ATV's* "Sunday Night at the London Palladium." Hours of rehearsal, on the show and then at 1 a.m. on Monday a recording session. And as daylight was breaking a train back north for Monday's show. A pretty hectic nocturnal visit. The title of the song she recorded? "There's Never Been A Night Like This."

2/6 a record

TIN PAN ALLEY now has the Juke Box in its midst, with the opening of a new marketing company in the offices vacated by Billy Cotton. But the big talk around the Alley is of a new invention that could take the public by the ears, and the disc business by the seat of the pants.

This new machine is basically in appearance like an orthodox juke box. But it is startlingly different.

The customer places half-a-crown in the machine, selects a disc in the

normal manner, and listens. If he likes the record a lever is pulled—and voila! a single-sided plastic record is delivered.

But if the play does not meet with approval, a button is pressed and out comes 2s. Meaning that it has cost sixpence for the juke box play.

I talked with a disc chief this week who said, "We are not frightened of the new machine should it come on the market, but we are quite worried that some of the public may decide that they prefer the hit tune to the hit singer."

"In other words, as long as they have the hit song they couldn't care less who sings it."

I saw his point, especially when he added, "And don't forget—most folk buy discs for one side only anyway."

He has a point. But which do you prefer—the hit song sung by

the hit singer, or by anybody putting up a creditable performance?

Strip music

A SHOW that ran for three years on Broadway is not coming to Britain, but the music is out here this week.

The show was "Li'l Abner," based on the famous Al Capp cartoon strip. This week David Platz, perhaps the youngest publisher in Tin Pan Alley, is rubbing his hands.

David has a line-up of discs on one of the songs, *Love In A Home*, that reads like a Who's Who of Show Business. To name some: Doris Day (Philips), Mario Lanza (RCA), Bing Crosby (Brunswick), and the Crewcuts (Mercury).

I raised my eyebrows at no British names, but perhaps after seeing the

American list every British record boss turned tail.

Films to discs

EVERYONE in films is getting into the disc business. Warner Brothers are reported to have sent their record chief, Jim Conking, winging to Britain to "buy up a record company." Rank Organisation are now out front with their own releasing set-up, although it is stated that they will not, after all, go in for cut price discs. Paramount Pictures bought themselves into Dot Records in the States. This is the firm which launched Pat Boone and the Hill-toppers. Now Columbia Pictures are set to issue their first LPs this month in the States. The label is called Colpix.

MUSIC in the AIR

AFN

Radio Luxembourg

208 m. Medium Wave.
49.26 m. Short Wave.

OCTOBER 2

- 7.00—Thursday's Requests.
- 8.30—Lucky Number.
- 9.45—Jeremy Lubbock
- 10.00—It's Record Time.

OCTOBER 3

- 7.00—Friday's Requests.
- 8.30—Coming Your Way.
- 9.00—Saga Records.
- 9.15—The Dickie Valentine Show.
- 9.45—Scottish Requests.
- 10.15—Record Hop.

OCTOBER 4

- 7.00—Saturday's Requests.
- 8.00—Jamboree, with Gus Goodwin, your teenage disc jockey.
- 9.30—Riverboat Shuffle.
- 10.00—Irish Requests.
- 10.30—Spin With the Stars.
- 11.30—Jack Jackson's Record Round-up.

OCTOBER 5

- 7.00—Time for Song.
- 7.30—Magic of Sinatra.
- 7.45—Winifred Atwell.
- 8.30—Calling The Stars.
- 9.30—Cream of the Pops.
- 10.00—Record Rendezvous.
- 10.30—Chris Barber.
- 11.00—Top Twenty.

OCTOBER 6

- 7.00—Monday's Requests.
- 8.30—Smash Hits.
- 9.00—Deep River Boys.
- 9.45—Michael Holliday.
- 10.00—Jack Jackson's Hit Parade.

OCTOBER 7

- 6.30—Tuesday's Requests.
- 7.45—The Gala Show.
- 8.00—Dennis Day.
- 8.30—Godfrey Winn.
- 9.15—Band Parade.
- 9.45—Records from America.
- 10.00—The Capitol Show.
- 10.30—Fontana Fanfare.

OCTOBER 8

- 6.30—Wednesday's Requests.
- 8.00—Liberace.
- 8.30—First Time Round.
- 9.30—Disc Delight on Oriole.
- 10.00—Pete Murray's Record Show.

OCTOBER 2

- 7.00—Music In The Air.
- 10.00—Music from America.
- 11.00—Late Request Show.

OCTOBER 3

- 6.00—Music On Deck.
- 7.00—Music In The Air.
- 10.00—Stars Of Jazz.
- 11.00—Late Request Show.

OCTOBER 4

- 7.00—Music In The Air.
- 8.00—Grand Ole Opry.
- 9.00—America's Popular Music.
- 10.00—Music Views From Hollywood.

OCTOBER 5

- 3.00—Highway of Melody.
- 9.00—Mitch Miller.
- 10.00—Portraits in Music.

OCTOBER 6

- 6.00—Music in the Air.
- 9.00—Hollywood Music Hall.
- 10.00—Late Request Show.

OCTOBER 7

- 6.00—Music In The Air.
- 9.00—Modern Jazz 1958.
- 10.00—Late Request Show.

OCTOBER 8

- 6.00—Music In The Air.
- 10.00—Late Request Show.

COVER PERSONALITIES

The Mudlarks

THIS week, for the first time, our cover spot is occupied by a vocal team. It is always difficult to decide just who shall be given the page one position, but when it comes to vocal groups, few deserve it more than our own British product, the Mudlarks.

In the eight months or so that they have been professionals, the Mudlarks have worked hard to establish themselves as one of the top groups in this country.

After a long summer season at Weymouth, the Mudlarks are currently in a featured spot at London's Prince of Wales Theatre.

Many people wondered what the effect would be of having two teams in the same show, the Mudlarks and America's Kalin Twins. Having seen the show myself I can report that our own newcomers more than hold their own. They add brightness to a bill, against the dullness of their rivals' presentation.

On stage they are a good-looking trio and the fact that vivacious Mary is part of that threesome makes their presentation all the more acceptable.

But it is not only in appearance that they score. They work like long-seasoned professionals and, vocally they are tops, too.

Their appearance at the Prince of Wales, and their recent showing on "Sunday Night at the London Palladium" TV spot confirm that this family act have never rested on disc laurels. Behind them, too, is the experience of their manager, knowledgeable star-maker Bunny Lewis.

Brought up in Luton, Bedfordshire, the Mudds (their real name), Fred, Geoff and Mary have been entertaining since an early age.

Even when Mary was only 12 years old, the "Mudd Trio" (as they were then known) were busy young entertainers around

town and they soon gained a reputation at concerts and local dinners.

For a while, they all worked in the Vauxhall car factory and continued their singing locally until such time as Fred was called away for National Service.

The team broke up for a while, but soon after Fred's return they were back entertaining as a group.

As luck would have it, one of their shows was spotted by disc jockey David Jacobs, and he was immediately impressed.

With his help and that of Bunny Lewis, the newly-named Mudlarks soon had a television date followed by a record test for Columbia.

Their first disc was "Mutual Admiration Society" and "New Love" and although it didn't hit the high spots, it helped considerably to put their name on the entertainment map.

Their second disc really did register, however, and through their version of "Lollipop" their name became widely known.

Sales of the disc soared and was highly placed in the Top Twenty charts.

Meanwhile, TV and theatre dates were coming their way, all helping to increase their following.

Their "Book Of Love" was another disc which was to prove outstanding.

No one would deny them their success. The Mudlarks have worked hard for it and have retained all their affability and are a grand trio.

Right now the Mudlarks are pinning their hopes on their latest disc release "There's Never Been A Night." As before it's a polished performance and one that will surely take them farther along the road to success.

Doug Geddes

Stokowski—volatile with the baton

CLASSICAL CORNER

STOKOWSKI

Landmarks Of A Distinguished Career

Debussy: *Clair De Lune*.
L'Apres Midi D'un Faune.
(Prelude). Sibelius: *Swan Of Tuonela*. Finlandia. Bach: *Tocatta and Fugue*. Strauss: *Blue Danube Waltz*.
(Capitol P8399)

THE incomparable Stokowski and his wonderful work as a conductor, represented here by a very mixed selection of compositions, reflect his volatile personality.

The beauty and delicacy of the Debussy pieces make a vivid contrast to the impressive dignity of Finlandia, and the record closes to the irresistible lilt of Strauss's best-loved waltz.

An excellent choice of compositions and altogether an interesting recording which gives more than value for money.

TCHAIKOVSKY

Concerto Number One in B Flat Minor, Opus 23. Pianist: Van Cliburn
(RCA RB16073)

THIS recording is a reminder that in the world of art there are no barriers, or iron curtains. Van Cliburn, a red-haired giant from Texas, was acclaimed by all Moscow when he won the first prize in the International Tchaikovsky Competition earlier this year. On this disc he repeats his prize-winning performance with the help, once more, of Russian conductor Kiril Kondrashin.

There is a strength and confidence in his playing which belies Van Cliburn's age, and the recording has captured some of the excitement which there must have been on that occasion when Russian music-lovers chanted "first-



Prize-winning performance from VAN CLIBURN

prize for Vanyusha." A superb performance, and one to treasure.

DON GIOVANNI (Mozart)

Donna Anna: Suzanne Danco.
Donna Elvira: Lisa Della Casa. Zerlina: Hilde Gueden.
Don Ottavio: Anton Dermota.
Don Giovanni: Cesare Siepi.
Leporello: Fernando Corena.
Il Commendatore: Kurt Bohme. Masetto: Walter Berry.
(Decca LXT5443)

THIS disc is, in fact, highlights from the excellent recording of the full opera, released earlier by Decca. This work contains some of Mozart's greatest arias and the first-class selection of singers bring out the maximum beauty of the music and drama of the story.

Not the least of the many good points about this recording is the performance of the Vienna Philharmonic Orchestra under the masterly hand of Josef Krips.

The theme of this opera is a dramatic one, telling as it does of the rake who causes much unhappiness before eventually meeting his fate and descending into hell. The music, however, is by no means "heavy" or difficult to listen to, though it does present the singers with some highly taxing arias.

The Catalogue aria, for example, in which Leporello lists his master's conquests throughout Europe, is much more difficult than the ease of Corena's bass voice would have you believe.

There is much to enjoy in Don Giovanni and this disc provides you with a great deal of pleasure.

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OVER THE BORDER

by Murray Gauld

THE ways of disc companies, and their methods of star-finding and record-making, often puzzle me. But without fear, favour, or any particular bias, I commend to them a young Scot from Glasgow who has been knocking at the door of singing success for too long now.

His name—Lee Young. He has just finished a very successful season with "The Fol-de-Rols" at Eastbourne, and next week returns to variety at Leeds refreshed by the sea breezes of the south coast.

For the record, Lee has already made one disc. But that was in 1954. It received a glowing review from the national Press and one critic described him as "a find... husky-voiced, he-mannish, with a lot of promise."

Today, more than four years later, Lee has still to make another record. But he has fulfilled the "promise." How else could he have topped variety bills all over

He was Britain's first to wax rock

LEE YOUNG DESERVES A BIG BREAK

the country and won glowing Press notices from each and every bill he has played?

That first and, so far, only record was unique in another way. It was the first rock 'n' roll disc in this country.

Its title? **Rock, Rock, Rock**—backed by *Merci Beaucoup*, a number which right now is being plugged as a "great new number from the continent" and which has been recorded by Teddy Johnson (Nixa) and Valerie Masters (Fontana). Lee waxed it for Melodisc, backed by Woolf Phillips and his orchestra.

Since then, many inexperienced, hitherto undiscovered singers have gone on record—and quite a few of them, and many more of their agents, have made small fortunes from the Rock.

Strangely, this doesn't seem to worry the young Scot who first recorded it. He has continued to gather valuable stage, radio and television experience—but he never cashed in on the rock craze.

And generally, he has done very well indeed. Yet Lee started in show biz when he was 15—as a dancer.

It was while he was working in the pantomime "Dick Whittington" at the London Palladium with Frankie Howerd that Lee gave a thought to using his voice.

Vanessa Lee, who was principal boy in the panto, heard him singing and suggested he took it up seriously and offered to introduce Lee to her husband who was a singing teacher.

So Lee took lessons from the late Warde Morgan. And a couple of months later—before that panto season ended—he made his debut as a singer... in the same company as the illustrious Miss Lee.

It was at the Celebrate Restaurant in New Bond Street.

Radio, TV, filming, singing, dancing... now he has an offer to play the powerful Sam Wannamaker part in a repertory production of "Winter Journey" at Farnham. But is he too versatile?

Perhaps the answer to his own primary problem of which road he should take is: musical comedy. He's well-fitted all round for that.

And as for records, he points out: "A good record can work a miracle!"

YOUR WEEKLY

DISC

DATE

with DON NICHOLL

Her singing may not be tops—but she looks great!

SOPHIA LOREN

Bing Bang Bong; Love Song from "Houseboat"

(Philips PB857)***

ITALIAN film star, Sophia Loren, sings these songs from the Paramount picture, "Houseboat," and there's certainly an Italian flavour to the vocalising.

Pleasant—but I doubt if Sophia herself would claim to be anything of a singer. Frank De Vol guards her weaknesses well with a lilting orchestral and chorus backing.

The Love Song on the flip emphasises the fact that this is a small voice. Despite a very clever production the song doesn't register as it should.

An interesting disc because of the name on the label—but there's little else.

DORIS DAY

Love In A Home; Blues In The Night

(Philips PB863)****

FROM the Broadway musical show, "Lil Abner," comes Love In A Home which Doris Day offers on her newest release.

Paul Weston gives her an orchestral backing relying heavily on the

string section and this is right for the slow romantic ballad. A sentimental number, Love In A Home, which she sings beautifully, is much better than its title implies. Sincere lyric infers that "you can tell when there's love in a home." Will probably not be a runaway hit but coupled with Blues In The Night it's one to keep.

For the Day treatment of the fine oldie has atmosphere and a slinky style well aided by the Frank De Vol backing.

BETTY JOHNSON

There's Never Been A Night; Mr. Brown Is Out Of Town

(London HLE8701)****

BETTY JOHNSON'S treatment of There's Never Been A Night gets a good noise allied to a swift-moving beat. One of the best versions of the number, it has polish and slickness.

Betty sings easily and effectively



SOPHIA LOREN
A pleasant voice, but not sensational.

SOME very big names on view this week—and some new ones too. And one of the big ones is also one of the new ones!—Miss Sophia Loren. The Italian glamour star turns up with a couple of songs from the "Houseboat" picture. I believe you'll find it interesting, but by no means startling. Sophia looks a lot better than she sings.

Vic Damone and Doris Day provide some of the smoothest fare among the established names. And though you may not have heard about Joy and David Adams, I think you're going to from now on.

while a male group accompany her.

Slow ballad on the flip opens with a secretary taking a telephone call. Title—Mr. Brown Is Out Of Town—should tell you the drift of the lyric which follows.

To a simple rhythm backing Betty handles the sad story nicely.

SHIRLEY BASSEY

There's Never Been A Night; Kiss Me, Honey Honey, Kiss Me

(Philips PB860)****

SHIRLEY BASSEY sweeps back into the reckoning with her cold, clear performance of There's Never Been A Night. On top of her form, she sings this one to a good Wally Stott accompaniment with male group.

It's a long, long while since Shirley was a Top Twenty girl, but she might have taken the road back now.

She takes to the Latin on the flip with an ease that makes one think she must hail from south of the border instead of from Wales. Captivating little item with a catchy melody.

SOMETHIN' SMITH

I Don't Want To Set The World On Fire; You Made Me Love You

(Fontana H154)****

SOMETHIN' SMITH and the Redheads bring their usual easy command of rhythm to a

couple of real oldies here.

Their sense of comedy is let loose, too, as they develop the side with some brand new lyrics. A lilting, amusing performance that keeps the melody intact but ought to delight teenage fans. It may not set the Top Twenty on fire but it grows on one sufficiently to promise high sales.

Similar likeable treatment is meted out to You Made Me Love You, on the other side. This musical-vocal outfit deserves better success than they usually find on this side of the Atlantic.

And with this coupling they could get it.

ROBERT EARL

More Than Ever (Come Prima); No One But You

(Philips PB867)****

ROBERT EARL'S an early bird with his powerhouse idea of Come Prima and he could be on another hefty seller.

To a thumping accompaniment directed by Wally Stott, Bob gives the ballad the full weight of his tenor, filling the number with feeling as well strength. An extremely good effort, marked by the large opening and climax.

No One But You is a slow waltzing romantic song which Earl sings with more tenderness, but it's well in the shadow of the top deck.

VIC DAMONE

Forever New; Oooh My Love

(Philips PB866)****

OUT-of-the-rut ballad from Vic Damone is the spring-time romancer Forever New. Vic puts

plenty of sincere charm into this song and makes the most of a very good lyric.

He's blessed, too, with a "different" backing directed by Frank De Vol which uses guitars and male group in compelling fashion. A fine side that ought to do some satisfactory sleeping.

De Vol also serves his star superbly for Oooh My Love on the turnover. A Latin one this time with Damone in tremendous romantic form.

Either of these sides could be the one to draw crowds to the counters. Make a point of spinning them.

JIMMIE RODGERS

The Wizard; Are You Really Mine

(Columbia DB4175)****

JIMMIE RODGERS is trying for the heights again with his particular brand of vocal wizardry—and he stands an excellent chance with the finger-snapper The Wizard.

Style of the song is not unlike that of "Wild Goose," it moves in very much the same tempo, though the subject matter is quite different. Hugo Peretti and chorus give Jimmie a fine backing while he sings as smoothly as ever.

Totally different is Are You Really Mine, a teenage ballad that goes at a friendly clip. Jimmie sings the gentle lyric with warmth while Peretti makes the most of a tinkling piano in the accompaniment.

RUBY MURRAY

Real Love; Little One

(Columbia DB4192)****

RUBY MURRAY ventures out into the Latin lanes with her double-track, Real Love. Singing

RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

with herself on this side Ruby makes the song a very warm love ballad.

But I've my doubts, I'm afraid, about it being strong enough to put Ruby into the Top Ten again. Full marks to Norrie Paramor, however, for bringing her into line with present trends and for supplying the unobtrusive accompaniment.

Little One is a slow-waltz lullaby which Ruby backs with sentiment. It should find favour with a portion of the mums-and-dads market.

RONNIE CARROLL

Dormi-Dormi-Dormi; Women In Love

(Philips PB856)****

RONNIE CARROLL'S singing up to standard. The whole side has a rich, starchy atmosphere and Wally Stott has used a feminine chorus glamorously.

The film waltz emerges this time as a languorous, attractive melody. It will do much to bring Ronnie in the direction of the big sellers again.

Song on the turnover is no relation to Frankie Laine's old hit "A Woman In Love." Women In Love is a number specially written



Sentimental number beautifully sung from DORIS DAY.

by Paddy Roberts for the commercial TV plays celebrating A-R's third anniversary under the same title.

Although it will be heavily plugged, this is a ballad that won't be easy to get away. Performance is good—but you don't come away from the record player humming the tune.

GUY MITCHELL
Butterfly Doll; Let It Shine, Let It Shine

(Philips PB858)****

GUY goes off on an oriental beat with his *Butterfly Doll*. He chants this easy-moving novelty in typical style while Jimmy Carroll's orchestra puts the Japanese noise behind him.

Likeable stuff, but Guy's "chopstick chick" will need a lot of airing to catch on.

Much more likely to find quick favour is *Let It Shine, Let It Shine*. To the kind of lolling rhythm at which Mitchell excels this novel romancer will have your toes tapping.

Familiar melody will help considerably—this one does stay with you after the record's finished.

JOY AND DAVID
Whoopie!; My Oh My!
(Parlophone R4477)****

YOUNG British couple, Joy and David Adams, get their disc break with one of their own compositions in *Whoopie!*

A bright, bouncing novelty which is punctuated by echoing kiss noises, the song has sparkle—so do Joy and David. Only thing I thought unwise was the tendency here and there to imitate the Mud-lark's hicough gimmick.

My Oh My! has a lively opening and—from the echo chamber—maintains its hold on your attention. Joy and David have speed and they go smoothly together.

Backing, directed by Martin Slavin, is cheerfully right all the way. An extremely promising debut.

CHRIS HOWLAND
The Rain Falls On Everybody; Susie Darlin'
(Columbia DB4194)***

CHRIS HOWLAND, who is over here now directing the ITV quiz *Twenty-One*, makes another

intriguing disc appearance with his oddly attractive, croaky voice.

For me, he's much better when adding to the fun of German versions of "Ma He's Making Eyes At Me." Still, you might find his distinctive noise to your liking here, too.

Howland's performance of *The Rain Falls On Everybody* falls well below the standard of Teresa Brewer's recording, but his country beater *Susie Darlin'* may get up to some good sales.

BOBBY BENSON
Gentleman Bobby; Taxi Driver, I Don't Care
(Philips PB854)**

LABEL credits read "Bobby Benson and His Combo," and the Combo rustles up a calypso accompaniment for Mr. Benson as he chants *Gentleman Bobby* in West Indian style.

Between the "dees" and "disses" I found the lyric a little hard to get hold of, but for those who enjoy their island rhythms the half may be worth a spin.

Steel band noise predominates in *Taxi Driver, I Don't Care*, another calypso. Side seems to start rather needlessly with taxi and street noise because this novelty isn't kept up.

JACKIE RAE
More Than Ever (Come Prima); Hello! Ma Baby
(Fontana H155)**

JACKIE RAE built himself quite a following as compere of the "Summertime" television programmes. Now Fontana gives him a disc chance on a big new Italian ballad *More Than Ever*. Either under this title or its Italian name, *Come Prima*, it stands a chance of being as big as "Volare." But I'd like to reserve opinion on individual disc chances until I've heard rival sides.

To me, Mr. Rae doesn't seem to have what it takes to take the romancer into high places. His voice is warm and friendly but without a great deal of impact. And the same description can be applied to the other half.

Jackie lives it up ragtime fashion with *Hello! Ma Baby*, but somehow he seems to need to be seen as well as heard. All the ingredients for excitement are here, but the mixture's somewhat soggy.

GUY MITCHELL goes to the East for a novelty number. It's likeable, but may take time to catch on.



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THE REBS

'BUNKY'

b/w

'RENEGADE'

45-CL14932

SUE RANEY

'MY, MY HOW THE TIME GOES BY'

b/w

'PERIWINKLE BLUE'

45-CL14923

TOMMY SANDS

'BLUE RIBBON BABY'

b/w

'I LOVE YOU BECAUSE'

45-CL14925

TEX RITTER

'I LOOK FOR A LOVE'

b/w

'THE HISTORY SONG'

45-CL14933

CLIFFIE STONE

'NEAR YOU'

b/w

'NOBODY'S DARLIN' BUT MINE'

45-CL14928

GORDON MacRAE

'THE SECRET'

b/w 'A MAN ONCE SAID'

45-CL14920 Also available on 78 r.p.m.

DISC

Hulton House, Fleet Street, London, E.C.4. FLEET STREET 5011.

We CAN beat American stars

TOMORROW (Friday) Ted Heath and his Orchestra open at the Carnegie Hall, in New York, and we on DISC are delighted to send our best wishes on behalf of ourselves and our readers. It has always been heartening for us to note what a big impact on Americans this top British band has made.

As we have now had a fair influx of both good and bad American talent, it has become possible to compare the qualities of many of our own entertainers with those of the visitors. In many cases our British artists could leave their American cousins streets behind.

It is appreciated that there is a surplus of show business material in the States, but we do feel strongly that if greater steps were taken, the agents and impresarios in this country could find star spots for some of our British artists in America and, in turn, find themselves with stars of international calibre on their hands.

Knowing this, we have long felt that there have not been sufficient facilities for our top British artists to show off their merits in the States.

We know that there have been exceptions, and Frankie Vaughan and Max Bygraves, to mention but two, are always successful and welcome entertainers in that country.

Far be it from us to suggest who should represent us on the other side of the Atlantic, but names like Michael Holliday, Marion Ryan, Malcolm Vaughan, and most certainly The Mudlarks, merit inclusion in the first wave of British artists to visit the States and let them know that we, too, have an abundance of talent.

Kay Thompson back

POPULAR American cabaret artiste, Kay Thompson, returns to this country to take part in a BBC-TV show on Wednesday, October 8. The programme is the first edition of a new series, "Riverside One."

This witty cabaret star has been

a sensation on all her appearances, not the least of these being her seasons during the top cabaret days of London's Cafe de Paris.

She composes most of her songs and routines and there are a number of issues by her on M.G.M. records available in this country.



PAT DONCASTER said in the 'Daily Mirror',

"I think Cliff Richard... has a personality that shines through the grooves. He could succeed in disc-land"

...and he has!

CLIFF RICHARD

is now in the Hit Parade with

Move it!

coupling: SCHOOLBOY CRUSH DB4178 (45 & 78)

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The Duke arrives

DUKE ELLINGTON and his famous orchestra are due to arrive in Great Britain tomorrow (Friday) aboard the Ile de France, docking at Plymouth at midday. They reach Paddington station late in the afternoon.

To welcome Duke Ellington to this country Philips Records are holding a reception tomorrow evening.

Duke Ellington and his orchestra start an extensive tour of Great Britain when they make their debut concert at the Royal Festival Hall next Sunday, October 5.

Big box office activity is reported in connection with the tour.

The last time that the Ellington orchestra played in Britain was in 1933.

Kalins' tour extended

THE Kalin Twins, popular American vocal duo who conclude their London season next Saturday (October 4), have added extra dates to their provincial tour.

They open at Handley next Sunday (October 5). The new dates to those published last week are: Blackpool (October 6), Wigan (October 7), Manchester (October 10), and Bristol (October 19).

The Kalin Twins will be seen in ATV's "Saturday Spectacular" this week-end.

Oriole show

A NEW programme, "Disc Delights," starting on Radio Luxembourg on October 8, will be presented by Oriole Records and will feature their latest record releases.

The programme will be covered by popular disc jockey, Chris Howland.

This Oriole programme will be fortnightly, alternating with "Double Top," which began on Radio Luxembourg last night.

First Mike, now it's Kathryn

Illness strikes another star

ILLNESS has again upset the plans for the variety fortnight at London's Prince of Wales Theatre. Due to head the bill on Monday, October 6, was famous American singing star Kathryn Grayson, but she has had to withdraw.

Michael Holliday's first West End starring role was also delayed last week by illness.

Impresario Bernard Delfont is ensuring, however, that an all-star bill takes the stage at the Prince of Wales and the next show will be headed by three big British acts, Dickie Valentine, Joan Regan and The King Brothers.

To accept this date, Joan Regan has had to forgo a holiday she had planned. Joan only completes her long summer season this Saturday and had intended having an "away from it all" holiday with husband Harry Claff.

Joan will be featured in a "Saturday Spectacular" during her London run and she will be seen on ATV on Saturday, October 11. She has two other TV dates in the near future—the "Jack Jackson Show" on November 5 and "Six-Five Special" on November 23.

It is also hoped that she will shortly wax her first disc for H.M.V.

Cheaper records

E.M.I. Records have announced reductions on two EP labels, benefiting, particularly, the classical enthusiast.

The new selling price applies to the company's classical celebrity series on H.M.V. 7ER numbers and Columbia SEL.

The new price will be 15s. 3d.; old price 18s. 1d.

Pairs winner next week

AS is usual with DISC competitions, there was tremendous response to our latest, "Disc Pairs," for which the prize was a valuable stereophonic player.

Our selection committee is still wading through the volume of entries, but we will be able to announce the winner in next week's issue. If you entered for this exciting competition, we strongly advise that you ensure a copy of next week's DISC.

Ruby Murray back to TV

SINGING star, Ruby Murray, ended a long and successful season last Saturday at Great Yarmouth.

She has now returned to London and in the next few weeks will be seen on various TV shows.

Her first is next Saturday in ATV's "Saturday Spectacular," and this will be followed by "Cool for Cats" on October 10, the "Jack Jackson Show" on October 22, and a return to "Six-Five Special" on November 8.

Ruby will be flying to Belfast for a week's variety at the Opera House which opens on October 13. Ten days later she visits Germany for a series of personal appearances. Also on this visit to Germany will be the Four Jones Boys, one of whom, Bernie Burgess, is married to Ruby.

Ruby Murray has been selected as a guest star in pantomime this year at the Theatre Royal, Dublin, in "Old King Cole," featuring Vic Oliver.



TRUDY BACK IN JANUARY?

TRUDY RICHARDS, currently featuring at the Astor Club and pictured above (DISC Pic) with impresario Harold Davison, hopes to return to this country next month or in January.

Her previous recordings have been on the Capitol label but she has now severed connections with this company.

Trudy told DISC: "I am now freelancing, for I wasn't keen on the choice of material which I had to record. As yet I haven't found a company who may be interested in using my material, but failing this, I shall form my own record company, and make my own records."

Robeson at St. Paul's

PAUL ROBESON will sing at the evening service at St. Paul's Cathedral on Sunday, October 12.



WINIFRED ATWELL left London last week for New York en route for Australia, where she will begin a tour.

Dorothy Collins cancels visit

AMERICAN singing personality Dorothy Collins, who was due to arrive in this country on Monday of this week, has had to cancel her visit because of illness. Dorothy, who has her own TV show in the States, was due to undertake a tele-recording yesterday (Wednesday), with Mantovani and his Orchestra for his current series. At the time of going to press, ABC-TV and Harry Alan Towers were endeavouring to find a last minute replacement.

Latest country now to screen the Mantovani series is Belgium, and viewers there will see the programme for the first time next week.

Kerry for '6.5'

VVIVACIOUS Kerry Martin, who has appeared on the recent "Oh Boy!" programmes, moves over to "Six-Five Special" next Saturday, October 4.

She will be a regular performer on "Six-Five" as one of the "Saturday Dates," but Kerry will have the advantage of undertaking a singing spot, too.

E.M.I. GET MERCURY

New releases will be out soon

E.M.I. Records have concluded a long-term contract for the future issue of Mercury records in this country.

The deal was recently completed by Irving Green, president of Mercury Records, prior to his return to Chicago from Britain.

The new arrangement, which includes the catalogues of Mercury and EmArcy recordings, was made operative on October 1.

E.M.I. have not announced when their first Mercury releases will be made, but it is believed it will be with a minimum of delay.

This new acquisition by E.M.I., making them one of the largest record companies in the world, brings with it such artistes as Patti Page, Sarah Vaughan, Billy Eckstine, David Carroll, The Platters, The Diamonds, and a host of other famous recording personalities.

Stereophonic recordings made by the Mercury concern will also be issued here.

The Mercury label has, until this new arrangement, been issued in this country by Pye Records and, although they will not be issuing new releases, Pye have an arrangement with Mercury Records to sell all existing catalogue items until December 31, 1959.

Harry Walters, currently assistant sales promotion manager for pop material at E.M.I., will be A. and R. Manager for the new Mercury label.

Perry's guests

Guest stars for the Perry Como show on BBC-TV on Friday, October 10, include vivacious musical comedy star Vivian Blaine, Thelma Ritter and the young singing sensation Tommy Sands.

Star line-up at Boys' Club concert

FRANKIE VAUGHAN, who is organising this month's concert at the Royal Festival Hall in aid of the National Association of Boys' Clubs, has gathered together an all-star programme. Joining Frankie in the bill on October 20 will be Irene Handl, The King Brothers, Ted Lue, Janette Scott, Jack Payne, Joyce Shock, and a team of top entertainers representing the Water Rats organisation.

The show will be produced by Kenneth Carter and all the musical arrangements will be under the direction of orchestral conductor, Geoff Love.

The following day Frankie Vaughan sets off on a whirlwind tour visiting boys' clubs throughout the country.

Westland Aircraft are arranging to fly Frankie by helicopter from Neath in Wales to Bath so that he can undertake visits to both towns during his tour.

Frankie completed the sequences last Sunday for the new Herbert Wilcox-Anna Neagle film "The Lady Is A Square" at the Talk of the Town restaurant in the old London Hippodrome building.

Following his work on this film and his record-breaking season at Brighton this year, Frankie Vaughan and family left for a holiday in San Remo this week.

Russell Turner, Brian Tesler to write for 'Disc'

FAMOUS B.B.C. producer, RUSSELL TURNER, who has been associated with many top TV shows and more recently as the guiding hand behind the new "Six-Five Special" programme, is to join DISC as a regular contributor. His first article appears next week.

Russell will be giving DISC readers some of the background stories connected with television, and in particular, his present "Six-Five" series.

WELL-KNOWN ATV producer, BRIAN TESLER, responsible for such shows as "Saturday Spectacular" and "Sunday Night at the London Palladium," leaves today for the States to study TV productions and to undertake business discussions.

Whilst in the States he will send a regular dispatch to DISC, keeping our readers informed of all that is happening on the American record scene.

LAST TV FOR THE HI-LO'S

THE fabulous American vocal group, The Hi-Lo's are now nearing the conclusion of their first British tour. Final dates for the group are Southend, tomorrow (Friday), and Hammersmith on Saturday, October 4.

Before leaving this country the group will appear on "Chelsea at Nine" on Tuesday, October 7. In addition the Hi-Lo's are also pre-filming a TV show in the Mantovani series. Then the group leave for the continent.



BERNARD BRESSLAW

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with his first solo disc

MAD PASSIONATE LOVE

and "YOU NEED FEET"

H.M.V. POP 522 (45 & 78)

HIS MASTER'S VOICE



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News in Brief

DYNAMIC singing star, Paul Anka, concluded last Sunday a highly successful month-long tour of Japan.

He played several principal Japanese cities and it is reported that an average of 5,000 people were at each show.

Much of the success of his visit has been due to the fact that Paul's records are extremely popular in Japan; he has five tunes heading the best-seller list there.

BRTAIN'S talented female recording star, Alma Cogan, flew from London this week to Johannesburg for a seven-day cabaret contract.

She will be doubling at two night spots, the Bal Tabarin and the Latin Quarter—the first international artiste to appear at either.

During her stay in Johannesburg, Alma will also be doing several broadcasts and she is expected to stay for at least a couple of weeks.

Pianist Stan Foster accompanied her, and they left the country on their immediate return from Morecambe, where they have just wound up a 12-week summer season.

PERT comedienne-singer Audrey Jeanes has switched to H.M.V. for future record issues after a three-year period with the Decca label.

Audrey has several television dates in the near future, including "Late Extra" on October 7, with two further appearances on "Six-Five Special" in November.

Her variety dates include visits to Lincoln on October 13 and Hull on October 20.

She has been signed by Tom Arnold for the sixth consecutive year to star in pantomime, this season at the Theatre Royal, Nottingham.

BBC-TV plan to screen selected tele-recordings of the best in American television variety shows. These 45-minute programmes will be seen regularly on Sundays starting this week-end.

The first will feature American comedian Steve Allen, whose guests include the McGuire Sisters, comedian Andy Griffiths and singing personality Eydie Gormé.

OLDER readers will be sorry to learn of the death last week-end in Copenhagen of musical comedy favourite, Carl Brisson.

He was a great favourite on the British stage for 35 years and was particularly well known for his appearances in "The Merry Widow."

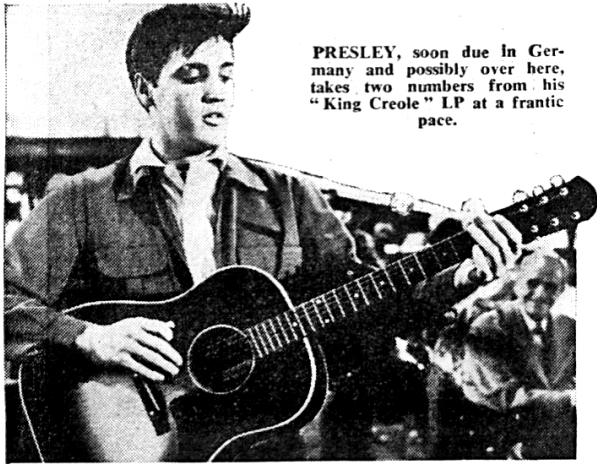
He made a short variety tour of this country in 1949 climaxed by two weeks at the London Palladium.

NORMAN WISDOM will perform the official opening of a newly-constructed playground at the Katherine Low Settlement in Battersea High Street on Tuesday, October 9.

The Variety Club of Great Britain has been responsible for much of the reconstruction and have paid a considerable sum of money for making the playground a safer place for children.

The children of the district are being invited to meet Norman at the opening, and he will be joining them in their games in his familiar "gump" suit.

AMERICAN cowboy singer, Donn Reynolds, returns to this country tomorrow. Reynolds has previously recorded for M.G.M. in the States, and some of his discs were later issued here. On his last visit to Britain 18 months ago, he cut a disc for H.M.V.



PRESLEY, soon due in Germany and possibly over here, takes two numbers from his "King Creole" LP at a frantic pace.

THE BIG BEAT

ELVIS is heading for Europe—and heading for your turntables are two more of his "King Creole" sides. They include the title beater which RCA now release. Elvis is sure to smash through again with this coupling,

but the week's main interest concerns Jerry Lee Lewis.

How will the customers react to Jerry's latest? Was a time when it would have been automatically a hit—but now?

by
Don Nicholl

Elvis smashes through once again

For the turnover he chooses something quicker, *You Aim To Please*. But again the music sounds as if it's in the next room while Clanton goes a-squawking.

ELVIS PRESLEY
King Creole; Dixieland Rock (RCA 1081)***** (D.N.T.)

TWO sides here taken from Presley's long player featuring the numbers he puts over in the picture, "King Creole."

Title tune is a frantic rocker which Elvis handles in typical fashion. The Jordanaires sing with him on this exciting half.

Dixieland Rock is another quickie which Elvis sings to a dark-noised accompaniment. Gets pretty frantic around the mid-mark.

Yes—another winner for the boy.

JACKIE WILSON
Singing A Song; We Have Love (Coral Q72338)***** (D.N.T.)

JACKIE WILSON has produced his most powerful coupling since the "Reet Petite" success. *Singing A Song* uses his habit of wandering high among the warped top notes; and it uses it to great effect.

This quick beat item is driven along smartly by musical director Dick Jacobs, who packs the half with size and colour while his star chants in great form.

Coupled with the slow pounder on the flip, I can see this being

a disc to smash through in a big way.

We Have Love is a forceful chanter which Wilson tears off at the peak of his range. A heavy, thudding ballad, it sounds as if it were tailor-made for the boy.

Even though he hasn't quite lived up to his original impact, I believe Wilson will be climbing the rungs once more.

GENE MUMFORD
More Than You Know; Please Give Me One More Chance (Philips PB862)***

SOUNDING rather like a cross between Nat "King" Cole and Jackie Wilson, in comes Gene Mumford to join the oldies kick with a heavy rock treatment of *More Than You Know*.

After the long opening verse he goes off on a warping, high-noted road that should have the juke crowders pushing plenty of their coins in his direction.

One of Mumford's own compositions is *Please Give Me One More Chance* on the other side of the record. To a thumping rhythm section and cling-cling piano Gene sings this slow, romantic plea with rather less effect than he achieves upstairs.

BARRY BARNETT
Susie Darlin'; Just A Dream (HMV POP532)****

THEY'RE certainly feeding out the Barry Barnett discs from HMV, and I think they can be excused for hurrying along with this coupling.

By far the best thing young Barry has done.

please the juke crews than was "Fried Onions." Organ and saxes get good edgy play here but the bass rumbles are more annoying than effective.

No singing but a male voice plants the title a couple of times.

Blue Train has a cleaner sound altogether, and I would be inclined to treat this as the upper deck. It moves well and seems to have more purpose than the other sides from this group.

THE JAMIES
Summertime Summertime; Searching For You (Fontana H153)***

BIT late for the line of the lyric in *Summertime Summertime*. But I don't think that will disturb many listeners because the Jamies do their best to disguise the words—you've really got to listen hard to this beat item.

Story says that there are no more lessons because it's summertime. Peculiar little slice which opens and finishes in old-fashioned round manner.

Searching For You is another strange little rock number which the mixed vocal team drags along as if it were climbing a mountain. There's a strange—almost middle-aged—atmosphere to these halves.

EDDIE COCHRAN
Summertime Blues; Love Again (London HLU8702)****

EDDIE COCHRAN can usually be relied upon to produce an ear-catching noise, and he lives up to his reputation with *Summertime Blues*.

To hand-clapping and rhythm he goes off on a tricky beat excursion with *Summertime Blues*. Deep male voice supplies some interjections in between Eddie's choruses on this side. Very good production attempting to get something different out of current styles.

Love Again also produces some variations on the beat—and I think it will help the disc to be very commercial. A slow ballad here with some good gimmicks that I think you'll find pretty arresting.

Given some airings I'd say this was one that could easily hit the parade.

JIMMY CLANTON
Just A Dream; You Aim To Please (London HLS8699)***

JIMMY CLANTON and his Rockets take a slow, dragging beat to the ballad *Just A Dream* and it might have been more potent if the studio sound hadn't been so tight.

Clanton has a high, young voice chanting sadly all the way while a mixed vocal team wails behind him.

JERRY LEE LEWIS
Break-Up; I'll Make It All Up To You (London HLS8700)***

BE interesting to see how Jerry Lee Lewis fares with this release in view of the "troubles" he met during his trip to this country.

Break-Up is a steady rocker with Jerry accompanying himself on what the label terms his "pumping piano." Sounds little different to many a boogie keyboard that's gone before. Could do well in the juke.

I'll Make It All Up To You is a slow, sad, country romancer which Jerry chants plaintively to a steady rhythm backing. So-so material with performance to match.

NEVILLE TAYLOR
I Don't Want To Set The World On Fire; Tears On My Pillow (Parlophone R4476)***

NEVILLE TAYLOR brings the "Oh Boy!" noise to his version of the oldie, *I Don't Want To Set The World On Fire*. Interesting here to compare the British beat



Best yet from BARRY.

I can see quite a few hearts flipping with his quick 'n' easy singing of the country romancer *Susie Darlin'*. Neat performance on all counts with Barry owing several thanks to Frank Cordell for the strum-and-chorus backing.

Slow ballad, *Just A Dream*, doesn't score quite so strongly for the boy, though here, too, he shows more command than he has done previously.

LORD ROCKINGHAM'S XI
Hoots Mon; Blue Train (Decca F11059)****

JACK GOOD does a Highland fling into the beat with his second Lord Rockingham disc and *Hoots Mon* is a better attempt to



"Oh Boy!" noise from NEVILLE.

disc with the one by Somethin' Smith and the Redheads.

Taylor gets a big chorus assist from girls shouting "fi-yuh." A thumper which could find Neville's television fans following up to the counters.

Same tempo is kept for the flip—*Tears On My Pillow*—which Taylor chants in very similar style. The chorus is there again, but I could have done without them for this half.

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MUSIC for DANCING

reviewed by Jackie Moore



ERIC
JUPP

EDMUNDO ROS

Ros On Broadway
I Could Have Danced All Night; Some Enchanted Evening; Bewitched; Stranger In Paradise; June Is Bustin' Out All Over; I Whistle A Happy Tune; Hernando's Hideaway; Almost Like Being In Love; I Love Paris; I Talk To The Trees; I've Never Been In Love Before; So In Love. (Decca LK4264)

ROS gets some interesting effects on this disc, particularly by using unusual rhythms for these sometimes too well-known numbers. *Some Enchanted Evening* turns up as a bolero while *Bewitched* becomes a pasadoble, featuring castanets.

The engineers have gone to town on the percussion instruments, giving an unusual clarity to the Latin-American guiro or gourds.

This and the imaginative Ros arrangements make this one of the best of his discs and provides us with music for Latin-American dancing which is also fascinating listening.

HOWARD LANIN

and His Orchestra Dance Until Dawn
I Could Have Danced All Night; This Is It; Just In Time; Anything Goes; A Cockeyed Optimist; Honey Bun; Happy Talk; Bloody Mary; On The Street Where You Live; The Party's Over; You're My Friend, Ain't Cha?; Ja-Da; The Blue Danube; From This Moment On; My Blue Heaven; South Rampart Street Parade; Mambo Inn; Love Walked In; There's A Small



EDMUNDO
ROS

ROS, AND THE ENGINEERS, GO TO TOWN

Hotel; Ca C'est L'amour; She Didn't Say Yes; Easy To Love; Little Brown Jug; Voices Of Spring; Hay Straw; The Lady Is A Tramp; Twelfth Street Rag. (Brunswick LAT8255)

HOWARD LANIN is one of America's foremost "society" band-leaders. This disc was recorded at one of those dance-all-night parties which has added tremendously to the atmosphere. You really feel as though you were there.

This is dance music with plenty of life in it and I'd say it was the ideal record for any party. Put it on the turntable right away and you'll be over that "awkward" phase in no time at all.

The tempo changes from quickstep to mambo, through waltzes and foxtrots.

ERIC JUPP

In A Dancing Mood
Let's Face The Music And Dance; I'm In A Dancing Mood; Dancing With Tears In My Eyes; While You Danced, Danced, Danced. (Columbia SEG7820)

ERIC JUPP has made so many fine discs that it is no surprise to find he can cope with the "strict dance tempo" recordings with the same ease. Within the confines of the set rhythms he even manages to fit in some of his imaginative arrangements. This will soon put you "in a dancing mood."

DAVID CURRY

More Irish Rhythms
Hornpipe; Set Dance; Haste To The Wedding; Leslie's Hornpipe; The German Beau Reel; Reel. (Columbia SEG7814)

DAVID CURRY'S Irish band with more in the series of Irish dances. Perfectly played and great fun for a change of tempo at parties. Country dance clubs should make a special note of this disc, which is played in traditional tempo.



JOE
LOSS

JOE LOSS

Dancing Time For Dancers—No. 14
I Could Have Danced All Night; Lovely Lady; On The Street Where You Live; Exactly Like You; Charmaine; Come Dancing; The Rain In Spain; Nicolava; Marie; After You've Gone. (HMV DLP1191)

A GOOD mixture as usual from Joe Loss, with the emphasis on quicksteps and waltzes, but a cha-cha and tango creep in.

Come Dancing, by the way, is the signature tune of the BBC/TV series.

There is also an extended play by the Joe Loss orchestra, featuring four favourite quicksteps. This is on HMV 7EG8378.

VICTOR SILVESTER

Night And Day; As Time Goes By; Iviza; Dreamy Melody; You're Wrong; In The Still Of The Night; Was It A Dream; La Paloma; Riptide; Go Fly A Kite. (Columbia 33S1131)

THE Silvester Ballroom Orchestra with number eleven in the "Dancing" series, and once again it is a well-mixed programme of waltzes, quicksteps, and foxtrots plus one samba and a rumba. Ideal for dancing instructors.

NINO TEMPO

Rock 'n' Roll Beach Party
Tempo's Tempo; Don't Be Cruel; Ev'ry Time We Say Goodbye; The Pot's On; Allegheny Moon; Uh-Uh; My Prayer; Heartburn Motel; Little Monster; Speak Low; June's Blues; Turkey Gobbler. (London HB-U1075)

A LITTLE late for beach parties but just in time for winter jive sessions. Tempo has a beat ready to take the rock fans out of this world, and blows a tenor sax with the kind of feeling the rockers will enjoy.

Tempo's tempo isn't always hectic. On *Ev'ry Time We Say Goodbye*, for instance, things get a little more on the dreamy side, but this only adds variety to a very good rocking disc.

JOHN GAYNE SPEAKS OUT

They're too GOOD for us!

THERE'S a nasty little attitude spreading its ugly head which, if I could have my way, I'd squash immediately with one mighty swipe.

It seems that there is now a subtle new way of excusing slow starts, and even slower progress by visiting American artists, on British box offices.

A talented bunch of American jazzmen and a tip-top group of close-harmony singers from the States have been making their first rounds of British provincial cities and the reports are frankly: cold.

Oh, the critics have raved all right.

Rubbish!

So much so, that out of their great notices, their eulogies of how crisp and wonderful are these men with big reputes, creeps the new-style excuse for a near-miss that hasn't been a hit.

"Perhaps," cry the headlines and the press agents' handouts, "perhaps, they are too good for the British audiences... perhaps their style is too technical, their presentation and technique too clinical, too precise and subtle for the British public."

Rubbish! Unmitigated tosh! Did the mentally retarded British public find the MJQ "too good" for it?

Or did it rush in hall-choked thousands to listen, digest, appreciate and then acclaim them.

Belly-full

No, I'm afraid that's not an excuse for the half-empty halls that met The Hi-Lo's and the Jazz from Carnegie package shows.

The DISC editorial last week touched on one sore aspect of this problem.

Perhaps the British public has had such a fast and furious belly-full of all kinds and conditions of American artists thrust down its throat that it suddenly stops gulping so that it can properly masticate and digest the mass of material chucked at it.

Perhaps that is also linked with a degree of suspicion.

They have heard the records and loved them; they have also seen the artists in the flesh and wondered what happened to the studio-created sound and the one that comes across at them through the muffled and chewed

that's the latest excuse when the fans don't come

up microphone system of a score and one different theatres and halls.

So perhaps the British public has decided to get less trigger-happy when reaching down into its pockets for the seat money to see visiting American disc stars in the flesh.

I'm sorry in a way, certainly for such artists like The Hi-Lo's.

I sincerely hope that should their tour not be the success they deserved and hoped for, they will not take it to heart but have another go perhaps next year.

But I am hoping that the coolness of their reception shows a growing degree of discrimination by the British public—less stampeding, blind adulation, more intelligent choice.

That's what everybody will benefit from—most of all the public itself.

NEW STYLE?

TALKING about the difference between what comes out of a record groove that has been manufactured with electronic aids in a studio, and what comes over the public address system of the average theatre, did you watch that Sunday night television show on which the Marino Marini Quartet played their latest record successes—"Come Prima" and "Volare"?

And did you thereby notice the array of microphones that were stacked around the four boys like cage rails?

It might have looked a little odd, but did you also spot that the sounds they made were almost the exact sounds they make on their records?

I wonder if this success is going to herald a switch in live show presentation?

Are we going to have disc artists protecting their reputation by appearing on stage surrounded by the lock, stock and paraphernalia of a recording studio?



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PUTTING ON THE STYLUS

Long Playing
Reviews
by
JACKIE MOORE

JACKIE WILSON
He's So Fine

Etcetera; To Be Loved; Come Back To Me; If I Can't Have You; As Long As I Live; Reet Petite; It's Too Bad We Had To Say Goodbye; Why Can't You Be Mine; I'm Wanderin'; Right Now; Danny Boy; It's So Fine.
(Coral LVA9087)

ON the cover of this disc Jackie looks like a coffee-coloured Elvis Presley and the resemblance spreads to the punchy, vital personality. Though I doubt if we shall ever hear Elvis sing a high C, as Jackie does in **Danny Boy**.

This Wilson boy has a fantastic range, both vocally and personally. He is brimming over with vibrant, bouncy personality and obviously wouldn't know an inhibition if he saw one.

He's at his best singing full out on **As Long As I Live**, but I'm not sure about **Danny Boy!** Though it certainly sounds different.

BILLY DANIELS
The Masculine Touch

Summertime; On The Street Where You Live; I Could Have Danced All Night; Long Before I Knew You; On The Sunny Side Of The Street; Around The World; Blue Turning Grey Over You; Kiss Of Love; The Masculine Touch; Bye Bye Baby; I Need Your Love; One Hundred Years From Today; My Gal Sal; You Were Meant For Me; That Old Black Magic.
(HMV CLP1200)

BILLY DANIELS, at the Mocambo, one of the fabulous night clubs on Hollywood's Sunset Strip, pulling no punches and attacking these oldies with all his personality-packed manner. Mr. Daniels is one of those artists you can either take in large doses or leave well alone; there's nothing small about this character. Me! I'll take him, especially when he sings **On The Street Where You Live**

with restrained vitality—difficult to describe but great to hear!

This is a cabaret performance and like most similar occasions, there is much to enjoy and a little to ignore but even if you hate his singing you'll love his cryptic comments as he introduces some of the numbers.

EYDIE GORME
The Roaring 20s

When The Red Red Robin Comes Bob Bob Bobbin' Along; Who's Sorry Now?; Toot Toot Tootsie Goodbye; My Man; Singing In The Rain; Chicago; I Wanna Be Loved By You; My Buddy; Tip Top Through The Tulips; Let's Do It; Button Up Your Overcoat; Back In Your Own Back Yard.
(HMV CLP1201)

THIS disc starts with one of the best gimmicks in a while, **Red Red Robin** bob-bobs along in the way it did back in the 1920s—surface noises, telephone booth echo, everything, then without a break it runs straight into today's sound, hi-fi, without a scrap of surface.



HEYDIE GORME—good gimmick.

Inhibition: he wouldn't know what it meant

Very effective, and really emphasising the incredible difference in sound after 30 years.

The selection of oldies gives Eydie full opportunity to swing from a throaty beat number like **Chicago** to a soft, gentle ballad, on **My Buddy**. Complementing the Gorme voice is a combination of big beat and lilting strings. On some tracks we get both moods at once, as on **Who's Sorry Now?** and the effect is great.

As for Eydie, when she turns on the feminine charm, Julie London sounds like a tomboy! There are a few bars or so with just Eydie and bass which will give you the general idea, right in the middle of **Toot Toot Tootsie**, of all places.

FRANKIE LAINE
Showcase of His

Jezebel; Hey Joe; High Noon; The Girl In The Wood; Answer Me; Blowing Will; My Friend; Granada; Cool Water; Rose, Rose I Love You; Jealousy; The Kid's Last Fight; A Woman In Love; I Believe.
(Philips BBL7263)

SAME idea as the Johnnie Ray disc I mentioned last week—a round-up of hits over the past few years which gives you a rough picture of just how many records Frankie Laine has had in the Top Ten.

A great selection of all the original arrangements, and Frankie Laine at his best-selling greatest.

IRMA LA DOUCE

The West End production starring Elizabeth Seal, Keith Michell and Clive Revill

Valse Mileu; Tres Tres Snob; The Bridge Of Caulaincourt; Our Language Of Love; She's Got The Lot; Dis-donc, dis-donc; The Wreck Of A Mec; That's A Crime; Le Grisbi In The Root Of Evil In Man; From A Prison Cell; Irma La Douce; There Is Only One Paris For That; The Freedom Of The Seas; Fever Dance; Our Language Of Love; But; Christmas Child.
(Philips BBL7274)

THE original Paris production is still running after two years and it looks as though the London cast will be living at the Lyric Theatre for quite some time.

Much of the appeal of the show lies in its haunting music, written by Marguerite Monnot, who has provided Piaf with many of her best-loved songs. Keith Michell and Liz Seal have the mature, witty approach so necessary for this kind of material and Clive Revill makes the most of his sophisticated numbers.

This is definitely a show, and a record, for the broader minded, but there are many good songs and witty lyrics. I would specially congratulate Messrs. More, Heneker and Norman for their excellent translation of the Breffort book.

By the way, you can appreciate this recording without seeing the show, though it sounds so good I think you'll find yourself putting "Irma La Douce" on your list of things to see.

WILLIAM CLAUSON
Folk Songs And Ballads

Cancha' Line 'Em; The Troubador; Strawberry Fair; The Tinnmaker Man; Barbara Allen; One Eyed Riley; Blow The Wind Southerly; Sometimes I Feel Like A Motherless Child; Johnny Sands; 900 Miles; The Erie Canal; The Sally Gardens; Early One Morning; Hi-Dum-Di-Dum; Haul Away Joe; The Cork Leg; My Love Is Like A Red Red Rose; John Henry; I Love My True Love; Old Joe Clarke.
(HMV CLP1194)

THOUGH he was born in Sweden, Clauson has lived a considerable time in California—and he sings the English folk songs perfectly! This is in the **HMV Music of The World** series and it is way up to the normally high standard of the series. Clauson has an

attractive light tenor voice and a humorous style well suited to nonsense songs like **Hi-Dum-Di-Dum**.

Johnny Gregory has joined Clauson in arranging these folk songs and the backings have the amount of body to counteract the sometimes slender folk melodies.

PERCY FAITH
Viva!

Granada; La Golondrina; La Cucaracha; Chiapanecas; Estrellita; El Rancho Grande; La Paloma; Be Mine Tonight; Mexican Hat Dance; Guadalupe; Zandunga; Cuanto La Gusta; Solamente Una Vez.
(Philips BBL7245)

THE Percy Faith orchestra can be relied on for colourful arrangements and with these Mexican melodies they have really gone to town. Though everything is centred on Mexico there is variety in the scores, taking us from bullfights to romantic patios. And wherever the setting, the sound of the orchestra is rich and full of vitality. If Mexico is as exciting and romantic as this, I can't wait to get there.

Most of the songs are familiar, but the arrangements transform them, in particular **Rio Grande** and a wonderful version of **Granada**.

JOE BUSHKIN
Nightsounds

Love Me Or Leave Me; You Go To My Head; But Not For Me; Fools Rush In; There's A Small Hotel; While We're Young; A Foggy Day; Who Cares? They Can't Take That Away From Me; At Sundown; They All Laughed; The Lady Is A Tramp.
(Capitol T983)

THIS album is the result of a partnership between Joe Bushkin and Kenyon Hopkins, composer of the **Baby Doll** and **Twelve Angry Men** scores. Joe handles the piano improvisation and Hopkins takes care of the arrangements for woodwinds and rhythm section.

Don't imagine that this is "clever" music, or soft mood music. This is the kind of "nightsound" that comes out of the small club with a jazz group. Good listening.

THE HAWAIIAN HULA BOYS
Hi-Fi In Hawaii

Honolulu; Blue Hawaii; Trade Winds; Moonlight And Roses; When You Dream About Hawaii; Blue Tahitian Moon; Hawaiian War Chant; To You Sweetheart; Pagan Love Song; Sing Me A Song Of The Islands; Moonlight Bay; Aloha Oe.
(Columbia 33SX1101)

IN the immortal words of a friend of mine, "Billy Bell blows great Hawaiian guitar." And on this he blows all the old favourites in Hula music, but it is the superb quality of recording which makes this disc stand out. I'd say some recording engineer worked overtime on this album.

If you like to go Hawaiian now and again, this is far above the usual rut.

HELEN TRAUBEL

Because; Danny Boy; Treas; When Day Is Done; The Loveliest Night Of The Year; Too Ra Loo Ra Loo Rai; September Song; Autumn Leaves; Three O'Clock In The Morning; Brahms' Lullaby; Poor Butterfly; When I Grow Too Old To Dream; Summertime; I Believe.
(London HA-D2117)

I HAD a problem on my hands with this disc, because it is what amounts to a collection of my unpopular songs, with the exception of one or two. The glorious voice of Helen Traubel, however, almost made me change my mind over them, even **Treas**.

Opera-trained singers never sound quite right on songs like **Autumn Leaves** but this disc comes nearer than most to bridging the gap between opera and pops.

★
FRANKIE LAINE
—at his best-selling greatest (DISC Pic.)
★



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SPOTLIGHT

on

RONNIE CARROLL

£25 a week for being someone else

that's how
Ronnie got
his chance
as a singer

It used to be a humdinger of an evening in Belfast when the local boys and girls with homegrown talent got together for a one-night stand. Among the talented youngsters were two outstanding performers, so outstanding they rated two guineas each for an evening's singing!

One was a pretty, soft-voiced brunette with the gauche stance of a schoolgirl performing her party piece by the name of Ruby Murray.

The boy was a tall, gangling youth with a quiff of blond hair falling over his eyes. His name: Ronnie Carroll.

Yes, Ruby and Ronnie were good pals as kids when they lived in neighbouring streets.

Ronnie, at the time, had two great loves—football and singing, in that order.

He became a schoolboy international, and when he turned professional and played for Ballymena, he looked all set for a brilliant sporting career.

Ronnie told me about those early days when I went up to the West End flat he shares with Glen Mason, and we sat sipping coffee.

LITTLE BOY LOST

I thought Ronnie looked like a little boy lost in his sandals, his black and white houndstooth check jeans, and his open-necked, white towelling sweater.

"What do you do," I asked, "when your socks need darning?"

"I just throw 'em away and buy new ones," he said.

"Well, you certainly look as though you need someone to mother you."

Ronnie laughed: "That's what my fans seem to think. They are always offering to wash up, do the cooking and darn our socks for us."

"One girl writes almost every day—about 16 pages at a time. Once she travelled 300 miles and came to the flat. She said she worked in a glue factory. I said she had better stick to it then. I didn't really mean to be unkind, but what can you do. We really can look after ourselves."

Looking around at the pin-neat apartment I had to agree they looked as though they could.

But I've jumped ahead too far. It was a leg injury, incurred on the football field, that robbed us of Ronnie Carroll, international footballer, and gave us Ronnie Carroll, top pop ballad singer.

"But not right away," Ronnie told me. "I did many other jobs before I finally got a break. I was

a plumber, a baker, a motor mechanic, and a milkman. Used to drink three pints of milk a day. Still do.

"Then once I stood in for Johnnie Ray. He was in Belfast, and the teenage fans were roaring for him outside his hotel.

"Johnnie was tired out and just couldn't face the public any more, so he got me to stand at the window in his clothes and wearing his hearing aid, and sing for the kids."

But it was an impersonation of Nat "King" Cole that got Ronnie his first engagement.

Here's how it happened. He was 17 when he entered a talent contest at the Hippodrome, Belfast. The contest was for singers who could imitate well-known vocalists.

He put in to sing as Frank Sinatra. But not long before the contest Ronnie developed pleurisy, and when he recovered his voice had changed.

It had become slightly husky. "There was nothing for it," said Ronnie, "but to imitate Nat "King" Cole instead. I thought I sounded more like him than anybody else."

WON THE CONTEST

The judges evidently thought so, too, especially when he chose to render "Mona Lisa," because Ronnie won the contest—and the chance to tour in a show called "Hollywood Doubles" at £25 a week.

Ronnie went all over Britain in that show, as well as going to Germany to entertain the troops.

Then, one day, the show arrived at the famous Metropolitan Theatre, in London's Edgware Road—the same place where Ronnie's childhood chum, Ruby Murray, was discovered!

Ronnie, with black hands and face, appeared on the stage, once again doing his Nat Cole take-off.

Fortunately for him, Johnnie Franz, Phillips' recording manager, was in the audience, and signed him to a disc contract.

Thus the gangling boy from the



By JOAN DAVIS

Emerald Isle made his first waxing, a disc called "Last Love," in his own voice.

Meanwhile, he had also been discovered by Albert Stevenson, a TV producer, while singing at Sheffield, and found himself in a show called "Camera One."

Ronnie sang "Love Is A Many Splendoured Thing," and no sooner had his face faded from the screen than record companies were telephoning the television studio.

No less than five offers came his

way, but they were all too late. Ronnie's been with Philips ever since.

Do you remember some of his other best sellers? "Walk Hand In Hand With Me," "Wisdom Of A Fool," "Around The World," and "Without Love."

Then there were two of his little compositions . . . "Each Little Thing That Happens," and "A Moment Ago," in which he and Glen Mason collaborated.

Oh yes, this Ronnie is a bright

boy, and in very great demand as a singer. . . . He is booked for television's "Oh Boy!" series, he sang the linking theme song, "Women In Love" when ITV put on their third anniversary celebration of six 20-minute playlets. That song is Ronnie's latest disc.

Towards the end of the year he is going into pantomime for 10 weeks in Sheffield.

Ronnie has that rather fey, absent-minded manner that seems to be a characteristic of the Irish, and couldn't even remember the name of the pant!

'I WANT TO ACT'

This is the nearest Ronnie has got so far to his newest ambition, to become a straight actor.

"I don't care whether it's straight acting or comedy, or whether it's in television or films. I just want the chance to act."

"So far, no one seems to take me seriously, but I'm sure I could do it if only I was given the chance. I'd even be prepared to give up singing completely for it."

I told Ronnie that his fans would never hear of any such thing, and perhaps his wishes had been inspired by Glen's current success in a film.

However, I cannot see much hope of Ronnie getting the time to act so long as his singing is in such demand.

As we were playing through some of Ronnie's waxings, which he insists are not "commercial," there was a ring at the door.

In pranced young Andrew Ray, actor son of Ted.

"Coming out for a practice, Ronnie?" says Andrew.

"What practice is this?" I wanted to know.

"Football, of course," says Andrew. "We are both in the Show Biz Eleven, and we have a charity match soon."

So if you want to know how to get the best of both worlds just ask Ronnie Carroll how it's done.

Personally, I prefer Carroll the Crooner to Carroll the Footballer. Don't you?



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RICHARD HART'S

Stereophonic REVIEWS

WINIFRED ATWELL
Around the World in Eighty Tunes.
(Decca SKL4012)

WELL, believe it or not, there are very nearly 80 titles, from Tchaikovsky's Piano Concerto in B Flat Minor to "She'll Be Coming Round the Mountain," packed on to one 12 inch LP. I would hardly have thought it possible!

This is great value for money and there is plenty here to satisfy the record enthusiasts who may not normally be Winifred Atwell fans.

Winnie certainly has every opportunity to show off her keyboard abilities and she does it wonderfully. I have always been an admirer of the way she can switch from one style to another, and my estimation of her goes up considerably by her work on this disc.

It makes easy listening, has much to please all tastes and, recorded as it is in stereo, it takes on a crispness which is a joy to the ear. It should get plenty of plays, for there are many occasions during the year when this would be most apt, in addition to playing it for one's personal pleasure.

BAND OF THE GRENADEER GUARDS

conducted by Major F. J. Harris, M.B.E., A.R.C.M., p.s.m.
Holiday In England

Sussex By The Sea; Come To The Fair; On Ilkley Moor Baht 'at; The Lincolnshire Poacher; Blaydon Races; Calling All Workers; "Merrie England" Selection; Plymouth Hoe Overture; On The Quarter Deck; The Floral Dance; The Eton Boating Song; The Rose (selection).

(Decca SKL4009)

OUR military bands have always held a firm place in the field of music and have had a host of devotees over the years. Not the least of these military bands has been the Band of the Grenadier Guards.

For those who particularly enjoy this type of music and who can close their eyes and imagine that

they are occupying a seat near the bandstand, **Holiday In England** will provide happy listening and recall pleasant memories.

As a recording I find it first-rate. Every instrument is revealed to its full value and it has a realism that was never quite obtainable on previous, non-stereo recordings.

There's a feeling of size about the band, and it has all the atmosphere that the record's title sets out to convey.

STANLEY BLACK AND HIS ORCHESTRA Hollywood Love Themes

It's Magic; Love Is A Many Splendored Thing; A Woman In Love; Tammy Hold My Hand; Be My Love; Three Coins In The Fountain; True Love; Friendly Persuasion; Secret Love; Around The World; My Foolish Heart.

(Decca SKL4011)

THE lush sound of the Stanley Black orchestra is given the full treatment on this new Decca release. Add to the masses of strings the touch of Stanley Black on the piano and you have a

recording that is second to none.

The tunes are strongly associated with Hollywood screen successes and will stand the test of regular plays. Particularly when given Stanley's refreshing treatment.

I enjoyed the combination of the Stanley Black piano and the strings in **It's Magic**, and again in the delightful **Tammy**. However, I wouldn't like to select any one title for preference. They are all to my taste and, I am sure, to yours.

MANTOVANI AND HIS ORCHESTRA Strauss Waltzes

The Blue Danube; Voices Of Spring; Roses Of The South; The Emperor Waltz; A Thousand And One Nights; Treasure Waltz (from "The Gipsy Baron"); Village Swallows; Wine, Women And Song; Accelerations Waltz; Tales From The Vienna Woods; Morgenblätter; Du Und Du (from "Die Fledermaus").

(Decca SKL4010)

YET another Mantovani release, though this is not a complaint.

Strings plus piano and STANLEY BLACK has another hit.



This time Mantovani and his Orchestra apply their most acceptable sound to the works of Strauss. And, I must confess, it makes a delightful change from hearing yet another collection of pleasant, but hackneyed, film tunes or favourite standards.

The music, of course, was intended to be interpreted by an orchestra somewhat of this type, and Mantovani has successfully conjured up all the excitement and colour of far-off Vienna on this recording.

If you want to hear the music as Strauss intended it to sound, then I strongly suggest that you hear these versions by our own Mantovani and his Orchestra. You'll find it well worth the money.

EXTENDED PLAY

by JACKIE
MOORE

chance to hear the great guitarist. An interesting record with some fine work from Shelley.

MAX BYGRAVES

We're Having A Ball; The Cricket Song; You Need Hands; In A Shanty In Old Shanty Town.
(Decca DFE6505)

THIS extended play is sub-titled Number One, which looks as though Bygraves fans can expect more discs in the future from Max. All four titles are top favourites with Max's admirers, and **The Cricket Song** is a number which he himself likes a lot, so everyone should be happy!

Although the three newer numbers have been very successful, I prefer **Shanty**, which is so suited to Max's easy-going, unpretentious singing style.

ELVIS PRESLEY

*King Creole
Trouble; Young Dreams; Crawfish; Dixieland Rock.*
(RCA EPRCX118)

King Creole; New Orleans; As Long As I Have You; Lover Doll.
(RCA EPRCX117)

CLOSE on the heels of the long player, RCA have released these two EPs. So if you like **King Creole** but you can't stand **Dixieland Rock**, here's your answer.

I'd say the second disc gives better value, with Elvis in all his varied styles, from rock to gentle ballad. **As Long**, especially, shows the range of his voice and the expression he can put in to his singing when he wants to.

Lover Doll, a cute, quiet tune which Elvis sings to some gentle guitar, makes this a very good Presley EP.

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SEMPRINI

Warsaw Concerto; Dream Of Olwen; Clair De Lune.
(HMV 7EG8371)

SO many people enjoy the semi-classical appeal of both the **Warsaw Concerto** and the **Dream**

Of **Olwen** that this disc would have a good chance of selling well anyway, but with the magic name Semprini also on the label, it can't fail.

As a matter of fact, these two pieces have never been high on my hit parade, but this performance by the Anglo-Italian pianist makes them more attractive than usual. **Clair De Lune** would be my choice of track, and here, too, Semprini puts his magic touch to work.

This disc comes in a particularly well-designed sleeve.

PAUL PERI Irma La Douce

Avec Les Anges; Ya Qu'Paris Pour Ca; Irma La Douce; Me V'La, Te V'La.

(Parlophone GEP8629)

ONCE again, music from the show **Irma La Douce**, but this time sung in the original French. Most songs gain from being sung in their own language, and that applies to **Avec Les Anges** in particular here. The broken waltz rhythm is so much a part of the music of Paris, and the Peri voice, with the "bal musette" of the Marius Coste orchestra bring France so near you can almost smell the coffee.

Very attractive and worth adding to your continental collection.

SHELLEY MOORE The Koolo Kanary

Out Of Nowhere; Too Marvelous For Words; This Mood Of Mine; Dancing On The Ceiling.
(Starlite STEP7)

SHELLEY'S second EP is even better than her first. This time she is singing standards rather



Two semi-classical pieces plus SEMPRINI—what more do you want?

NEWS FROM BEHIND THE LABEL

DISCLOSURES

BY JEAN CAROL

What else could a woman do?

THIS could only happen to Mary Marshall! The luscious Mary decided to take a bath late one evening. In fact, she got as far as dipping in one toe when she discovered she had forgotten the soap. Back in the bedroom, clad only in a bath towel, went Mary, to discover that she was not alone.

There, staring at her, eyes popping no doubt, was a field mouse. Mary did the only thing a woman could do in the circumstances. She tore up to the next flat to find someone who could remove her unwanted visitor.

But, shades of splash splash. When the door opened she discovered, too late, that her neighbours were in the middle of a rock and roll party!

Now Toni's dancing

AS I prophesied, everyone is recording that other Italian song, "Come Prima," but first one to sing it on television was, appropriately, Toni Dalli, and it could be Toni's version that gets away.

Toni is in the middle of his first variety tour and is demonstrating how important it is to build up an act, and not just be another singer.

"When I was in America Sammy Davis gave me some advice. Don't get typed! So he taught me a little dance, or at least a shuffle, which I'm using in the act."

Not only that, but Toni does something which I think takes a lot of courage. He talks about opera, trying to explain his love for it. Then he walks over to the piano and, without a mike, sings "On With The Motley." He did this recently to an audience of teenagers and the applause was incredible.

It's too late for this year, but next Christmas we will see a long player of carols sung by Ronnie Carroll, that is if he can talk Johnny Franz into it. Sheffield readers will have the chance to see Ronnie's debut in pantomime this December. "It's quite a challenge, but I'm looking forward to it. I think I will learn a lot from the experience."

Her new admirer

GETTING a letter from Dorothy Squires is almost as much fun as meeting her. In her latest from Hollywood she tells me she is redecorating the Squires/Moore home in a mixture of beige and lime colours.

Dot discovered quite by chance that she has a new admirer. A friend, television producer Charles Isaacs, called in at a Hollywood record store to buy Dot's long player. "You're the second person in half an hour," he was told,



TONI DALLI: In America he was given some sound advice—which he's putting into practice (see "Now Toni's Dancing").

"Elvis Presley has just been in to collect his copy. He told me he thought Miss Squires was wonderful."

So now when Dot is in cabaret and Elvis is in the audience she has to sing his favourite, I'm Walking Behind You.

Cherry Wainer is having fun with colours. She has had her car sprayed pink and black and now she tells me she is going to repeat the colour combination on the van she has bought for her Hammond organ. To which the only possible comment is—Oh Boy!

Re-union

FROM what I've heard of the songs, the new musical Mr. Venus could be a knock-out. Already the cast has been booked for an appearance on Chelsea At Nine. The television appearance will mean a reunion for "Chelsea" producer Wendy Toye and "Venus" choreographer Irving Davies. Wendy and Irving were teamed together in the London "Annie Get Your Gun," and are, in fact, on the album from the show.

Noteworthy

SATURDAY'S Billy Cotton show features another appearance from American Pamela Dennis, the girl who shattered night clubbers at the Astor Club with her multi-octave voice. This is the girl who caused rather a stir on American television when she modelled a bra during a commercial spot. On Bill's show, though, she will be wearing slightly more.

Shirley's in demand

IT has been my week for receiving letters from abroad. Shirley Abicair reports from Australia that her television programmes have been such a success that she is filming another series to be shown after she has come back to Britain.

Her sponsors out there have also filmed a series of children's shows. Ratings for Shirley's shows were second only to those for Perry Como. And her album for Fontana, It's Shirley, has advance orders big enough to keep the factory busy for some time.

On film

Out-of-town readers will be able to get some idea of the fabulous new night spot, Talk Of The Town, in the new Frankie Vaughan film "The Lady Is A Square." Frank was at Hippodrome Corner all day Sunday, shooting final sequences for the picture.

Pick your day

IF you are in London and around Tottenham Court Road this week or next, keep an eye on the star-studded list of show people who are taking part in this year's furnishing festival.

On Monday, "Army Game's" Ted Lune will be around, the King

DISC DEBUT

Parlophone gets the bird

A NEW name appears on the Parlophone label (R4475) this month—Sparkie Williams, a Tynesider with a novel presentation.

Sparkie makes his debut with "Sparkie Williams" and "Sparkie The Fiddle" and promises to have tremendous appeal to both young and old.

Probably one of the youngest teenagers on record, Sparkie is only four years old, yet he has a repertoire so wide and talented that one finds it hard to believe he is of such tender years.

Young Williams, I should also add, is only a few inches high and, to make things complete, his body is completely covered in yellow, green and king-fisher blue feathers!

He spends hours in long conversation with his "mum," Mrs. M. L. Williams, but, being a confirmed Tynesider, this Geordie refuses to converse with Cockney-born Mr. Williams.

Sparkie's friends say that he is "gentle, lovable, has no bad habits, and never bites or tears up paper." He persists in drinking from running taps, and simply adores splashing around in his daily bath.

When not engaged in these activities he is very fond of being chased all over the table by Mrs. Williams, or



climbing ladders and furiously ringing his favourite bell!

You must, by now, be thoroughly confused, particularly as I seem to have omitted the fact that Sparkie Williams happens to be a talented budgerigar!

Yes, Sparkie, who lives in Newcastle, is the latest addition to the ranks of current record stars.

Fame has come to him through his recent victory in the BBC's "Cage Word" contest which had attracted an entry of 3,000 birds, speaking in many languages.

While being photographed sitting on top of his winner's cup, Sparkie hopped over to the runner-up and, for all to

hear, said "Hello beautiful." The first thing Sparkie learned was his own name and address and a nursery rhyme. Spoken, by the way, in Tyneside dialect!

Within 12 months he had picked up quite a repertoire of nursery rhymes and a vocabulary of more than 300 words.

He is said to have amazing clarity of speech and a very retentive memory.

It was rather odd that this star budgie should have George MARTIN as his recording manager, Trevor PEACOCK as his script writer, and clarinetist Keith BIRD on the instrumental accompaniment!

Mervyn Douglas



"Put your hands up—and don't make a sound!"

Brothers on Wednesday, and David Hughes on Friday. Personally I'm going along definitely on Thursday because my favourite funny man, Chic Murray, will be there. Seems high time we heard another disc from Chic!

Jack's LP

YET another film name turns up on a disc label. This time it's Jack Palance, who is not content with a single but is carrying the thing through and recording a whole long player.

Moving up

YOUNG Craig Douglas makes his next move up the ladder on October 11, when he starts a six-week run in "Six-Five Special." This could be his biggest break yet. On October 19, he makes his debut in "Cool For Cats."

HALL MARKS THE BEST JAZZ IN BY TONY HALL

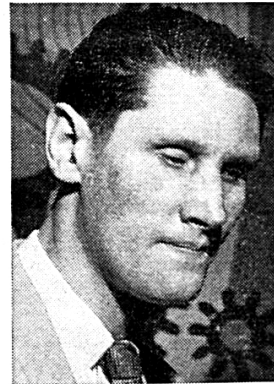


Newly-married ALLAN GANLEY to join with Ronnie Ross

bonist Ken Wray returned to town after two years with Germany's Kurt Edelhagen. "With trumpet and trombone, we should get a very good sound. And one that's a little different. Jay Jay Johnson has a similar sort of line-up. He gave me advice about using Ken." The debut is on October 5.

The Ganley Quartet's merger with Ronnie Ross seems a happy solution to the latter's problems. Newly-married Allan told me over the phone: "It's going to be a marvellous group. The great thing is that we all feel the same way about jazz. We had that feeling in the Quartet and Ronnie feels exactly the same. All five of us are writing for the band.

"Will there be any special style? Well, we all feel that, in a new band, a style just 'happens' naturally and it's no use trying to



EDDIE THOMPSON to go full time with his own band

Sweeping changes on local scene

Most set groups affected

IT'S autumn. And, as from next week-end, there'll be some sweeping changes made on the local jazz scene. Almost all the set groups are affected. Except for the 18-months-old Jazz Couriers. They'll roar on regardless, after only a bassist change since their inception.

The most important reshuffles concern:

● **TONY KINSEY**, whose front-line will now comprise trumpet and valve-trombone.

● **ALLAN GANLEY**, whose group will join forces with Ronnie "Newport" Ross in a co-leadership concern.

● **TOMMY WHITTLE**, whose Quintet will cease to be a full-time concern and will get together only on Sundays.

● **EDDIE THOMPSON**, whose piano-playing with Whittle has been so popular, takes the plunge with a Quintet.

● **BERT COURTLEY**, whose Stateside stint with Vic Ash is over, will form a Sextet of his own.

Here are some of the behind-the-scenes stories.

Tenorman Bob Efford's resignation (his second this year, incidentally) came as a bitter blow to poll-winning combo-leader, Tony Kinsey. His decision to take Ted

Heath's lucrative offer was especially sad, since that Kinsey crew was probably the best thus far.

To find a replacement was really a headache. They wanted a tenor. But after compiling lengthy lists of "names," no one seemed to be exactly what was wanted.

Favourite for the job was Jamaican tenorist, Wilton "Bogey" Guynair. But he's working in Germany, under contract till February, 1959. Very high on the list was a young Liverpool saxist named Stan Robinson. "He's going to be a great player," Tony told me. "We'd have liked him in the band very much. But, unfortunately, he's in the Army. Won't be out for 10 months or so."

Tony's troubles suddenly resolved themselves when trom-

bone anything. In this case, I'm sure it will happen."

A name for the new group raised some billing problems. So they've decided to call themselves "The Jazzmakers" (or, for short, "The 'Makers'"). I guess the full billing will be: "The Jazzmakers" featuring Allan Ganley and Ronnie Ross with Art Ellefsen and Stan Jones and Stan Wasser!!

The band will work Saturdays and Sundays at the Johnny Dankworth Club and all-night Saturday at the Club "M." Their debut? Also on October 5!

Tommy Whittle is to front a 10-piece band at the Dorchester Hotel. This means the end of his Klein-Thompson-Sprang-Dougan Quintet, except for some Sunday reunion gigs. (It's amusing to note

that, though they won't get much chance to play any, most of Whittle's Dorchester sidemen are jazz players!).

Pianist Eddie Thompson will take drummer Dougan with him to the Dankworth Club. He'll add Johnny Scott (from the Ash band) on flute, the wonderful Israeli musician, Al Newman, on clarinet and tenor and the dependable, excellent Arthur Watts on bass. This band has recorded and broadcast on several occasions during the past year. Now Eddie will try to make it full time. He kicks off on October 4.

The Bert Courtley band will comprise Bert on trumpet, his wailing wife, Kathie Stobart (tenor), Ed Harvey (full-time trombone, instead of doubling piano), Harry South (just back from Sweden, where he was married, on

Courtley's U.S. LP date

"TROMBONIST Bob Brookmeyer wants to fly me to the States in January to do an LP with him and guitarist Jimmy Raney!" Trumpeter Bert Courtley told me this exciting news within a few minutes of arriving home after his U.S.A. tour with Vic Ash.

"I thought he was joking, but Jimmy told me Bobby would never kid about anything as serious as music! I hope it comes off."

Bert and pianist/tenorist Alan Branscombe played on an all-night New York session with altoist Phil Woods and Mose Allison's drummer, Ronnie Free. It lasted till 9 a.m.

Said Bert: "This trip has convinced me of one important thing. I'm positive that any of the accepted top British jazzmen could not only hold their own on the American jazz scene—but also that they could do better for themselves than they are doing right now in London."

"Except for the real giants of jazz, I'm sure our boys are easily as good as the average rated American jazzmen. All of us in the Vic Ash band could have got jobs cut there, I know."

Courtley told me how friendly all the American musicians were towards them. Guys like Gerry Mulligan, Milt Jackson, Connie Kay and Brookmeyer all came to visit them at the hotel.

piano), his great pal, Pete Blannin (bass) and Benny Goodman on drums. Bert, Eddie and Harry will all be writing for the band, which did its first gig last week-end.

The actual residency of the band is uncertain at this writing. But it looks as though the band will be booked in regularly at the N.J.F.'s Marquee Club.

Most changes are generally for the better. The local scene is already alive and healthy. Maybe even more will be happening soon. I'll keep you posted.

REVIEWS

KNOW YOUR JAZZ (Vol. 3)

The Brass Section

Embraceable You; Stella By Starlight; Jazz Me Blues; Tangerine.

(7in. HMV 7EG8382)

THE four featured soloists on this latest Creed Taylor-produced ABC-Paramount EP are Jimmy Cleveland (trombone), Don Byrd (trumpet), Don Elliott (mellophone) and Art Farmer (trumpet). On Embraceable, Jimmy once again proves what excellent technique and agility he has on his difficult horn. But more important to my ears, he plays with much more warmth than of late. Byrd's Stella is gently handled. He gets a generally fine tone and shows he has a first-class range. His jazz section "sings" along.

Elliott's track has little to offer the jazz fan. Though Quincy Jones did the arrangement (for flute, baritone, guitar, etc.), it's really what we know as "light music." The Farmer track shows off Art's excellent sound against a battery of schmaltzy strings, French horn and flute. He plays melody almost all the way. By the way, this Tangerine has no "eyes

of night and lips as bright as flame." It's an entirely different tune, a tango! By a Mr. Gillespie. Not Diz, surely?

Side two, especially the Elliott track, lowers the jazz rating (***)

MAX ROACH QUINTET

Jazz In 3/4 Time
Blues Waltz; Valse Hot; I'll Take Romance; Little Folks; Lover; The Most Beautiful Girl In The World.

(12in. EMARCY EJL1282)
PERSONALLY I like my jazz in waltz-time only once in a while. When used occasionally, it can prove a stimulant and an effective contrast, as well as a challenge. Nearly 40 minutes of it at one go could have proved extremely wearying. It says much for the consistent inventiveness of Max Roach, Sonny Rollins, Kenny Dorsey and Co. that this LP is a ham and Co. that this LP is a constantly interesting and enjoyable listening experience. In other hands and horns it could have been a real drag.

If this album sets out to prove that jazz can swing in 3/4 time, it (Continued on facing page, col. 1.)

VOGUE		THE GREATEST CATALOGUE IN THE WORLD		JAZZ
CONTEMPORARY	WORLD PACIFIC	VOGUE POPULAR JAZZ		
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makes its point on the very first track.

Though Monk was the first modernist to experiment in waltz-time, Rollins, more than any other musician in recent years, must take the most credit for seeking to expand the limitations of 4/4 time. (Though I got the impression in several places here that all concerned would have slipped into 4/4 with much relish!)

Rollins is the star soloist (naturally!) but even he has had more inspired days. And he has certainly been better recorded, soundwise.

It's a most successful and swinging track with good solos by all concerned. Max is relentlessly great throughout. Kenny's solos are much happier than some of his thematic statements.

Incidentally, for some inexplicable reason, no personnel is listed. But anyone with an ear for "sounds" can tell that it's Rollins and Dorham. Presumably it's George Morrow on bass. But I wouldn't like to say who the pianist is. Or should I say pianists? Because the guy on "Girl" sounds different from the piano-player on the rest. But he/they is/are fine musicians!

I may have criticised this album overmuch. But I enjoyed most of it a great deal and suggest that you give it a listen (****).

BUD SHANK-BOB COOPER Flute 'n' Oboe

They Didn't Believe Me; Gipsy In My Soul; In The Blue Of Evening; I Want To Be Happy; Tequila Time; I Can't Get Started; Blues For Delilah; Sunset And Wine; What'll I Do?
(12in. Vogue VA160124)

VOGUE have very wisely put this World Pacific product on to their cheaper-priced, pop label. Frankly, I can't see even the most ardent West Coast jazz fan going potty over it. Because, really, it's nothing but what is generally known as "mood music," played by proficient jazz musicians.

With Shank (flute) and Cooper (oboe) are Howard Roberts (guitar), Don Prell (bass), Chuck Flores (drums) plus, on all but three of the tracks, a string quartet. There are isolated snatches of jazz solos by the two leaders and Roberts.

Cooper, who did all the arrangements and wrote the originals, writes broadly and efficiently for the strings, but fails to bring them to life any more than on previous jazz-strings outings. The standard of musicianship throughout is excellent.

Pleasantly placid, Palm Court-type jazz (*).

JAZZ by MARTIN LIND-SAY (English Universities Press, Ltd. 6s.).

I DON'T know Martin Lind-say but I do know that he has written a book I should very much like to have written myself. It's limited of course, but you cannot really pack much into 104 pages.

For the last seven or eight years, I have carved myself a little niche in the field of lecturing on jazz history and harmony and teaching jazz improvisation (this book comes into the firm's "Teach Yourself" series) so I was more than happy to realise that here were my theories, my facts, and even my methods of presentation. But with the added improvement of extreme clarity and good writing.

This is not a book for the expert nor for the serious collector, but for the beginner it should prove absorbing.

JAZZ IN BRITAIN by DAVID BOULTON (W. H. Allen, 18s.).

This is an interesting book but it is one of those volumes which suffers from lack

TRADITIONAL

by OWEN BRYCE

WHO HITS OUT AT THE CURRENT 'GET-RICH-QUICK' MOOD

HOW I hate the "get-rich-quick" attitude that exists today in the jazz business. It's doing nobody any good. Certainly not the bands, and certainly not the record collectors. And judging by some of the books on jazz being rushed into print it's doing a lasting harm to those readers unable to sort out the good from the bad.

Five years ago I was tempted to get into print with what I thought a good idea. But I delayed as I felt unable to devote enough time to getting the facts right.

And yet here's a jazz book which has just reached me which cuts across some of my ideas with those self-same facts. Only in this instance they're all wrong. Someone didn't check them.

The story of the mushroom jazz clubs hardly needs repetition. The fault here lies mainly in agents and promoters with no knowledge of jazz. But they believe there's money to be made and rush in where others would fear to tread.

They get a cheap band, on percentage mostly, fail to advertise, fail to present the music, deafen the interval with rock 'n' roll records and think they've started a jazz club.

A couple of months later it's all over. Another disillusioned promoter. Another unhappy jazz band. Who cares? It sometimes comes off.

The record companies are doing the same thing. Rushing issues into print with badly written sleeve notes; very often notes that don't even match up with the titles on the label, or even those on the front of the same sleeve.

And the errors that are getting through on to British wax are

unbelievable. A mistake is all right in the atmosphere of a club session, but on wax it stands out, growing in stature with every playing, until, in the end, it's unbearable.

If a band makes a bad "take" correct it. Always assuming you're working for a company that allows retakes. I know that some don't. It costs money and that's something many companies are not prepared to lay out.

So it's into the studio quickly, cut eight sides straight through and off. Issue the records, trusting to luck that the titles match up and the personnel are right. Thus another record appears cast in the same unfortunate mould of a couple of dozen other British bands.

THE SECOND CITY JAZZMEN A Tribute To Madge

Freeze And Melt; Creole Love Call; The Gals Go Crazy; The Martinique; Savoy Blues; Doctor Jazz; Queen Bees; Blues For Madge.
(Esquire 32-053)

ONE of the tests of amateurism is the correspondence between band manager and critic after the appearance of a band's review. I can see myself getting involved here once again. For this is the Second City Jazzmen's first record. And a 12 inch at that!

The story of the session is that it was booked and organised by Madge Whitehouse, leading light of the Midland Jazz Club and the band. Poor Madge died some 14 days before the actual session.

I have never heard the band in the flesh, but I did go to the trouble of speaking to people who have and in fairness I should say that they are reputed to play much

For the bookshelf...

of attention to detail and to historical facts. If one's writing a treatise on a theory the facts can often be glossed over. But this book is rather a history. And as I happen to know something about some of this particular history, I have to report that it's very wrong. I'm left with the obvious thought: If the bits about me in this book are incorrect, how accurate is the remainder?

I quote: "Working in a factory near his (George Webb's) home were Wally Fawkes and Eddie Harvey, and in 1942 the three enthusiasts were practising together, with the aid of Webb's old recordings of King Oliver and Louis Hot Five. . . . The following year . . . roping in Owen Bryce . . . christened themselves George Webb's Dixielanders."

That is about as backwards as it could possibly be!

The two members of the original band were George Webb and Owen Bryce. They used dance musicians to make a semi-Dixieland front line. Wally Fawkes and Eddie Harvey came in some three months later and

the name George Webb's Dixielanders was given to the group on its very first appearance at The Red Barn.

Then: "They hired a hall at the 'Red Barn' . . ." that's not true either! The Red Barn was used as a rhythm club (there were no jazz clubs then) for about three months before the Webb band was ever thought of.

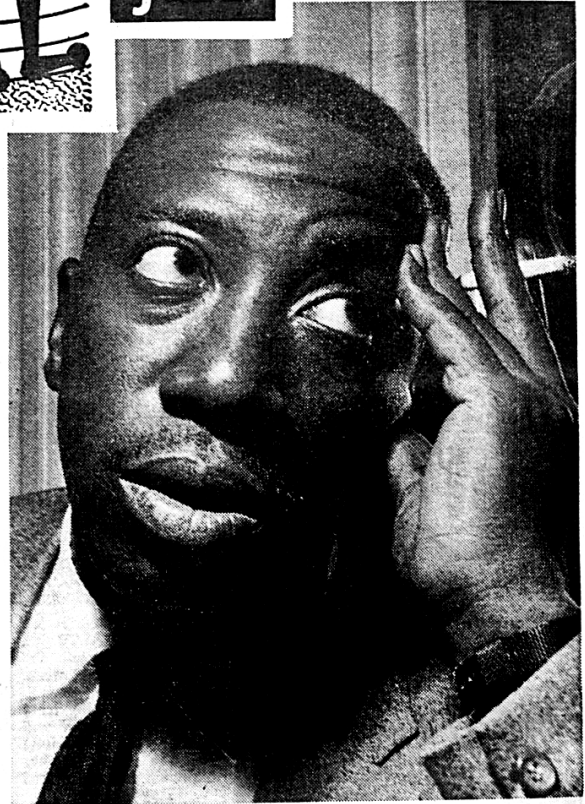
My other complaint is that the author is very much on a Chris Barber kick. It would seem, in fact, that Chris Barber is the protagonist of English style. I don't think there is an English style. If there is one, I'd plump for Sandy Brown/Al Fairweather.

Their "McJazz" LP is the only different record made here in 15 years.

Chris Barber is very much New Orleans with all the simple bits left in and all the hard ones knocked out!

In spite of these criticisms of mine, the book makes excellent reading. No one can really afford to be without a copy. But don't rely too much on its facts!

jazz



JOE WILLIAMS has rediscovered a great tune

I rather feel this is a case where what goes down well at clubs doesn't stand the test of a recording.

JOE WILLIAMS WITH COUNT BASIE

How Can You Lose; Five O'Clock In The Morning; Gee Baby Aint I Good To You; What's New.

(Columbia SEG7810)

IT'S many years since I heard *Gee Baby Aint I Good To You*. Don Redman wrote and played it around the turn of the twenties. Beryl Bryden sang it around the clubs some eight years back. Thank goodness Joe Williams has rediscovered it. It's a great tune. And it admirably suits this great singer's wonderful trick of getting behind the beat.

I almost wanted to write getting behind the bars, so cleverly does Joe Williams ignore the rhythm, leaving Basie and the boys to take care of that side of the proceedings. As well he might. Who better? On *How Can You Lose* he sticks closer to the original than most times, but then this is a simple beat number. But doesn't he build it up? And doesn't the Basie band excite as it riffs away behind him? Don't hear this one—buy it!

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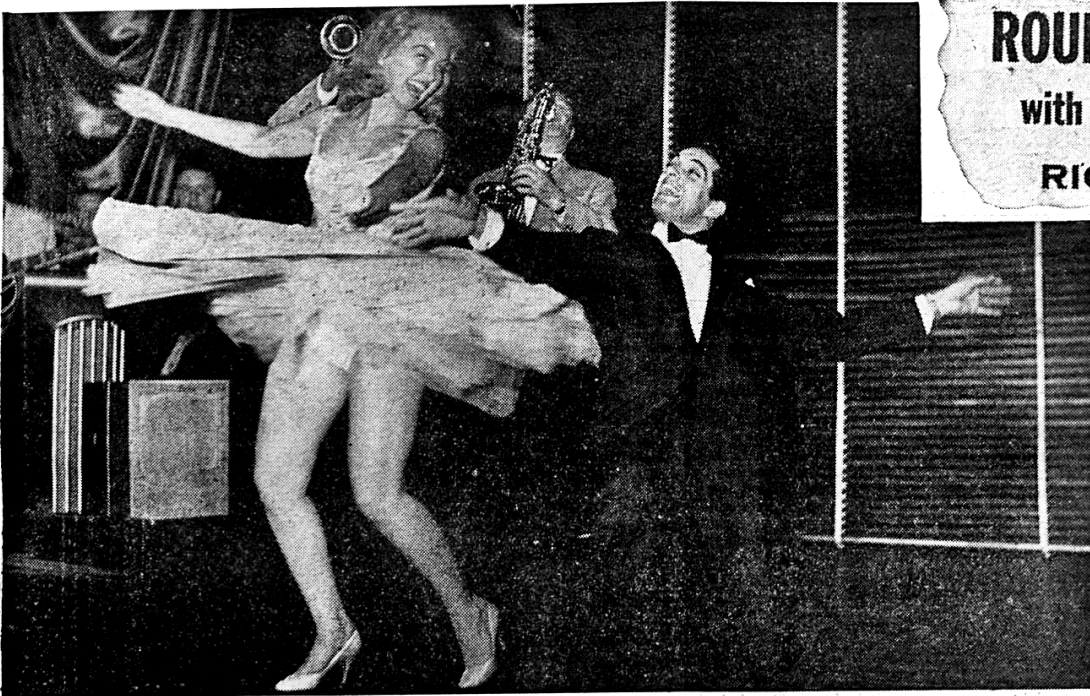
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ROUND and ABOUT

with DISC photographer
RICHI HOWELL



The film is called "The Lady Is A Square," but JANETTE SCOTT looks far from that in this scene with FRANKIE VAUGHAN shot in London on Sunday. (In actual fact, Anna Neagle, Frankie's co-star, is the "square" of the title.)



Last week SHIRLEY SANDS appeared on the "Ted Ray Show" and had a recording test for Oriole. She has a great voice and could go places.



One of "Six-Five's" favourites is MARION RYAN (left) and she appeared again last week.

Husband and wife team TEDDY JOHNSON and PEARL CARR (below) sing the hit number "Volare" on the "Ted Ray Show."

Ray Ellington, Glen Mason, Lonnie Donegan, Peter Glover (producer), the stage manager and Jack Jackson himself have communications trouble in the "Jack Jackson Show."



PAUL ROBESON chats to EVE BOSWELL in his dressing-room at the London Palladium before his TV appearance on Sunday.

A new venture for EDDIE CALVERT—in the "Jack Jackson Show" he put aside his golden trumpet and launched out as a singer.

