

December 6, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 44 Week ending December 6, 1958

ELVIS PRESLEY

EVERY
6^D
THURSDAY



**IT'S A SENSATION!
IT'S UNIQUE!!**

ELVIS SAILS



RCA RECORDS
DECCA HOUSE
ALBERT EMBANKMENT
LONDON E 11

PRESS INTERVIEW WITH ELVIS PRESLEY
(At Brooklyn Army Terminal, 22nd September, 1958)

ELVIS PRESLEY'S NEWSREEL INTERVIEW

**PAT HERNON INTERVIEWS ELVIS IN THE LIBRARY OF
U.S.S. RANDALL AT SAILING**

RGX-131 (45 r.p.m. EP)

'RECORDS' your monthly guide to good record buying. From your record dealer, price 6d.

POST BAG

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

Watch it, D.J.s

I THINK it is about time that the disc jockeys no longer held the power to make or break a new record. Often they plug a record to death, completely ignoring other perfectly good recordings.

I have been writing to various request programmes for the past 15 weeks for a new Jimmy Young record and, so far, have been completely unsuccessful. On the other hand, some requests are played over and over again.

So please take heed, D.J.s, and play the game.—Miss JEAN MONK, Layton Road, Blackpool.

(A D.J. must play what he thinks is going to please the majority of his listeners.)

The voice

HOORAY! Hooray! A singer has got into the hit parade—Edmund Hockridge. He, with Gordon MacRae, Howard Keel, David Hughes, and recently, Toni Dalli, are the only ones today to popularise true singing, and use their larynx as nature intended.

With classical voice training, they do not have to rely on microphone tricks and seek out gimmicks in this modern musical world of pretence.

Good to see now and again that rich, golden, expert quality can still triumph over horrible, untrained growling and moaning noises that come under the heading of "popularity."—G. YORKE, Water Street, Wallasey, Cheshire.

(There's something lasting about a good voice.)

Quality counts

REFERRING to last week's prize letter about the present-day music scene, I admit that there is a wide choice, but surely it is quality, not quantity that matters, both in singers and their songs.

It will be most interesting to see just how many of the current singers and song-writers will emerge triumphant in years to come, as did Sinatra, Crosby, Como, Gershwin and Porter.

All I can foresee is a large rubbish dump consisting of guitars, their owners and their top twenty song sheets.—B. R. CARTER, Grassmere Road, Newton, Chester.

(Do you want them all "carted" away somewhere?)

Buy on value

CASTING a glance at the American and British charts, I notice that on the former known names like the Dorsey Orchestra and the Everly Brothers keep appearing, yet the rest of the chart is filled with unknowns who have hit the jackpot with their first disc.

On the British charts it is exactly the reverse and the artists who appear are usually well known, with one or

YOU CAN WIN A PRIZE!

Just drop a line on any topic connected with records to 'Post Bag,' DISC, Hulton House, Fleet Street, London, E.C.4. Each week the writer of the most interesting letter published gets an LP of his own choice

With the rest of them.—J. D. O'LOUGHLIN, Beech Hill Avenue, Wigan, Lancs.

(The point about Tommy is that he has proved he is versatile.)

Bad luck, Carl

ALTHOUGH Carl Perkins joined Columbia before Johnny Cash, the latter has had the first disc release in this country.

Carl had bad luck here with his "Blue Suede Shoes" because of Elvis Presley, and again "Matchbox" was ruined because the Terry Wayne disc was exploited.

Perhaps a change of company will alter Carl's luck. He certainly deserves more than he's getting at present.—K. S. KNIGHT, Bosty Lane, Aldridge, Staffs.

(Carl will undoubtedly be "knighted" when he gets that break.)

Not so good

DOES reader Inglis (DISC, 15-11-58) really believe that Cliff Richard is such a marvellous guitarist? I think not, or he would have thought twice about writing his letter. What about Tommy Steele, whose ability with his instrument is such that he needs no support. Bert Weedon, who for sheer artistry and rhythm cannot be excelled, and the fabulous ex-Doge-gamite, Denny Wright, now with Johnny Duncan?

No one can say that Cliff Richard is superior to these gentlemen who have years of experience and training behind them. No, Mr. Inglis, without any personal bias, I think you are

Imitation is needling me!

PRIZE LETTER

I HAVE nothing against competition. In fact, it usually breeds the best results. But imitation is the sad part about the disc biz today.

It is this long-play of familiar voices coming from unfamiliar bodies that drives the record fan back to reading for his pleasure.

How many times have we heard of, say, "Henry Bloggs, the second Fred Croak," or "Billy Sausage, the third Willy Pram?"

And it seems that as soon as the disc chiefs hear a voice which sounds like a current "best seller," they plague this irksome copyist with offers—many of them quite ridiculous—and shovel his croaks

into our pained ears incessantly.

There is another—even sadder—side to this platter. The continual boosting of copyists, it seems, leads the disc chiefs to ignore certain stylists.

I have, for several years, enjoyed the singing of the Tanner Sisters, in my opinion a pleasant-on-the-ear vocal duo. I have bought records of these girls on both H.M.V. and Oriole labels. But not for more than a year have I been able to obtain a new record by them. They don't record any more.

Is this a case where disc chiefs have ignored already sound talent to go off on their "hunt-a-copyist-sprees"? Frankly, this disc biz trend needles me.—NORMA CARTWRIGHT, 154 Groveley Lane, Birmingham, 31.

two exceptions. Why not buy a record for its value, as the Americans do, and let the unknowns have a chance to prove their worth?—MICHAEL HOLLAND, Greenbank Terrace, Dodge Hill, Heaton Norris, Stockport.

(Another plea for the unknowns. We have had many letters on this theme.)

Plea for the 78s

I HAVE not been collecting records long, and, as we have a fairly old radiogram, I am only able to play records at 78 r.p.m.

Often it happens that, when I go into a record shop for a particular disc, I find it is only available on 45 r.p.m. Are 78s dying out? They are surely as good value as 45s.—Miss S. E. ADSETT, Brickendon Green, Brickendon, Herts.

(45s are more popular because they give better reproduction and are unbreakable, but many 78s are still issued.)

Not the same

I HAVE just bought a great rock instrumental called *Weekend* by a group called The Kingsmen. On examination of the disc, I found that the composers were Messrs. Pompilli, Jones, Beecher, Grande and Williamson—five of Bill Haley's Comets.

This seems to indicate that The Kingsmen are, in fact, the Comets minus Bill Haley. Am I right?—G. R. WOOD, Priory Road, West Bridgford, Nottingham.

(There is no connection.)

Give 'em a try

I WOULD like to ask R. Holliday (DISC, 15-11-58) what is wrong with stars like Audrey Jeans, Frank Cook, Billy Raymond and Peter Regan.

Please remember this. The stars he wants to hear, like Frankie Vaughan and Tommy Steele, had to start somewhere, so why not let the unknowns have their chance on "Six-Five Special"?—Miss YVONNE GOOD-ACRE, Nottingham Road, Melton Mowbray.

(Remember, today's unknowns are tomorrow's stars.)

Lotta Marvin!

I FEEL I must reply to the letter from Miss Jean Yorke (DISC, 15-11-58). She remarked that many of the artistes who are temporarily "imported" from America are never heard of again, and pointed out Marvin Rainwater as an example. She must be very badly informed! Since "Whole Lotta Woman," one of his first pop efforts, Marvin has had one LP, two singles, and an EP released here in Britain, as well as many issues in America.

She also attacks Domenico Modugno, who will surely go down in musical history as the writer of one of the three most popular songs of the last 50 years. Domenico also has had two issues on Oriole since "Volare," and is now making a film in Italy with the famous orchestra leader Xavier Cugat.

Another person whom Miss Yorke spoke of was Tommy Edwards, but here I must agree with her. I don't think either Tommy Edwards or the Kalin Twins will be heard of for much longer.—MICHAEL A. STOTT, Ramsden Road, Wardle, Rochdale, Lancs.

No change

IT is said that Tommy Steele has changed his style and does not sing rock 'n' roll when he performs. This is not so. When he appeared on "Oh Boy!", he proved that his style hadn't changed when he sang his latest recording "C'mon Let's Go." I say Tommy still can hold his own

Here's your chance, boys!

TOM JESTICO and Richard Jenkins, of Dauntsey's School, West Lavington, Wilts., claimed that they could produce an excellent teenage disc programme and asked for the chance to prove it (DISC, 1-11-58). Well, here IS that chance.

Every Sunday evening at the Rialto, Enfield, we feature a disc jockey show (in addition to our normal film programme) which has proved a star attraction to the "cats" of Enfield (and Tottenham, Wood Green, Cheshunt and other far-off places). Next time Tom and Dick (where's Harry?) are in London I invite them to drop in and see me, and if I think they've proved their boast I'll give them the opportunity to put on a disc show before our Sunday night audience.—ROBERT S. HARRIS, Manager, Rialto, Enfield.

(Quick lads, it's your lucky break!)

mistaken.—DENNY WILSON Churchdale Road, Sheffield, 12.

(We're now waiting for letters from readers who object to Tommy Steele and Bert Weedon being lumped together!)

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HL 8764 45/78



HARRY ROBINSON—he found the Rockingham sound.

Week ending
November 29th

TOP TWENTY

Compiled from
dealers' returns from
all over Britain

Last Week	This Week	Title	Artist	Label
1	1	Hoots Mon	Lord Rockingham's XI	Decca
2	2	It's Only Make Believe	Conway Twitty	M.G.M.
6	3	Tom Dooley	Lonnie Donegan	Nixa
3	4	It's All In The Game	Tommy Edwards	M.G.M.
7	5	More Than Ever	Malcolm Vaughan	H.M.V.
5	6	Bird Dog	Everly Brothers	London
4	7	A Certain Smile	Johnny Mathis	Fontana
17	8	Tom Dooley	Kingston Trio	Capitol
13	9	High Class Baby	Cliff Richard	Columbia
8	10	Love Makes The World Go Round	Perry Como	R.C.A.
9	11	Come Prima / Volare	Marino Marini	Durium
11	12	Stupid Cupid / Carolina Moon	Connie Francis	M.G.M.
10	13	C'mon, Let's Go	Tommy Steele	Decca
12	14	Move It	Cliff Richard	Columbia
18	15	Someday	Ricky Nelson	London
15	16	Tea For Two Cha-Cha	Tommy Dorsey	Brunswick
—	17	Mary's Boy Child	Belafonte	R.C.A.
20	18	Susie Darlin'	Robin Luke	London
14	19	King Creole	Elvis Presley	R.C.A.
16	20	My True Love	Jack Scott	London

**THE NU
TORNADOS
PHILADELPHIA
U.S.A.**



HLU 8756 45/78



JACK GOOD—he asked for it, and got it!

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending November 29th)

Last Week	This Week	Title	Artist
2	1	IT'S ONLY MAKE BELIEVE	Conway Twitty
1	2	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI
—	3	TOM DOOLEY	Kingston Trio; Rikki Price; Lonnie Donegan
3	4	HIGH CLASS BABY	Cliff Richard
9	5	CHANTILLY LACE	Big Bopper
7	6	SOMEDAY	Jodie Sands; Ricky Nelson
4	7	IT'S ALL IN THE GAME	Tommy Edwards
6	8	MORE THAN EVER	Robert Earl; Edmund Hockridge; Malcolm Vaughan; Marino Marini
—	9	TOPSY	Cozy Cole; Jack Parnell; Ted Heath
—	10	C'MON, LET'S GO / PUT A RING ON HER FINGER	Tommy Steele

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

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending November 29th)

Last Week	This Week	Title	Artist
2	1	IT'S ONLY MAKE BELIEVE	Conway Twitty
1	2	TOM DOOLEY	Kingston Trio
5	3	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
3	4	TOPSY II	Cozy Cole
4	5	IT'S ALL IN THE GAME	Tommy Edwards
6	6	BEEP BEEP	The Playmates
—	7	ONE NIGHT	Elvis Presley
—	8	I GOT STUNG	Elvis Presley
8	9	LONESOME TOWN	Ricky Nelson
9	10	QUEEN OF THE HOP	Bobby Darin

ONES TO WATCH

Problems	Everly Brothers
Love Is All We Need	Tommy Edwards
That Old Black Magic	Keely Smith and Louis Prima



Records FROM America

<p>The Elegants</p> <p>PLEASE BELIEVE ME</p> <p>H.M.V. POP501 (45 & 78)</p>	<p>Connie Francis</p> <p>FALLIN' and I'LL GET BY</p> <p>HGM 905 (45 & 78)</p>	<p>Griz Green AND HIS Happy Timers</p> <p>BE HAPPY</p> <p>MERCURY AMT1012 (45 & 78)</p>	<p>Sarah Vaughan</p> <p>EVERYTHING I DO</p> <p>MERCURY AMT1010 (45 & 78)</p>
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EXTENDED PLAY

KEN GRAHAM takes a
look at the latest issues

FRANK SINATRA

*The Nearness Of You
The Nearness Of You; For
Every Man There's A Woman;
Mean To Me; A Fellow Needs
A Girl.*

(Philips BBE12182)****
THERE'S no getting away from it, this artist is fabulous—overworked adjective or not.

Four interesting tracks from, I think, the late forties. Many people think this was Frank Sinatra's best period. Right or wrong, it certainly was a high spot in his wonderful career. Gone was the teenage rage and a first-class entertainer in the best tradition had emerged.

Listen to his beautiful interpretation of the lyrics and to his phrasing. He is the best in listening pleasure for this writer.

NELSON RIDDLE

*Hey, Let Yourself Go
Let's Face The Music And
Dance; Younger Than Spring-
time; You And The Night And
The Music; You Leave Me
Breathless.*

(Capitol EAP1-814)***
*You Are My Lucky Star; Darn
That Dream; You're An Old
Smoothie; I Get Along With-
out You Very Well.*

(Capitol EAP2-814)***
*I Can't Escape From You;
Then I'll Be Happy; Have You
Got Any Castles, Baby?; Let
Yourself Go.*

(Capitol EAP3-814)***
HERE Capitol have released, on three EPs, the exciting and

THIS WAS SINATRA'S BEST PERIOD

rhythmic Nelson Riddle LP, first issued last year. This is Riddle at his musical best, with an entertaining album designed for letting your hair down and having a good time, whether you want to listen or dance.

Nelson Riddle well deserves his tremendous success as an arranger, conductor and accompanist. He can't bring out enough records of this type for my money.

FRED ASTAIRE, RED SKELTON etc.

*Nevertheless (I'm In Love With
You); Who's Sorry Now?; I
Wanna Be Loved By You; My
Sunny Tennessee; So Long,
Oo-Long (How Long You
Gonna Be Gone); Three Little
Words.*

(MGM-EP-666)***

SOME of the works of song team Bert Kalmar and Harry Ruby are sung here in a selection from the sound-track of "Three Little Words."

Joining Fred Astaire and Red Skelton on the album are Anita Ellis, Gloria De Haven and "boop-oo-a-doop" girl Helen Kane.

Connie Francis recently brought *Who's Sorry Now?* zooming back into the charts and that should give you an idea of the lasting

quality of the efforts of these composers.

A good EP this. And an excellent souvenir for those who saw the film.

STAN FREBERG

*Overture; Whatta They Got In
Omaha?; Omaha Moon;
Omaha!; I Look In Your Face
(And I See Omaha); Reprise.*
(Capitol EAP1-1101)****

THIS for me was the gasser of the week. When ace humourist Freberg decides to concentrate his needle sharp wit on any subject, the result is usually a riot of laughter.

In this case musical comedy gets the "treatment" and I think Freberg has pulled a winner out of the hat. Here he has recorded the parody to end all parodies. Each song has faint, but recognisable, hints of a show number from Broadway and the dialogue of the plot is out of this world.

Mind you this may not be to everybody's taste, but for my money it's a wow!

I strongly advise lovers of



Musical comedy, à la STAN FREBERG

musical comedy to have a listen and a hearty chuckle.

MR. PIANO AND MR. BANJO

*I Want A Girl; If You Knew
Susie; Baby Face; Sentimental*

IN CLASSICAL MOOD

Dazzling playing by Peter Katin

RACHMANINOV
Piano Concerto No. 1 in F Minor
Opus 1

TCHAIKOVSKY
Concert Fantasia in G. Major
Opus 56

(The London Philharmonic
Orchestra conducted by
Sir Adrian Boult)
Soloist Peter Katin
(Decca LXT5447)***

THERE have been more performances in Britain of the Rachmaninov concerto during the last two years than at any other similar period.

Although, musically, it does not reach the heights of the C minor and the D minor concertos or even the Rhapsody on a theme of Paganini, it is, nevertheless, a brilliant work.

Peter Katin on this disc gives a dazzling performance, and Sir Adrian's reading of the score is precise and clever.

Katin is a young man with a great future and if he goes on turning out performances of this quality, I shall become one of his most faithful disciples.

His interpretation of the first movement is excellent, although his runs were a little muffled in forte and fortissimo passages due to loose pedalling.

The second and third movements allow the pianist to show off his technical skills and virtuosity. In the andante of the second movement Katin shows us how to phrase and play a slow movement and in the allegro vivace his fingering is astounding.

On the reverse side of the recording we have the Tchaikovsky



Listen to SEGOVIA, the master of the guitar

Concert Fantasia, which is, more or less, a glorified piano concerto. It is performed in two movements, quasi rondo and contrastes; the first movement is often performed as a separate work.

It is a rambling composition, but has many themes, as one might expect from Tchaikovsky. Although the soloist is adequate, he does not sound quite at ease.

The orchestra make the best of this rather poor score, but there seemed to be occasions when even they were wondering what it was all about.

BEETHOVEN
Symphony No. 5 in C Minor
Opus 67

Overture Egmont Opus 84
(The Hamburg Pro Musica
Orchestra conducted by
Erich Riede)
(Saga XID5006)****

THIS is the first Saga label that I have had for review, and I am pleased to report satisfaction with it.

As it is one of my favourite symphonies, I listened to the "Glorious Fifth" with a particularly critical ear, but I found very

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

little that I could fault and a lot that I played and replayed because I was most impressed.

This is not the greatest of the recordings of the symphony (there is a choice of some 20 in the catalogue) but it is in the upper half.

The first movement—allegro con brio—starts off rather feelingly, although I thought that the strings and horns appeared flat on occasions. The horn playing throughout is rather weak, whereas the strings certainly pull their socks up after a shaky first movement.

The second movement—andante con moto—is well played with Mr. Riede obtaining from the orchestra the full beauty of the quieter passages with some excellent phrasing.

The third movement, allegro, and the last movement, allegro presto, are quite exhilarating. The contra bass passages in the scherzo (third movement) are extremely well played.

The climax of the fourth movement is reached and sustained well before the work ends, and except for some over-excited woodwind, brings the work to a triumphal conclusion.

Also on this disc we have a performance of the Overture

*Journey; Dixie; Yankee
Doodle; Strolling Thru The
Park; Oh, You Beautiful Doll;
Give Me A Little Kiss; My
Heart Goes Kaplinka For
Kalinka; Spaghettini Rag; Bye
Bye Blue.*

(HMV 7EG8389)***

NOT a very inspired offering. This. The music is lively enough, certainly, and would be good background for a party, but I don't think the appeal is wide enough.

Records like these usually do well around Christmas time, so if you like party records, then this is well worth hearing.

However, it is not a disc I would choose for my personal collection.

MARTHA DAVIS AND SPOUSE

*Keepin' Out Of Mischief Now;
Umbrella Man; You're
Getting To Be A Habit With
Me; Mine; Slightly Less Than
Wonderful.*

(HMV 7EG8394)***

THIS disc is lacking a lot, because you can't see the performers. The team work mostly in the American supper club circuit and I feel they must be at their best in such a setting.

They have appeared on the Perry Como Show, but I don't remember seeing them in any of the B.B.C. series screened over here.

Don't get me wrong—this is a highly talented duo. But I feel that records are too "cold" a medium for their particular act, especially as they don't even have a studio audience to play to.

Reviewed by ALAN ELLIOTT

Egmont, which Beethoven wrote as part of the incidental music for the well-known Goethe play. Good on the whole, but it was unfortunate that my copy was marred by one or two faults in the pressing.

The addition of the overture makes the disc full value for money.

SEGOVIA

*playing a recital of guitar music
Nortena (by Gomez Crespo);
Fandangullo (Turina); Rondo
on a theme by Sor (Ponce);
Arada and Danza (Torroba)*
(Columbia SEL1592)****

TO the thousands of people who have a guitar and enjoy strumming it in an amateurish sort of way I would say one thing—buy this record and listen to the master.

I did not particularly enjoy the selection offered, probably because the works are unfamiliar. But the music in this case is irrelevant, for you listen not to what is played but to how it is played.

Segovia is the complete master of the guitar and for nearly 50 years he has shown the world the artistic capabilities and enchantment of it. He has developed a technique and skill which has made him peerless.

I thought the Fandangullo, by Turina, to be the best in the selection.

The Rondo by the Mexican composer, Manuel Ponce, sounds as if it is a very difficult piece to play, but Segovia's fingers ripple over the strings with an ease that left me amazed to think anybody could play with such accomplishment and never put a finger wrong.

SIDETRACKS

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

Originality isn't everything!

It seems a long time since I had my last skirmish with the readers of DISC and I have missed the battle. There is one thing that is especially noticeable about letters to DISC—they are always hard-hitting: they say what they think without beating about the bush. So it's a real pleasure to disagree with them, and I usually do. Violently. Take last week. A reader says, "I detest the way your writers knuckle under to the teenagers' latest whims" and he singles me out for special mention. What do you make of that?

Does the reader expect writers for DISC to be so out of touch and unsympathetic with the teenagers that they are going to knock everything that is currently popular? If this were the case, then the writers would not be fit for their jobs.

Of course, a writer should not simply approve of every current taste, but at least he should be sufficiently in the swim to understand what is going on. It was common sense, I should have thought, to draw your attention to Cliff Richard, and it seems by the

strongly influenced by Elvis Presley are not necessarily to be condemned for this influence. They can only be criticised if they become static and do nothing but imitate.

If, like Gene Vincent and Cliff Richard, they branch out in new avenues, then they are to be praised for seeing the possibilities already established by the pioneer.

What does Cliff have to offer himself? Well, for one thing, he is a lightweight to Elvis' heavy-weight proportions—both physically and vocally—in other words,

meant to tell a story. It is this sort of senseless lyric that leads people to condemn rock and pop music."

What absolute rubbish—is "La doo dah dah" any worse than "Fa la la, oh hey nonny nonny"—which have been sung in choir practice in schools for the last five centuries?

Lyrics are not always meant to tell stories. They can be meant to express emotions, and if our reader does not know that emotions can be expressed without words, he has something coming to him.

All for Cliff

HOW'S this for team spirit? When it was heard that Cliff Richard was to make his variety debut in London, just everybody in the "Oh Boy!" cast got together to do their bit.

Leslie Cooper, in charge of Movement, offered to spend hours rehearsing the boys in their presentation. Jim Boyers, our brilliant

lighting supervisor, provided him with a lighting plot. Don Storer (drummer of Lord Rockingham's Band) eagerly offered his pet tricks of the trade to young Terry, drummer of The Drifters, and all of us in the show went to support them. Some of us going on two or three evenings in the week.

And what a riot we kicked up in the audience. It was a bit of a surprise for some of the audience to see people like Cherry Walker cheering and clapping like mad. Not that Cliff didn't deserve it—he made tremendous strides in his stage appearances within the space of a week.

Square D.J.s

I KEEP on saying this, but it is still, alas, true that the record market in this country is a completely artificial one because of the other-worldly attitude of most of our disc jockeys and record reviewers.

A record with a popular flavour will very often never get exposure to the British public, with the result that there is in the States a really great disc in "To Know

His Is To Love Him," which is nowhere in our hit parade for the simple reason that nobody's ever heard it.

Alternatively, certain square elements will expose the wrong side of a record and thus prevent an otherwise certain rise to the top. This is currently happening with Ricky Nelson's record "Someday," which is backed by "I Got A Feeling."

"I Got A Feeling" has not been played generally in this country, so the disc "Someday" is not selling as well as it might. In the States, "I Got A Feeling" is in the Top Twenty.

We in Britain are always being accused of copying the Americans, but it can work in reverse. This struck me forcibly when I heard a record by the Royal Tones (note the name) called "Poor Boy." Strongly like the Lord Rockingham noise.

I don't want to boast, but you may notice that one fifth of the current top twenty are numbers launched by a recording artiste in "Oh Boy!" and three out of twenty of these records are by residents in our programme.



You'll wonder what has hit you when you see VINCE TAYLOR on "Oh Boy!"

sales of records that the majority of our readers would not agree that he is simply a copy of Elvis Presley.

And this brings me on to the whole quarrel that I have with the particular letter we are talking about.

The writer seems to think that the only standard of quality is originality. He can only enjoy something if he feels that it is brand new. For instance, he tells us that he was pleased to hear the Dallas Boys sing "Zing Went The Strings Of My Heart" until he heard the Kirby Stone Four, and realised that the Dallas Boys were performing the Four's version of this record.

This seems a very cock-eyed attitude. To be the first to do something is always a great thing, but it is not always the greatest. For instance, is the original steam engine a better machine than the most modern express locomotive? Not at all.

Pioneers are only important if they are followed by other talented people who are going to build on their discoveries. In this sense the many singers who have been

he has more youth and is therefore more nimble. Elvis has tremendous punch, Cliff flashes like a rapier.

Rough, tough

ANOTHER boy who will be appearing in our programme just before Christmas has also been strongly influenced by the same man. But here again the impression is totally different.

Vince Taylor is a rough, tough character and he has all the brute force that goes with it. He and his group are a wild gang of hustlers and will bring a very new flavour to "Oh Boy!" You may hate it, but I am taking odds on that you will watch—and wonder what has hit you.

Sheer rubbish!

NOW for my second duel—another of our tough DISC letter-writers. He says "Could someone tell me just what 'La doo dah doo dah dah' is meant to convey? Lyrics of a song were

POP RECORDS FREE!



Among them "IT'S ONLY MAKE BELIEVE" Sung by Coway Twitty (M.G.M. 992 45 & 78 r.p.m.)

Yes, free pop records! You choose your own from leading makes—and it's so easy to get them. As easy as drinking tea.

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Rock 'n' roller CLIFF RICHARD tells his own success story (DISC' EXCLUSIVE)



(DISC Pic)

FROM the small big-time of local dates in Hertfordshire, our group, billed as The Drifters, decided to answer the challenge of the Big City—and aim for the bigger big-time.

Last week I took you to the point of our 14-day engagement at the "2-1's," where we played but were not discovered.

Then we managed to get an audition for a teenage show at Shepherds Bush, and that did set things humming a bit. George Ganjou, the well-known agent, heard me.

"Look Cliff," he said, "you and the group are still amateurs. You've some way to go yet to get the professional finish, and what you need is a producer or a disc A. & R. man who will have faith in you and help you over the first hurdle to professionalism. If you take my advice, you'll get a private test record made. Then I'll send it along to an expert friend of mine in the disc business."

In my simplicity I wanted to know why he wouldn't hear the outfit as it was.

"His time is worth money," explained George Ganjou patiently. "In the time it takes to set up your outfit in the studio, and be given a full audition, he could make a full-dress recording with one of his own big stars."

So we learned sense. We clubbed together and had a private test disc cut. It was an American number—one of Presley's, I think.

Mr. Ganjou was as good as his word, for he sent that disc with a strong recommendation to Norrie Paramor of Columbia. I would, maybe, have chosen other A. & R. experts, for at that time Norrie had not backed a single rock 'n' roller. But, of course, George Ganjou was more far-sighted, and he thought that maybe the time was ripe for Columbia to have some rock on its label-lists . . . and as it proved, this was, in fact, Norrie Paramor's own new policy.

The outcome was a message asking us to see Mr. Paramor at his office—not at the studios. This seemed unusual. I have since learned the frank truth, and I know he won't mind my telling the story. . . .

"I played that private disc over in my office to several people," Mr. Paramor told me a whole lot later, "and they weren't struck. But I thought it had something, and I wanted to see what you looked like in the flesh."

In those days I was playing guitar, and Norrie Paramor was

Last week Cliff told you what he thought of British beat. This week he concludes by telling the inside story of his rise to fame

generous enough to say he thought I had a good personality, a strong sense of beat, that our electric guitar player had some good ideas, and the drummer was just fine. But where did we go from there?

Not for one moment did we kid ourselves that we had the full professional edge. We still had to learn our trade the expert Tin Pan Alley way . . . which is a bit different from a Friday-night club date in a country town.

Very thoughtfully, Norrie Paramor gave us a new number, *Schoolboy Crush*.

"How long will it take you to learn that?" Mr. Paramor asked.

"We'll have it O.K. by tomorrow," we said, eagerly.

"Quite sure?" he smiled. "Well, all right then. We'll try a recording tomorrow."

Red-letter day

Although we all had day jobs, I doubt if we did much work for the next few hours. We had *Schoolboy Crush* on our minds. And we took time off to get to St. John's Wood studios to record the number. A red-letter day that certainly was. We heard the playback of *Schoolboy Crush*, and everyone seemed to like it (even us).

Well, that was one side of our first disc cut. But what was to go on the flip side? We were still trying to find an answer to that question when we left Columbia at the end of that exciting day.

Sammy Samwell, our guitarist, came back with us, then got another bus for the further hour's journey home to St. Albans.

And in that bus he devised "Move It," *invented the beat and drafted out the number!*

Next time we met Mr. Paramor we played it over to him and he said without batting an eyelid: "Well, at least it's different!"

I'll admit it was a rather hesitant performance! Anyway, we worked on it, and he was kind enough to



ask us back again for a second hearing. This time it honestly sounded good, and he agreed once again to give us a break by cutting a disc.

Furthermore, he did one of his own special arrangements around it, and added two more fine musicians to the group for this special recording. They were Ernie Sheer and Frank Clark, who have played for many famous orchestras such as Mantovani's—and of course for Norrie Paramor's own orchestra. We were flattered.

The D.J.s seemed to like the disc, too—especially the number that had originally been planned for the B-side! Pretty soon Columbia were able to encourage the publishers to issue a little Press notice:

"THANKS—Jack Good, Barry Aldiss, Keith Fordyce, Don Moss, Clarence Wright, Jean Metcalfe, David Jacobs and Gus Goodwin for moving 'Move It'!"

But *Move It* moved much more than that. It moved me into a new friendship, and brought me a manager. Here's how.

Norrie Paramor was chatting to the publisher of *Schoolboy Crush*, and played him the disc. "Very nice," he said. "What's on the other side?" So Norrie Paramor played *Move It*, and the publisher said: "Yes, that's very nice too. I'd like to meet that boy . . ."

British numbers

So that's how I first met Franklin Boyd, who took me to Jack Good, who signed me up as resident for TV's "Oh Boy!" And when Mr. Boyd agreed to manage me, I couldn't have been more delighted.

This whole success-story, with the sole exception of *Schoolboy Crush*, had been run on British numbers. Sammy's numbers.

Now Franklyn Boyd shares our enthusiasm for the new British beat, and, encouraged by the Capitol backing for our discs, told a U.S. manager the other day: "I'm going to bring this boy to America and let him sing British numbers."

Can't be done? Well, anything is possible. I am the first rocker Norrie Paramor has ever taken on, so after that I guess we can move the British beat anywhere, even New York!

COVER PERSONALITY

AND NOW 'THE PELVIS' TALKS TO YOU!

ONCE again, we salute Elvis Presley as our Cover Personality, the explosive, hip-wiggling star whose every record has been a success.

Since the day he launched "Heartbreak Hotel" Elvis has never been out of any hit parade chart—certainly not ours since our first issue last February.

To the pessimists who argued that a two year spell in the army would close the gate on his phenomenal success, he has, so far, disputed their claims and continued to enjoy the multi-million sales of his records.

However, time alone will tell whether he is going to be as widely accepted on his release from the forces.

Elvis Presley has been in the

army just about six months. In America, no record sales of his have dropped. On the contrary, he has two releases in the top ten right now.

In Britain alone there are over 6,000 members of the Presley fan club, and day by day the number of recruits grow. And although Elvis hasn't yet been seen over here, we haven't been deterred from following his career with avid interest.

Judging by new disc releases and the gigantic queues which greet the new Presley movies, the hordes of fans who carry Presley banners haven't switched their emotions from one idol to another.

Analysing the Elvis Presley record, he has had more than 30 releases in this country. This is

the overall total of singles, LPs and EPs. Of his 15 or so singles, every one has been in the top ten, and his LPs have had practically the same proportion of success.

As a tribute to this overpowering chain of hits, R.C.A. recently issued a beautifully illustrated LP of "Elvis' Golden Discs," and this is enjoying widespread success.

To bring the fabulous Presley voice into closer touch with his countless fans, a new EP was released last week entitled "Elvis Sails." This is a waxing of Elvis' speaking voice taken from a Press conference at the Brooklyn Army Terminal on the day of his departure for Germany—September 22.

J. H.

A certain young fellow named Moore . . . tried dancing, but fell on the floor!

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Russell Turner takes a look at DISC STARS and THEIR

CARS

DRIVING along Oxford Street the other day in my new, cherry red Austin Healey Sports, I was, without warning, plunged into deep gloom. It was as if, suddenly, night had fallen.

But just as I was about to reach for the light switch I observed the cause of this spectacular eclipse.

Mr. Harry Secombe had drawn alongside my low-slung little jalopy in his month-old Silver Cloud Rolls (registration HS 92)—and smiling benignly he pulled smoothly into Argyle Street to keep his twice nightly laughter date at the Palladium.

Now nobody could be envious of Harry. A nicer person just does not exist in show business, and if he had a dozen Rolls' I'd say "good luck" to him!

But this little episode started me thinking. The last time I saw Harry Secombe he was at the wheel of a dashing American Ford Thunderbird. I wondered why the change. Then I got to contemplating other stars and their cars.

C-and-C Rolls

Peter Sellers, for example, currently delighting disc buyers with his little ditty all about not having a record in the top twenty charts, has a coffee and cream Rolls. Does this indicate his favourite beverage? All that is certain is that Mr. S. will not be keeping this

vehicle for long, because he never keeps any car an appreciable length of time. A restless mind and a constant striving after something different his cars would seem to suggest.

Max Bygraves' silver grey automatic Rolls Royce, number plate MBL, epitomises established success and comfort. He doesn't even want the bother of changing gear.

A mystery

Ted Heath, Britain's No. 1 musical ambassador to the U.S.A. admits he is not at all car-minded. He has no idea what is under the bonnet, nor how any of it works. He sports a dark green Mark VIII Jaguar, which he bought to replace his old Humber simply because "all the boys in the band had better cars than I did."

Dennis Lotis used to own what must be the most easily parked vehicle (short of a bicycle)—a Heinkel Cabin Cruiser. But as the parking meters charge the same for any size car he has enlarged to a Mark III Sunbeam.

Jim Dale and Tony Brent both have every conceivable gadget and accessory on their pink Vauxhall

Cresta (JD 65) and red Karmann Ghta respectively, and Tommy Steele has the beautiful Acea in silver with blue seats specially tailored to fit him, and safety straps which are a most sensible addition to a sports car of this power. Marty Wilde owns a pillar-box red M.G.A. When I asked what car Michael Holliday steers the reply came back, "A Jaguar—and it's paid for."

At last week's "Six-Five" I noticed The Mudlarks' white Vauxhall Cresta had two radio aerials. One of these is a spare, and I gather that this is for the over exuberant fans who are always pulling one off as a souvenir. Some of the "fans" go so far as scratching their names on the paintwork or covering the car with lipstick kisses. It's a strange world we live in!

Frankie Vaughan was most unlucky when he bought his two-tone blue American Plymouth Belvedere. Having driven it only 100 yards somebody ran into the side of him and he was back in the garage in under a minute.

Russ Conway still has the same Vauxhall Velox in which he learned to drive. It has never been the same since he tried to load his piano on to the roof!

Barbara Lyon finds her new blue Consul ideal for a woman driver, but my favourite is Pet Clark's little pink sports. Why? Well it's called a Turner Special!

P.S. Ronnie Carroll goes by taxi.



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IN MY VIEW

By RUSSELL TURNER

INOW have some information on Frank Sinatra's second discovery—Marion Colby. While heading the bill at the lavish Fontainebleau Hotel in Miami he was greatly impressed by a dark-eyed beauty who had a small spot in the star studded cabaret.

He arranged a recording test and her first British release is now available—an oldie entitled "A Man Could Be A Wonderful Thing."

Excellent rhythmic cha-cha treatment is provided by the Billy May Orchestra.

Marion's first success in show business was when she won the International Jitterbug competition at the tender age of 14.

The judges were Fred Astaire and Ginger Rogers, so she must have feet as nimble as her voice.

DISCONNECTED JOTTINGS

SOMETIME during the recent visit to this country of the world's most musically vocal group—The Hi-Los—a columnist

asked them to name their favourite singer. They all voted for an unknown over here by the name of Mark Murphy.

Now Capitol are releasing his first platter which features two unusual ballads, "Belong To Me"—a beautiful, easily remembered melody which started life in France as "Sarah"—and "Don't Cry My Love," a highly emotional number with organ and feminine chorus backing Mark's truly dynamic vocal.

If your taste is for musicianly ballads you'll like these.

The inimitable Sarah Vaughan is out on Mercury with two contrasting numbers put over in a style which is all her own. "I Ain't Hurtin'" is a beauty, meaty, number of the "I'm Not Sorry That You've Left Me" type. The flip, "Everything I Do," is a lush ballad put across with all her style and technique.

One of the finest bands in the country is tucked away in Manchester but is rapidly becoming very well known through radio and B.B.C. Television. Alyn Ainsworth should increase his popularity even further with his latest waxing for Parlophone "Lily of Laguna Cha-Cha" and "The Flagwavers" show off the fine musicianship of his boys.

NEXT week on "Six-Five" Johnny Dankworth is guesting with the two resident bands and we introduce Andy and the Bey Sisters, a brilliant, coloured American vocal trio in a class all on their own. Charlie Drake and Dennis Lotis star and for country and western fans we introduce Donn Reynolds.

PLAYTIME

A regular review of the latest in record equipment

IF you are a "get-away from it all" type who enjoys a the middle of the countryside or a secluded beach disc session, the Parlophone R15 reproducer is the ideal travelling "companion."

Operated by six ordinary 1 1/2-volt batteries, the reproducer allows one to be independent of a mains supply.

You can expect 100 hours playing time from the six batteries, state the makers. Long enough to use on a desert island!

The R15 is a four-speed machine, fitted with a 9in. by 4in. high flux loud-speaker. There is a choice of two-tone finish in leather-cloth—blue-grey and off-white or red and off-white. Dimensions of the R15 model

are: Height, 6 1/2in.; width, 13 1/2in.; depth, 16 1/2in. The reproducer weighs 14lb. A delightfully economic all-rounder, the R15 retails at 21 gns.



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The Telefunken KL 85 K with an unprecedented frequency range of 30-20,000 cps at 7 1/2 ips (± 3 db) and 30-15,000 cps at 33 ips has a certificate issued with each machine guaranteeing these figures!

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background noise while the 2 oval speakers have treble/bass controls with 3 separate input controls.

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* YOUR WEEKLY * * *

DISC DATE

* * with DON NICHOLL * * *

Oh la-la, those cha-cha discs. They're coming in thicker and faster than ever. Tony Osborne takes "I Want To Be Happy" and cha-chas it . . . Al Saxon sings "You're The Top-cha" and Eddie Calvert makes it a trumpeting occasion.

Nor will this be the end of the spasm by a long cha-cha-chalk. You can look forward to still more of the Latins in coming weeks, with almost everyone in sight going for the rhythm. And those oldies are getting the new work-over in a big way.

★ ★ ★

Cha-cha left, right and centre

TONY OSBORNE

I Want To Be Happy Cha-Cha; Marrakesh
(H.M.V. POP554)****

TONY joins the cha-cha legions with a fine Latinised version of the oldie, **I Want To Be Happy**. Melody lends itself ideally to the modern styling, and Osborne's orchestra plays it befitly.

Large sound and smooth movement makes it a "must" as far as I'm concerned, though I grew irritated with the vocal giggling gimmick which is constantly fed on to the tape. This was overdone, and tended to get in the way of the music.

For the flipside, Osborne batons one of his own compositions, **Marrakesh**. Atmosphere stuff with a middle eastern noise. Colourful material well played.

AL SAXON

You're The Top-cha; The Day The Rains Came
(Fontana H164)***

AL SAXON again proves that he has all it takes to make a top-selling disc artiste. It will just take one record to click, and then he'll make it.

In fact, with some luck, he could make it now as a result of this contrasting coupling. **You're The Top-cha** is a novelty cha-cha treat-

ment of the famous Cole Porter song. Saxon rolls it along pertly with a few "sho" jokes thrown in for extra measure.

On the other slice he puts out a strong, husky performance of the big ballad, **Johnny Gregory** accompanies suitably in both instances, but I think the studio sound could have been improved considerably—especially on the cha-cha deck.

EDDIE CALVERT

Trumpet Cha-Cha-Cha; Cha-Cha In The Rain
(Columbia DB4221)****

NO mistaking that Calvert sound when he blows—even when he blows cha-cha. And how he blows cha-cha! This is the right sort of

noise to make, and Eddie has the right sort of tune to offer.

Trumpet Cha-Cha-Cha is catchy and compulsive to the feet. Neither Eddie nor the Norrie Paramor orchestra put a toe out of place, though I had horrible thoughts for a second that Eddie was going to do a Maynard Ferguson on us near the finish.

Cha-Cha In The Rain has a chorus whipping up the weather before Eddie comes in to jab out the brisk, pleasant tune.

VERA LYNN

A Window; Be Happy
(Decca F11082)*****

IT'S not beyond the bounds of possibility for Vera Lynn to make a sudden come-back into the hit parade. She stands every chance of doing so with **The Window**—a pounding dramatic ballad which she sings to excellent effect on the top deck of her latest release.

Backed by the Johnny Douglas orchestra and chorus, Vera pulls out all the stops—and will stop thousands in their tracks as a result. With some air time this one could be massive.

Violent contrast with the cheery rinky-tink **Be Happy** on the flip. Vera sings out in company with a hearty male chorus. Something here to please everyone . . . especially the record dealers.

THE JOHNSTON BROTHERS
Clementine Cha-Cha; Love Is All We Need
(Decca F11083)***

YES, here we go back down the trail again. This time it's **Oh My Darling Clementine** which has been brought up out of the box. The Johnstons (with a girl voice in there!) make a slow melodious cha-cha from the old mining ballad.

Love Is All We Need is a gentle beat ballad which the Brothers handle without frills.

ROY CASTLE
In My Heart; Mister Music Man
(Nixa N15173)***

EVERYTHING seems to be going right for Roy Castle now. He has really hit show business hard, and Nixa have captured him for a disc. Roy makes a very promising debut. Even so, I think it's his next record we ought to watch for.

Castle comes over just a little bit "square" here, mainly because of the songs. That's not to say he's not likeable . . . he is. So are the numbers. But, to me, the hit impact does not seem to be there. Rather, one is left with the impression of a pleasant performer of enormous potential.

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).



PONI-TAILS ARE EVEN BETTER

PONI-TAILS

Close Friends; Seven Minutes In Heaven
(H.M.V. POP558)

CAN the Poni-Tails do it second time round? I wouldn't bet against them. The girl group sound even

D.N.T.

better here than on their recent hit parader.

They chant the slow beaty ballad, "Close Friends," clearly and simply, and the melody ought to carry it into high places. Watch this one closely, friends.

"Seven Minutes In Heaven" brings a Latin twitch to the Poni-Tails and makes it very hard to settle for any particular deck as the top one.

With the girls in such form on such potential hit songs anything could happen.

I could be wrong, but this disc to me is the introduction for hits yet to come.

In My Heart is a bouncy American ballad, attractive without being shattering. **Mister Music Man** is a British song reminiscent of the old "Music Maestro Please" idea.

KEN PLATT

Ting Tong Tang; Snowy The Christmas Kitten
(Parlophone R4507)***

CHORUS voices stepped up on tape in the manner of several gimmicky backings since "Witch Doctor" are used to emphasise the oriental humour of **Ting Tong Tang**, the Far Eastern beater which comedian Ken Platt sings here.

Tricky, tuneful novelty which Platt performs suitably. Whether it will register strongly is another matter. It's cute and catchy all right, but not very original, and Ken's talents are submerged to the song.

His own personality is allowed more rein in the affable **Snowy The Christmas Kitten**.

MARION COLBY
A Man Could Be A Wonderful Thing; He Like It! She Like It!
(Capitol CL14959)****

MARION COLBY'S first disc to be released on this side of the water is the second she has made

(the first never got here). A Frank Sinatra discovery, Marion has a good Broadway background, and her firm, show-style voice makes much of the oldie **A Man Could Be A Wonderful Thing**.

Billy May helps to bring it bang up to the minute with his orchestral accompaniment pitched on cha-cha lines. Something of Miss Garland in Miss Colby—and she'll be collecting bouquets.

He Like It! She Like It! is a calypso which had a vogue here some while back. Marion makes sure the sauciness of the lyric sparkles as it should.

BOBBY HELMS
Jingle Bell Rock; Captain Santa Claus

(Brunswick O5765)***
COUNTRY and Western performer Bobby Helms (why hasn't he had a bigger hit with "Jacqueline"?) goes all Christmassy on us, Jingle bell time, according to Bobby, is a swell time. And he has a pleasant side to confirm it. Don't expect the old familiar "Jingle Bells" to be rolled out with a rock beat added.

This is a different song altogether—and quite enjoyable, though not a rocker so much as a clip-clopper.

Captain Santa Claus is the latest attempt to take over the kiddies' custom from "Rudolph The Red-Nosed Reindeer." This ballad has



Five stars for VERA LYNN—and three for ROY CASTLE, both of whom have discs reviewed on this page.

Santa's sleigh failing him, so he fakes to a space patrol. Juvenile chorus chimes with Bobby on this simple trotter.

DICK JAMES
When You're Young; Daddy's Little Girl
(Parlophone R4498)****

DICK JAMES always seems to come back to the grooves around about Christmas time. And this Yule he's brought with him a waltz ballad from the film "Bachelor of Hearts." When You're Young is a tender, romantic song which Dick handles with all his old charm. A late-night dreamer for the fireside.

Daddy's Little Girl is an oldie which Dick has often hankered to record. Now he does so to a slight beat backing from Ron Goodwin. Probably the better side of the coupling.

VIC DAMONE
Do I Love You; Unafraid
(Philips PB883)****

VIC DAMONE'S singing of the "Cinderella" song, Do I Love You, is relaxed and more than competent. He carries the show atmosphere of the ballad with him all the way, but again the song fails to register very forcibly with me.

Marty Manning directs the orchestra and chorus in a nicely flowing arrangement.

Unafraid is a philosophical romantic ballad—reminiscent of many melodies and lyrics that have gone before. Damone brings out the inspirational treatment for those who like it.

EDMUND HOCKRIDGE
Tonight; Do I Love You
(Nixa N15167)****

MUSICAL comedy star, Edmund Hockridge, takes up two big ballads from musicals fresh into Britain for his new coupling.

Tonight comes from "West Side Story" and is threaded in a steady

"Tonight" has its "different" charm brought out by **EDMUND HOCKRIDGE**



Latin rhythm. I wouldn't class it a pop hit parader, but it's a song which will live for a long time. Ted puts his best into it, and brings out its "different" charm—the lyric taking on full meaning.

Do I Love You from "Cinderella" is popping up in other discs reviewed this week. But this is the best of the versions I have spun so far. Understandable since it's a show singer who is singing.

Perhaps, too, the Bill Shepherd backing counts for more than the others.

JOHNNY MATHIS
Sleigh Ride; Winter Wonderland
(Fontana H165)*****

JOHNNY MATHIS' contribution to Christmas takes the shape of two well-loved seasonal songs. And how he sings them! The Mathis tones are at their best and the star really clips at a fast

trot while he offers Sleigh Ride.

To a charming Percy Faith backing he makes it sound as fresh as the first snowflake. Deserves to be a massive seller for years to come.

Winter Wonderland also regains its original charm via the Mathis side. This boy is truly one of the pop wonders of the past 10 years. You want Yule enchantment? Then make the most of Mathis.

RONNIE HILTON
The Day The Rains Came; Do I Love You
(H.M.V. POP556)****

RONNIE HILTON makes a smooth professional job of the dramatic ballad, The Day The Rains Came. Sings it warmly and with plenty of appeal.

Frank Cordell gives him a fat, shuffling orchestral backing with some chorus work dove-tailing neatly. Will do Ronnie's sales figures nothing but good.

On the turnover, Hilton takes one of the Rodgers and Hammerstein songs from "Cinderella" which is being staged in the West End this season.

Do I Love You has a fairy tale quality as you might expect—a slow lush ballad. Not the best thing the composing team has ever done, but attractive

MURRAY CAMPBELL
Hey Cabby; One Day I'll Buy A Trumpet
(Philips PB880)****

MURRAY'S mentor—Frankie Vaughan—plays a minor, but important, role on this disc. You won't find Frankie credited on the label, but it is he who whistles and shouts the title phrase "Hey Cabby" with increasing fury as Murray trumpets blandly through the Latin instrumental.

A chuckle of a disc with a good melody to trot alongside the novelty. It ought to sell sweetly for Mr. Campbell, who also happens to be the composer.

Item on the second side is a slow, haunting theme which Murray blows, but good. Mr. Campbell has made his best disc to date—and confirms that he is a most commercial instrumentalist.

TONI DALLI
I'll Walk With God; You Are My Heart's Delight
(Columbia DB4220)*****

VERY sincere performance of a strongly religious ballad. I'll Walk With God reveals again that Toni Dalli has one of the best tenors we've put on to light discs. Michael Collins gives him a very powerful and moving orchestral and choral accompaniment. Tremendous size here while the young star sings his heart out.

If religious items have a place in the pop field, then this is exactly the way to offer them. Of course, you need the song and the Dalli.

Yet another revival of the Tauber hit, You Are My Heart's Delight, appears when you turn over. Dalli's vocal will be bound to attract comparisons. Personally I think Tauber would have been among those applauding... but Toni drops below the latter's level in one respect. He hasn't the compelling emotional appeal of the Austrian—yet.

WINIFRED ATWELL SINGERS
Christmas Morning; Golden Carol
(Decca F11086)***

BIG departure here from the roistering party records which Winnie Atwell usually makes for Christmas time. Maybe she feels that idea is played out.

Whatever the reason, she's certainly banged the see-saw down very heavily in the other direction. Label reads: "Winifred Atwell Singers with Winifred Atwell at the Piano." Why it should also call "Ave Maria" by the title Christmas Morning is something I don't understand. No words are sung by the chorus... they ah-ah to Winnie's pounding piano.

Golden Carol is "Greensleeves" with the Yuletide lyric. Chorus here gives us the words and Winnie has a rippling spell to herself.

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'DON'T CRY MY LOVE'
..... 45-CL14962 (also available on 78 r.p.m.)

DISC

Hulton House, FLEet Street, London, E.C.A. FLEet Street 5011.

Record stars must pass the test

IN congratulating show business impresario Leslie Macdonnell on landing the position of joint managing director of Moss Empires, we must also praise him for his recent outspoken remarks regarding some of today's so-called talent.

We have often stressed the fact that singers launched on records are often far from ripe for immediate stage appearances. And it is no secret that the disc industry has to employ devices in the making of a record, devices which are often impossible to repeat on a variety stage. Echo chambers and the like CAN be used on stage if, as in the case of talented artistes like Marino Marini, money and thought are applied in their presentation. The means is possible for most but, alas, seldom employed.

However, there is a much more serious problem which can never be concealed on stage appearances. This is the question of the many recording "takes" which are sometimes necessary to obtain one passable record.

So when these new disc stars perform in public, mistakes abound and there is no chance of another "take" to conceal these faults.

It is not just a question of lack of talent, but of complete lack of experience. Such experience can be obtained but, as in the past, this must be acquired at a position lower down the bill, NOT as the star.

Therefore Leslie Macdonnell, who has seen many bad performances by so-called singing stars and consequent lack of support in his theatres, is going to make sure that record stars have real entertainment to offer before they step on any stages of his theatres.

Leslie Macdonnell has great power at his finger-tips, but we know that his decision can only be for the good of the live entertainment world and for the REAL stars of today and tomorrow.

Slump rumour refuted

WE note that the "record slump" scare has been triggered off again, but we cannot find real evidence to substantiate this, for the record companies themselves declare that their sales have increased.

What has happened, however, is that there are more record dealers than this time last year, so some dealers must, quite naturally, suffer setbacks, but the total of their combined turnover shows no decline.

Most dealers could, of course, prove quite conclusively that their sales of singles have diminished, BUT sales of EPs and LPs are the highest ever, and these produce a greater profit margin than singles ever did!

Frankie Vaughan tops bill in big Xmas show

FRANKIE VAUGHAN is to head an all star Christmas season show, called "The Happy-Go-Lucky Show," in Southampton. He is due to open at the Gaumont Theatre on Tuesday, December 23, and the season will end on January 10.

The musical support will be supplied by Frank Weir and his full recording orchestra, his first-ever visit with his orchestra to Southampton. Frankie, of course, will also have his own musical director, Raymond Long.

Also in the show will be comedian Jimmy Wheeler, The King Brothers, Maxine Daniels, and trumpet star Murray Campbell.

Frankie will be kept busy before this season, for on Saturday (December 6) he appears in ATV's "Spectacular," and next Tuesday he leaves London to entertain British forces in Dusseldorf, Germany. From there he travels to Copenhagen where, on December 12, he will appear in the Danish Royal Command Performance.

Frankie returns to Brussels where he will take part in a charity performance in aid of Belgian Newspapers on December 15, which will be called "Nuit Electrique." His rapid continental tour continues to Stuttgart where he will

be featured on television with Caterina Valente, and this is followed by his own TV show in Amsterdam on December 20.

Owing to an extremely heavy cold last week, Frankie Vaughan had to cancel a number of charity appearances. He was particularly disappointed at having to miss refereeing the TV presentation of the football match from Gosport between the Show Biz XI and the Southern All Stars last Sunday.

LONNIE DONEGAN writes his own story exclusively for DISC next week **★ DON'T ★ MISS IT!**

Belinda Music move

Belinda Music are to move from their Charing Cross Road, London, offices to new premises at 17 Savile Row, next Saturday, December 6.

The new offices will house all the music publishing companies which come under the banner of Belinda, including Aberbach, Hill and Range Songs, Progressive Music, Knox Music, Kalith Music, and Seventeen Savile Row, Ltd.

GERRY ALVAREZ, leader of Hedley Ward's Dominoes Band, is in the Queen Elizabeth Hospital, Birmingham, recovering from a stomach operation. He is not expected back at work until after Christmas.

New club opens

A NEW London night spot, the Club Romano, opens on December 11 in Gerrard Street.

The resident group will be Basil Kirchin's Rock-a-Cha-Cha, and this will be supplemented on the opening night with a special cabaret which will feature The Kaye Sisters and Mike and Bernie Winters.

Man behind the new club is Ler Young, who is, of course, manager to The Kaye Sisters.

ANOTHER TOUR FOR RUSS

RUSS HAMILTON is to make a further Middle East tour in the very near future. He leaves on December 22 for a five-week tour which will take him to Cyprus and most of the stations down to the Persian Gulf. Russ has not long returned from a similar tour which included Malta and Cyrenaica.

NEWS in BRIEF

FOLLOWING the news earlier this year that Sunderland footballer, Colin Grainger, had signed a disc contract, there is now the possibility that football star Johnny Haynes will follow in the same path.

In this week's issue of "Sporting Record," a front page story tells that keen soccer fan Ted Heath has become interested in Johnny Haynes' singing capabilities.

Haynes was brought to the notice of Ted Heath recently and his reaction was: "Ask Johnny to contact me." Johnny is likely to take a test with Ted in the near future.

JOE HENDERSON will be appearing on ATV's "Rainbow Room" next Monday (December 8) just as he should be stepping on a plane to America.

He has had to refuse the invitation to fly to New York in order to accept the B.M.I. award for writing one of the Top Ten songs of 1958, the million-selling George Hamilton IV hit, "Why Don't They Understand."

SO successful has been ATV's "Music Shop," screened every Sunday afternoon, that the series has had a further extension. Hosted by popular Teddy Johnson, this show began originally as a six-week series some three months ago. The extension for the show takes effect from next Sunday, December 7.

Next Sunday's show features Eddie Calvert, Dennis Lotis, Nancy Whiskey and the Non de Plumes, a new Welsh vocal group who have previously appeared on the programme and have been given this name by a DISC reader.

Such was their success at their London debut last Sunday that Andre Rico and the Cha-Chaleros have been contracted to appear at the Marquee Ballroom each Sunday for an indefinite period.

ASSOCIATED-REDIFFUSION are to screen on Christmas afternoon a selection from the pick of M.G.M.'s post-war musicals. Highlight of the 30-minute programme will be a scene from "Tom Thumb" starring Peter Sellers, Terry-Thomas, Alan

Young and Bernard Miles. The film opens in London's West End the following day.

Other M.G.M. stars who will be seen in film extracts will be Gene Kelly, Frank Sinatra and Mitzi Gaynor.


B.C. television are to transmit scenes from the successful and long running London musical by Wolf Mankowitz and Julian More, "Expreso Bongo."

The show will be seen direct from the Saville Theatre, on Thursday, December 11.

Stars of the show include Paul Scofield, James Kenney, and Millie Martin, and from it came the successful hit song "Shrine on the Second Floor."

IN last Saturday's ATV "Spectacular," Benny Hill gave a delightful take-off of Jack Good's popular "Oh Boy!" show. The Benny Hill version was called "Oh Dear!" with Benny himself playing most of the principal roles.

Jack Good told DISC this week "I feel highly flattered, for an impression by such a great star as Benny Hill certainly sets the hallmark on our show. It was brilliant, biting accurate and extremely funny."



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Modugno has the best record of the year

Voted top in 'Cash Box' poll

THE final results in the annual popularity poll held by top American musical publication, "Cash Box," announced this week, show Domenico Modugno's recording of "Nel Blu Dipinto Di Blu" as being the "Best Record of 1958," far ahead of any American competitors. "It's All In The Game," by Tommy Edwards, and "Patricia," by Perez Prado, hold second and third place.

A big achievement has also been scored in this class by the Everly Brothers, who gained fourth and fifth places with All I Have To Do Is Dream and Bird Dog. Our own Laurie London reached fifteenth position with over 35,000 votes for He's Got The Whole World In His Hands. This is great news, for he is the only British singing star to reach any position in the poll.

The "Best Male Vocalist of 1958" is, of course, Elvis Presley. He has more than 8,000 votes over his nearest rival, Pat Boone, with Perry Como a close third.

Johnny Mathis has received high recognition this year, and, in fact, beats Sinatra by 8,000 votes. Andy Williams, Frankie Laine and Eddie Fisher are still popular, but, surprisingly, Harry Belafonte, Paul

him more than twice the number of votes that Neison Riddle polled and he is far ahead of such famous orchestras as those of Les Baxter, David Rose and Percy Faith.

Perez Prado's has become "Best Band of 1958," whilst Roger Williams is voted "Best Instrumentalist." Also in this section at number 6 is George Shearing, well ahead of such rivals as Les Paul and Errol Garner.

In the "Rhythm and Blues" section, the best record is voted as Yakety Yak, by The Coasters, whilst the "Best R. and B. Male Vocalist" is Chuck Berry with LaVern Baker topping the poll in the female section.

The Coasters came first in the "Best R. and B. Vocal Combination" classification, and Bill Doggett gains a number one placing as the "Best R. and B. Instrumentalist."

Cash's Double

Don Gibson's Oh Lonesome Me receives the highest placing as the "Best Country Record," but it is interesting to note that Johnny Cash holds second and third positions with Ballad Of A Teenage Queen and Guess Things Happen That Way. Additionally, Johnny has two other discs highly placed in this section.

Though Johnny Cash didn't quite make the number one spot in the previous section, he scored a resounding victory as the "Best Country Male Vocalist," being 11,000 votes in front of Don Gibson, with Jim Reeves third.

The Everly Brothers scored successfully again as the "Best Country Vocal Group."

Conway Twitty easily leads the "Most Promising New Male Vocalist" section, with Domenico



MANTOVANI

Modugno five places behind him. In the feminine section Kathy Linden has established herself with a tremendous lead over any of her nearest rivals.

Another positive victory goes in the "Most Promising New Vocal Group" to The Kingston Trio, currently making a tremendous impact in this country with "Tom Dooley." The Kalin Twins and The Playmates come next.

Hilton gets TV spot

YORKSHIRE singing star Ronnie Hilton has been signed for a featured TV spot in the forthcoming ATV presentation on Sunday, December 14, from the Prince of Wales Theatre.

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LAURIE LONDON

Anka and Johnny Ray are almost at the bottom of this section.

For the "Best Female Vocalist of 1958" there was little doubt in the choice of Connie Francis for the number one spot. Running second and third were Patti Page and Doris Day.

The Everly Brothers come in again as "The Best Vocal Combination," gaining a resounding lead over The Platters. Third position was gained by The Four Lads, with The Four Preps not far behind.

"Best Studio Orchestra" was voted as Billy Vaughn's, and it is a tremendous compliment to our own Mantovani that he should gain nearly 28,000 votes and hold fifth position. This achievement gives

Great fight by Show Biz XI in TV match

TELEVISION viewers last week-end were able to see many of their favourite stars in an unusual role when they played football for the famous Show Biz XI against the Southern All Stars at Gosport.

The Show Biz team did extremely well to go down by only 4-2 against a much more experienced side. Goal scorers for the Show Biz XI were Bernie Winters and Glen Mason.

Among the stars seen by viewers were Dave King, Ronnie Carroll, Glen Mason, Gary Miller, Toni Dalli, Mike and Bernie Winters, Franklyn Boyd, Chas. McDevitt and Des O'Connor.

Popular disc jockey Pete Murray, one-time member of the Show Biz team, acted as the television commentator. Cliff Michelmore stood in as referee in place of Frankie Vaughan who, as mentioned elsewhere, had to cancel his week-end engagements through illness.

The Show Business team have another interesting match on December 14 when they meet a team of film stars at Hayes, Middlesex.

BBC helps break its own ban

A B.B.C. ban on a new American hit song has been beaten—the Corporation's own suggestion!

The song, "Beep Beep," now No. 6 in the U.S. hit parade, tells the story of two cars, a Cadillac and a tiny Nash Rambler.

But the B.B.C. objected to the use of trade names. So they suggested to the publisher that the plugs be written out.

An hour's transatlantic telephone call and £60 later, Cadillac had become limousine and Nash Rambler, bubble car.

And in America last week-end top vocal group The Playmates, were recalled from Las Vegas to New York to remake the record. So it will still make its original release date—December 5.

MIKE PRESTON

WHY, WHY, WHY



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THE BIG BEAT

DICKY DOO AND THE DONTS
Wild Party; Leave Me Alone
(London HLU8754)*****

DICKY DOO AND THE DONTS come back with a beating bid to follow up their successful "Clickety Clack." Their *Wild Party* is a steadily rocking noise with the group chanting while sax and rhythm rave. Deep voice occasionally muses "What a party." Should

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).

be a happy seller this time of the year.

Leave Me Alone started out quietly with a melody strain that had me wondering if it were going to be an adaptation of "John Brown's Body." It's mighty close! Let's say it is.

The boys sing it softly for a good rocker.

THE SPIRALS

The Rockin' Cow; Everybody Knows
(Capitol CL14958)***

TURNING out their first coupling for Capitol, *The Spirals* may have a humorous success with

The Rockin' Cow—a novelty beat instrumental. It dances happily along while members of the vocal team pop in every so often with an interjection.

On the other side the group sings a new rock ballad, *Everybody Knows*.

NOW'S the time to see if Dicky Doo and the Donts can make more ground than they made with "Clickety Clack." They "ought" to have a more concrete hit this time out. Though they're digging up Civil War memories for part of it!

Buddy Holly is back and he should have plenty of sales once again.

Also looming large . . . Ricky Nelson with yet another top line pairing. Ricky's right on the beam once more.

The Donts come back with a real happy seller



DICKY DOO AND THE DONTS back with a beating bid.

BY DON NICHOLL

D.N.T.

Ricky's on the right kick

RICKY NELSON

My Babe; Lonesome Town
(London HLP8738)

GOING up, going up. Yes, once again Ricky Nelson's heading thataway. The boy's really on the right kick for British custom just now.

His "My Babe," with a simple rock instrumental backing, is primitive enough to satisfy both the jukes and the stay-at-home-play-at-home fans. Jerky beater with that foot-swinging accent.

"Lonesome Town" has a sad guitar and chorus opening. Then Ricky comes in to contrast effectively with the other deck. His "Lonesome Town" is a bluesy offering with a melody that will tug at plenty of hearts. Nelson, in this mood, strikes me even more favourably.

BUDDY HOLLY

Heartbeat; Well . . . All Right
(Coral Q72346)

BUDDY HOLLY—one of the most consistent hit-paraders of the year—will probably carry on his personal string of victories with this release.

In "Heartbeat" he has a quiet beater with just a hint of a tint of the Latin that pays off handsomely. Buddy sings it simply to a rhythmic group accompaniment. Song could be stronger, but it'll suffice in this frame.

"Well . . . All Right" is slightly quicker in tempo, though the mood is darkened. Holly has guitar underlining lyric dramatically as he sings with a kind of flat purpose. Away from the tenor of some of his earlier releases, I reckon it will score, none the less.

match. His enthusiasm could carry thousands of customers in the right direction . . . to the counters.

I Like Love is another speedy beater which Vince whoops up.

THE FIVE BLOBS

The Blob; Saturday Night in Tiajuana

(Philips PB881)*****

THE FIVE BLOBS go all of a blob on this debut. *The Blob* which they sing upstairs is taken from the new Paramount science thriller of the same name. Nothing scary about the music, however.

THE HI-LITERS

Cha-Cha Rock; Dance Me To Death

(Mercury AMT1011)***

THE HI-LITERS have a big group noise and they use the studio open spaces well for *Cha-Cha Rock*. Juke boxes should find this one getting a lot of plays. Title explains all you really need to know, except that the male singers are worth your ear time.

Dance Me To Death is not so macabre as the title suggests . . . it's a furious rocker with one of the group complaining that his girl is dancing him right out of breath.

This one must be the top deck . . . a pandemonium of noise taken at jangly speed with lead voice telling the story clearly all the way.

JANICE PETERS

This Little Girl's Gone Rockin'; Kiss Cha-Cha

(Columbia DB4222)***

WITH a growl and a holler and a squeak or two, Janice Peters comes roaring out of her corner to tell us that *This Little Girl's Gone Rockin'*.

To a backing by the Frank Barber band, Miss Peters certainly packs the deck with enthusiasm. Yet it doesn't convey as much excitement as it ought to, for some unaccountable reason. Good try.

On the other half Janice takes us through the *Kiss Cha-Cha* and this seems better than the top slice. Good rhythmic number which she sings easily—and sounds more like someone in her own right.

VINCE TAYLOR

Right Behind You Baby; I Like Love

(Parlophone R4505)***

VINCE TAYLOR pitches straight into a furious rock 'n' roller as he declares that he's *Right Behind You Baby*. Rock melody is as familiar as the most familiar of rock tunes. Lyric hasn't anything to utter beyond the sentiments expressed in the title. But Taylor has a verve and a voice to



"I'm sorry I said you'd better go home to your mother—I didn't know you meant to take the record player!"

Cut after the "Tequila" fashion, it's an ear-pulling rhythm item . . . very few lyric moments. Mainly an instrumental—and one that could be more than a slight seller.

Saturday Night in Tiajuana has a good opening with drums and sax providing a slick, isolated noise to hand-clapping.

This one, for me, has as much, if not more, prospects than the other side.

The Archers

"The Archers' Party"

b/w

"DAN and DORIS BY THE FIRESIDE"

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b/w "WINDMILL WALTZ"

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PECKHAM, LONDON

AN appearance at the Cafe de Paris in London is certainly an achievement, and even though it was in a talent contest, it is an occasion The Hawks and very proud of. This group, which consists of three brothers—Dave (22), Alan (18) and Tommy (16) Wilkinson, and Alf Stillman, started with skiffle two years ago, but they have now extended their repertoire to such an extent that they play almost anything. At present they are developing their talents as a vocal group.

The Hawks have won many competitions and have never been placed lower than third in any contest. They are very popular in the cinemas of South London, and they have also had dates at the Streatham Locarno and the famous "2-1's" coffee bar in Soho.

LEEDS

FIVE teenagers who are rapidly establishing themselves on a national scale are The Panthers Skiffle Group. Leader and vocalist is Arthur Dobbin, who has been a choirboy at Leeds Parish Church for three years.

So popular have The Panthers become in the West Riding of Yorkshire that they topped the bill at a variety show at the Theatre Royal, Castleford, last Sunday.

The boys were second in the National Golden Disc Contest and third in the All-England 6.5 Special Contest.

ARNOLD, NOTTS.

EIGHT years in the Royal Navy may not seem the best of apprenticeships for a singer, but

in the case of Reg Guest it was the means of starting him off on the road to what he hopes will be future stardom.

While Reg was stationed in Malta he had a radio programme on which he sang folk songs and his success gave him the idea to carry on with this "hobby" when he left the Navy.

So he formed the Reg Guest Rhythm Combo—consisting of himself as vocalist and guitarist, Dave Adams on guitar, and Colin Guest, Reg's brother, on drums. They were an imme-

diately success and are now in constant demand in the clubs in Nottingham.

LEICESTER

THE Hill Brothers—they really are brothers—are well-known local entertainers around the clubs in Leicester. There are three of them and the best known is probably Dennis, who is 20, and lives in Oxford Road. He is a baritone and is taking the sensible step of having his voice trained by an experienced teacher. That is the way to get on!

COVENTRY

ROBERT WOODWARD has been entertaining in the Coventry area for eight years—and he is only 13 now, in fact, his birthday was last Sunday! He started by singing and playing the ukelele at small concerts and



THE HAWKS—from instrumental to vocal.

for old-age pensioners' clubs. Since then he has graduated to the piano, guitar and now to the clarinet.

At the moment Robert is awaiting an audition for the B.B.C. TV series "Top Town," and with successes at Margate, Blackpool and Great Yarmouth behind him, he is optimistic.

CASTLE CARY, SOMERSET

A SECOND Eddie Calvert? Not quite, perhaps, but 14-year-old

Michael Stockman is young enough to have plenty of time yet to fulfil his ambition to be a solo trumpeter, or at least to play in a dance band.

He has played in many local bands and has also entered numerous competitions, in all of which he has done well, once coming first in the instrumental class in a contest at Weymouth.

He is much in demand by local organisations, when he usually plays a mixed programme of pops and classics.

Imps come to town

IN town last week-end were two of the Four Imps Skiffle Group—mentioned in this column three weeks ago—who were the winners of a nationwide contest held by the Star cinema circuit to find young talent.

The two boys—George Payling and Barry Winder—won the contest at the Regal, Attercliffe, on the outskirts of Sheffield.

As part of their prize they received £20 in cash and a visit to Pine-wood studios to watch scenes being shot for Anglo Amalgamated's "Carry On Nurse." The rest of their trip is being spent sightseeing.

The boys are hoping to get here again before Christmas for a promised audition at the Windmill Theatre, which, if successful, could lead to a short season there.

Preferred disc biz to degree jobs

RIDING high in both British and American charts is the unusual song, "Tom Dooley." And the boys who started it all? The Kingston Trio, three youngsters of 22 who, less than a year after graduation from college with science degrees, turned down lucrative offers to make economics their career, preferring the competitive field of the recording industry. And now they have emerged at the top of the disc ladder with only their second single record. It all started when the boys

were still at college. One night they were entertaining fellow students at a college club when publicist Frank Werber dropped in.

Werber insisted that the boys try their luck in show business, and he undertook the full-time job of preparing them as a top act.

The Trio's first long engagement was at the well-known "Purple Onion," in San Francisco, and during their seven months stay there, they were visited by a talent scout from Capitol Records.

Capitol soon sensed the potentialities of the group, and before long the Kingston Trio had waxed their first recording of "Scarlet Ribbons," taken from the nationwide TV show.

This disc was extremely well received, although it did not find its way into the charts.

The Trio continued in cabaret throughout the country and broke several box office records.

Back in Hollywood, Capitol released an LP made by the trio about the same time as they had waxed "Scarlet Ribbons." Disc jockeys contacted the company to state that one track from this album was being requested time and time again. This track was "Tom Dooley."

Once again, the Kingston Trio—Bob Shane, Nick Reynolds and Dave Guard—were whisked into a recording studio to wax their second single. This time they hit the jackpot overnight.

Whenever they have any time to relax, which, in view of their tremendous success, is far too infrequently, they like listening to jazz and flamenco records and dabbling in motor racing.

But to quote the unanimous decision of the Trio "Since a guy called Tom Dooley arrived, we have to take care of him."

JUNE HARRIS



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RED GARLAND TRIO

Groovy

C-Jam Blues; Gone Again; Will You Still Be Mine?; Willow. Weep For Me; What Can I Say, Dear; Ajter I Say I'm Sorry?; Hey, Now!

Personnel: Red Garland (piano); Paul Chambers (bass); Art Taylor (drums).

(12in. Esquire 32-056)*****

AN aptly titled, immensely enjoyable LP. One of the year's best trio albums and even better than Red's earlier "Garland of Red."

Red is one of the most relaxed, extremely influential and instantly recognisable pianists in jazz today. Though it would be wrong, I think, to call him an original stylist. He plays with taste, warmth, blues feeling and considerable *joie de vivre*.

Chambers' consistently inventive, beautifully recorded bass lines (all British engineers, please dig!) are a complete and utter gas; and A.T.'s brushwork is sympathy itself.

Art told me that Prestige has enough Garland Trio tracks on tape to fill three or four more albums. Mostly one-take jobs. "That's all you need with Red," he said.

I guarantee that this LP will bring pleasure a-plenty to anyone who buys it. My copy's nearly worn out already. Thoroughly recommended.

Distinctive

RUSS FREEMAN-CHET BAKER Quartet

The Love Nest; Fan Tan; Summer Sketch; An Afternoon At Home; Say When; Lush Life; Amblin'; Hugo Hurwey.



Personnel: Chet Baker (trumpet); Russ Freeman (piano); Leroy Vinnegar (bass); Shelly Manne (drums).

(12in. Vogue LAE12119)****

I'VE got quite a reputation as being the President of the local "Don't-Let's-Be-Beastly-To-Baker" Society. And I'm especially sorry to hear that Chet is having health troubles again and is off the scene for the umpteenth time.

Pianist Freeman always held a very strong influence over Chet when they used to work together. He does here, too, on these two-year-old recordings.

This is probably some of the best Baker on record. Some of the "in-the-flesh" confidence and strength that is there when the mood and the men with him are right comes through quite strikingly. The muted *Love Nest* wails.

Freeman is unquestionably a distinctive individualist, in his percussive playing and composing. His solos here are often arresting. His originals have character and much merit. Vinnegar and Manne provide a pulsing backdrop.

Altogether an intelligent, out-of-the-rut LP.

Well-played

MAYNARD FERGUSON

Dimensions

Egal, Martha; Breakfast Dance; Maiden Voyage; Thou Swell; The Way You Look Tonight; All God's Chillun Got Rhythm; Slow Stroll; Wonder Why; Willie Nellie; Hymn To Her; Lonely Town; Over The Rainbow.

(12in. EmArcy EJL1287)***

MORE West Coast jazz. The title of the LP could well be "Devices." Because, at some time

Listen to some of the best CHET BAKER on record.

or other during these 12 tracks, you'll hear just about every device and motif that has been used over the years by California-based musicians to build up the "West Coast" sound legend.

Much of it is pretentious; some enjoyable. All of it is well played. Though there are several lapses of taste by high-note specialist trumpeter-leader Ferguson.

The LP comprises two different sessions (in 1952 and 1954) by most of the major coast stars. Among them: the late Bob Gordon on baritone, whose last record date this was.

Others heard include Conti Candoli, Milt Bernhart, Herb Geller, Bud Shank, Bob Cooper, Herbie Harper, Russ Freeman, Lorraine Geller, Red Mitchell, Curtis Counce, Shelly Manne and Gary Frommer (drums).

Herb Geller is the most inventive horn soloist. Like Shank, he owes a big debt to Art Pepper. Red Mitchell is outstanding on his four tracks.

The fine first track (with good Geller) unfortunately raises false hopes. Because the rest of the side is disappointing. *Stroll* is good and the final tracks achieve an interesting mood.

Despite my carpings and criticisms, there is undoubtedly a market for this sort of jazz.

Unsuitable

SHELLY MANNE AND HIS FRIENDS

L.P. Abner

Jubilation T. Cornpock; The Country's In The Very Best Of Hands; If I Had My Druthers; Unnecessary Town; Matrimonial Stomp; Progress Is The Root Of All Evil; Oh, Happy Day; Namely You; Past My Prime.

(12in. Contemporary LAC12130)

ANYTIME that the restrictions are lifted on the score of a new American musical, you can bet your boots that, in addition to the Original Cast album, there'll be a jazz version by friends Shelly Manne and André Previn (assisted in this instance by the big, burly bass lines of Leroy Vinnegar).

This LP falls down because the score itself is not madly memorable, for one thing. And for another, as a direct result, it is not really suitable for jazz interpretation. There is only one tune which I think will be remembered: *Namely You*. (Sonny Rollins cut this song last year, I believe).

I have to be honest with you: with the exception of Leroy's undaunted virility, despite his surroundings, I wasn't moved one iota by this glib, immaculate album. An attempted rating would be unfair.

Surprise

BOBBY JASPAR QUINTET

Seven Up; My Old Flame; All Of You; Doublemint; Before Down; Sweet Blanche.

(12in. London LTZ-U15128)***

Personnel: Bobby Jaspar (tenor, flute); Idrees Sulleman (trumpet);

Jazz Idol Gossip

A RECENT "Sleeper of the Week" disc choice in "Cash Box" was a new single by coloured singing stylist, Della Reese. Title: "Sermonette." This is the gospel-flavoured original written by altoist Cannonball Adderley for the Quincy Jones A.B.C.-Paramount (H.M.V. here) LP, "That's How I Feel About Jazz." Lyrics have been added by Jon ("Sing A Song Of Basic") Hendricks.

Della's manager is Lee Magid, the young American, former jazz A. and R. man, who also handles Al Hibbler. When Lee was in London recently, he recorded an album by talented Stork Room singer, Monty Babson.

IN London to stay with relatives is 20-year-old Californian drummer, Stan Roberts. He wants to work here for a while. Stan knows Victor Feldman well and knew the names of most of Britain's leading modernists from Feldman and Jimmy Deuchar LPs released there by Contemporary.

Back home, he worked with the Curtis Counce Quintet with Harold Land, Jack Sheldon and the late Carl Perkins.

He sat in at the Flamingo last week and impressed with his unassuming, tasteful, relaxed, "always listening" approach. He could be an asset to the British scene.

LATEST news of ailing British jazzmen, Joe

Harriott and Kenny Graham, is that K.G. is allowed out of the T.B. hospital for a few hours each weekend and that Joe should be out by Christmas. I understand that Ken has already contributed the "Chu Chin Chow Cha-Cha" to the Andrew Rico Cha-Chaleros book.

It will be a disgrace if Kenny isn't offered a lot of arranging work, when he's discharged. He is one of the most original and talented musicians we have.

THE Ted Heath musicians are extremely excited about a "new sound" created by pianist arranger, Stan Tracy. I've heard a dubbing of the score in question, "Baby Blue." It is fine and mellow and beautifully bluesy.

I feel that Stan should send it to Basic. I hope that Ted will commission more in this idiom. Maybe Decca could do an album of them?

JOE HARRIOTT—out by Christmas?



second side. Little's bass lines are interesting to follow. Elvin Jones has a definite approach of his own to swinging drumming.

Danny Halperin's liner notes match the mood of the music. And there's never a dull moment. But for Idrees' goofs, the rating would be higher.

Talented

ROLF KUHN QUARTET

Streamline

Keystone; Laura; Swingin' Till The Girls Come Home; Love Is Here To Stay; Bright Pace; Street Of Dreams; Pow!; I Remember You; Rolf's Tune; Streamline.

(12in. Vanguard PPL11009)****

Personnel: Rolf Kuhn (clarinet); Ronnell Bright (piano); Joe Benjamin (bass); Bill Clark (drums).

KUHN is a talented German musician who emigrated to the States in 1956. Bright and Benjamin have both toured Britain (with Sarah Vaughan and Gerry Mulligan). Clark is with the George Shearing Quintet.

All four display fine musicianship and the rhythm section is relaxedly cohesive. Ronnell plays much more interesting piano than we could have guessed from the little we heard when he was here with Sarah.

The leader reminds me very much of the Buddy de Franco we heard in the early '50s—the quartet, with Kenny Drew, Art Taylor, etc. He's a pretty player who blows with a limpid warmth which I felt could do with more guts. As John Hammond's notes state, there is also a definite tonal resemblance to Goodman.

If you go for clarinet quartet discs, you'll like this. The rhythm team is particularly good.



"With a voice like yours you should go a long way, son—and now's the time to get started!"

George Wallington (piano); Wilbur Little (bass); Elvin Jones (drums).

IF you've always thought of Belgian Bobby Jaspar as a very cool, calm and collected, rather "refined." Lester Young-type tenor, you'll get a surprise here. He sounds really rugged in places and plays with power and passion.

Zoot Sims appears to have had a big influence on Jaspar's general current conception. And there are traces, too, of the "harder" swingers like Rollins. But it's so good to hear him blowing and believing in it all, whereas in the past it was all a little dainty and possibly apologetic.

His flute work (*Flame and Dawn*) is excellent.

His partner on three tracks is Idrees Sulleman, who had a really wild, erratic session. A highly extrovert, slashing realist, he doesn't mind having a go, even if it doesn't always come off. And it doesn't always!

Wallington's comping is as helpful as ever. His solos are much more economical in the use of notes than a few years ago. George also wrote the two excellent, well-above average originals on the

News from behind the label

Disclosures

by Jean Carol
Funereal fans

A NOTE from Winnie Atwell, who is at present touring Australia, tells me that while she was doing a show at the Tivoli in Melbourne, unbeknown to her a party of 160 undertakers decided to drop in.

After the show, they all took Winnie out to dinner. Quite a change from the usual fan club!

Egyptian cha-cha

FOR a long, long time I've been waiting for Tony Scott to wax something so that I could tell you about him in DISC. Tony is the leader of a really great cha-cha orchestra, and recently he recorded the standard "You Go To My Head," his first on the Parlophone label.

An interesting note about Tony is that when he first arrived in this country some four years ago (yes, he was playing the cha-cha then), he couldn't find any opening for this kind of music, so off he went on his travels to Egypt.

His opening appearance was at a magnificent palace owned by ex-king Farouk.

Dallas exclusive

BUMPED into the Dallas Boys the other night at a charity "do." They told me they have just secured the exclusive British recording rights to two new numbers from the States—"Do You Wanna Jump, Children" and "Fatty Patty."

Laughs by...

COMEDIAN Des O'Connor recently decided to join the Tony Osborne band wagon when they went down to the studios to record "I Want To Be Happy Cha-Cha." Once in the den, he started chuckling to himself so Tony stopped the session and shouted "How about using that on record."

Hence "I Want To Be Happy" has been released, complete with laughs supplied by Des O'Connor.

Mickey-take?

NATURALLY when Decca's Mike Preston got back from the States last week we were all interested to hear about his tour.

Apart from doing 65 radio and nine TV shows all in the space of a fortnight, Mike had a memorable time.

One incident really made him laugh. He was coming out of a drug store in Boston, wearing a very heavy camel coat. Being tall and muscular he was obviously mistaken for a sportsman, for an American cop, who was directing the traffic, yelled across the street "Say, where are you wrestling tonight, bud?"

I knew it would happen. R.C.A., not content with issuing LPs of Perry Como's "We Get Letters," will be releasing this month an EP in stereophonic by Perry called "We Get Post-cards"!



TRADITIONAL jazz

By OWEN BRYCE

ALAN LOMAX recorded Negro prisoners at work for "Murderers Home."



rassing on record. I think this will stand many playings but there are those moments when I'm sure the performers would have wished they had never got together!

I can certainly recommend this to traditionalists of the "trad" variety.

BESSIE SMITH with Joe Smith and Fletcher Henderson's Hot Six
Empress Of The Blues

Cake Walking Babies; Lost Your Head Blues; Young Woman's Blues; There'll Be A Hot Time In Old Town Tonight

(Philips BBE12202)

IF I had to pick out Bessie's best recordings I am sure these four would all qualify for a place in the list. There is really little one

these to his shelves—if he hasn't already got them! And every newcomer to jazz must buy them to hear the best records by the greatest blues singer and the finest accompanist.

JOE BUSHKIN

I Get A Kick Out Of Porter

I Get A Kick Out Of You; I've Got You Under My Skin; Night And Day; Begin The Beguine; Get Out Of Town; In The Still Of The Night; So In Love; Love For Sale; Let's Do It; Where Have You Been; What Is This Thing Called Love?; Just One Of Those Things.

(Capitol T1030)

THIS comes to me for review because Joe Bushkin played for a time with Muggsy Spanier and as a result got himself into the Dixie/Eddie Condon/Spanier/Nixie-land school.

Those who remember him from the Ragtime days will get something of a shock on hearing this mighty selection of Cole Porter favourites, for Joe has changed considerably through the years, and though the delicacy of his playing is still evident he can hardly be said to be on a jazz kick.

Like a great many jazzmen, however, he makes better commercial music than the commercial boys do. If I'm to have composers like Porter in my collection, I would sooner have them played by people like Bushkin than by the Fred Warings and Guy Lombardo of this world.

Personally, I find this fine pianist rather saddled by the large orchestra, one not without interest mind you, for the four trombones—they sound like five at times—provide a lush tone colour.

Mick's not at his best, here

MURDERERS HOME (Part Two)

No More My Lawd; Early In The Morning; Whoa Back; Old Alabama.

(Nixa NJE1063)

THESE are four tracks selected from the 12in. LP of the same title issued about a year ago. I have not heard Part One but I do know that these four are the best of those on the 12-inch version. I felt at the time of the original issue that, marvellous though the record was, it was too long for the average person. It follows, though, that these are a must for blues fans, folk fans and anyone simply interested in sociological and racial problems.

For these were recorded in the Mississippi State Penitentiary by Alan Lomax, in 1947, and consist of songs and interviews with Negro prisoners at work felling trees and ploughing land.

This disc really deserves a full page to itself. Space considerations and the fact that this is an extract from a previous record only prevent me writing at greater length.

MICK MULLIGAN AND HIS BAND

Young And Healthy
All I Do Is Dream Of You;
Young And Healthy; Button Up Your Overcoat; Crazy 'bout My Baby.

(Saga STP7020)

THIS is the first Saga disc to come my way for review. I am happy that they should have chosen my old friend, Mick Mulligan, for the honour, but I would have preferred to hear the band in a livelier selection of numbers.

One feels that no one really bothered much about this session. The impression is heightened when one hears two tracks with virtually the same arrangement... and two trombone solos almost, but not quite, identical on different tracks.

Sorry, too, Mick, but your singing sounds far from "Young or Healthy" on Crazy 'bout My Baby. And if I were crazy 'bout my baby, I'd be a little more enthusiastic. Maybe 10 in the morning wasn't your particular idea of a joke.

In fairness to Mick and to Saga records, I feel I should let you know that my friend and fellow critics have generally taken the record well. I know, however, that Mick can do a whole lot better.

MY regular moan that LP sleeves offer some of the most glaring examples of a slapdash attitude on the part of some companies is not just a chip on my shoulder. I feel that when LPs cost the best part of 40 shillings, we are entitled to expect some thought and attention to be given the sleeve apart from the usually attractive style of decoration.

All too often there are inaccuracies in the sleeve notes, different titles on the sleeve from the label and mis-spellings.

This week I have received my first disc for review from the Saga stable. Now if I were putting out a new "mark," my first job would be to see that it had the best possible send-off.

My record would have to be impeccable—not only musically, but factually, too.

Yet here is my first Saga disc with glaring errors. Record label and sleeve notes do not match up. And, surely popular titles should bear the composer's name?

Come on, record executives! You give the public attractiveness in those colourful sleeves. Now let's have another "A"—accuracy.

REVIEWS

JOHNNY BASTABLE'S CHOSEN SEVEN

Trubrown Jazz
Travelling Blues; St. Louis Blues; Blues; Indiana; Of Miss; Savoy Blues; Dipper-mouth Blues; Don't Go Way Nobody.

(Seventy Seven LP14)
MR. ACKER BILK is on these sides. And they go to prove one thing—Johnny Bastable can pick a much better band than Acker Bilk! Because, though these are very "traditional," they sound quite good, and much, much better and much more in tune than Acker's own band.

True there are occasional lapses. But remember these were recorded under the influence of 31 pints of Trubrown, and the general idea was to get an informal, relaxed atmosphere. Brian Harvey and John R. T. Davies, who made the session, succeeded in their declared object.

I'm sure I've written it somewhere before, but what goes down so well at a club or an informal session sometimes gets very embar-

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SPOTLIGHT

On Saturday mornings there's a

Free wash and

brush-up (from their fans—
but it's 'cars only')

THIS week I'm switching a whole barrage of spotlights on to Lord Rockingham's XI, those rip-roaring hit paraders who must be making those hundred pipers rock in their Scottish graves.

"It's no good doing biographies on us," said the "Hoots Mon" boys. "We lead such dull, blameless lives."

So here are eleven facts about Lord Rockingham's eleven which you may not know:

First—there are not eleven men in his Lordship's rock team at all.

The number fluctuates between nine and 13 according to the tune they are performing. Nine of the boys waxed *Hoots Mon*, but usually the whole 13 appear in the "Oh Boy!" show.

Anyway, the group's co-creators, Jack Good and Harry Robinson, admit they are not good at mathematics and cannot count beyond 10 without removing their shoes and socks!

The job the boys in the group hate most of all is car cleaning.

But those who own vehicles—and a motley collection they are, too, ranging from saloons to bubble cars and scooters—have found a crafty way to get the job done—for free.

They park them outside the stage door of the old Hackney Empire, from where the show is transmitted, on Saturday mornings.

Miss Mops

While they are rehearsing, armies of teenage girl fans set to with buckets of water, dusters and handkerchiefs and scrub 'em till you could see your face in the bonnets.

Cherry Wainer found her pretty pink saloon shining like new one day last week, and when she looked inside she discovered three initialled handkerchiefs from fans, lying on the seat.

Some of the boys spend all their evenings in West End night clubs.

Quite harmless, though: they are there as employees, not patrons.

You'll find Bernie Taylor strum-



ming his guitar and singing at Quaglin's Restaurant.

And Ronnie Black has plucked his double bass at the Astor Club for the past two years.

Reg Weller, percussionist and drummer, performs Greek folk dance music on his spare evenings.

"It's very strange music when you first hear it, more Eastern than Western, but it makes a change from jazz sessions and the Eleven."

He's a well-known figure at Greek gatherings in London.

Benny Green, saxophone and clarinet player, is writing a book.

It's a specialist work on jazz called "The Reluctant Art."

What are Benny's literary qualifications? He's jazz critic of "The Observer" and spends as much time writing as he does playing. He writes disc sleeve notes and anthologies.

The youngest

Baby of the Group is Kenny Packwood.

Kenny is 17 and left school only last Christmas. He plays the guitar, and toured with Marty Wilde as one of the Wildcats.

"This is a great chance for me," he says, "playing with the Eleven. All the boys are experienced musicians and I'm learning a lot. I spend all my spare time practising to keep up."

The boys regard their Saturday afternoon sessions as relaxation.

Most of them are employed by big name bands, and meet together only for the "Oh Boy!" programmes and for recording sessions.

All agree that they have never enjoyed themselves so much before.

No one could have been more surprised than they were when *Hoots Mon* soared to the top of the hit parade. Most agree that, in their opinion, their first number together, *Fried Onions*, was better and that they have an even bigger hit in one of their forthcoming discs, *Wee Tom*.

Harry Robinson, who fronts the group, told me: "On the day we recorded *Hoots Mon* we weren't even trying. The boys were fool-

ing around, laughing and stuffing themselves with pies."

Cyril Reuben, who plays saxophone and clarinet, says he's a fraud!

The reason? Every evening he plays in the Saville Theatre Orchestra for the musical "Expresso Bongo," which pokes fun at rock and roll, teenage singing phenomena... in fact, everything "Oh Boy!" stands for.

Then I come along here and have the cheek to take money for playing with the Lord Rockingham's Eleven!

"Seriously though," says Cyril, "the Saville orchestra's unlike most theatre outfits. They're all top-line jazz musicians."

Rex Morris, clarinet and sax, was trained to be a Rabbi.

He was born in Roumania, where his father was a Rabbi.

"I was sent to a theological college, but I was more interested in music."

"My father had been a singer and finally he agreed to let me study music."

Don Storer and Cherry Wainer, both from South Africa, are surprised at the meekness of British fans.

"Call them hysterical?" says Drummer Don. "They're lambs compared with the South African kids. Now they really are vicious."

"They'll fight each other like tigers to get to the front of a queue to see one of their favourites. I've even seen one pull a knife on another."

Saved up

Don and Cherry came to England to do concerts and U.S. Army base shows: found themselves mixed up with the Eleven.

Cherry studied to be a classical concert pianist, but when the first Hammond organ arrived in Johannesburg Cherry decided she wanted it.

It took her 12 months to save enough money to buy it.

Jack Good dreamed up the title *Lord Rockingham's XI* in bed one night, while Harry Robinson

LORD ROCKINGHAM'S XI

HARRY ROBINSON FOUND A NEW SOUND FOR 'OH BOY!'—AND IT PUT 'HOOTS MON' TO THE TOP OF THE CHARTS

invented their special kind of music in a caravan in the middle of a muddy field last Easter.

Says Jack, "The Chimps, The Champs, The Chumps: I'd considered all those names for this new outfit specially collected together for 'Oh Boy!' But I thought the title I eventually decided on would lend tone!"

Says Harry, "Jack comes up to me with a pile of records; sheets of music and says, 'I want a new sound for this outfit; go off and find one for me.'"

"I shut myself away in a caravan for a whole week-end.

"Everyone thinks the buzzing sound of the saxes in the group is something new.

"Really, it's the oldest saxophone gimmick there is, with a few of my own trade secrets thrown in."

Already the Lord Rockingham Eleven has many imitators; and you know the old saying about imitation and flattery.

But it takes more than skilful arranging, and experienced musicians, to attain the instantaneous success the group have found.

It takes team spirit; and you couldn't find it bettered anywhere than with this friendly, enthusiastic bunch of boys.

And when they play it certainly starts rocking 'em.

Sorry!

Joan Davis

OVER THE BORDER

by Murray Gault

'I adore rock,' says Vanessa

"Old Chelsea" score.

There were two songs in that pile—the other was one which Kenneth McKellar sang called "My Secret."

Grun himself contributed three new numbers to the new "Old Chelsea"—so obviously there will be nothing old about it when it opens a 23-week tour at the King's Theatre, Glasgow, on December 15.

How will this show strike the record world?

Well, the big number was—and probably still is "My Heart And I." And Kenneth McKellar, who is turning more and more to pops these days, has waxed it for Decca.

On the other side is another song likely to be a big hit this Christmas. Called "Do I Love You," it's from the Rodgers and Hammerstein panto at the London Coliseum, "Cinderella."

There is no news yet of an LP of "Old Chelsea," but I, for one, would welcome such an LP—if only to have some more of the recorded voice of Vanessa Lee.

I see that her next LP—from the H.M.V. presses this month—is Noel Coward's "Bitter Sweet," which seems good timing, for Vanessa's last stage show was Noel Coward's "After The Ball."

YOU could have knocked me

down with a feather when VANESSA LEE, that very dignified "Lady" of musical comedy, proclaimed with no little enthusiasm: "I adore rock 'n' roll!"

Vanessa was one of the stars of the new "Old Chelsea" who were gathered in an "Old Chelsea" pub last week to celebrate their opening week of rehearsals.

Vanessa also admitted to liking jive, and any sort of dance music—Latin-American in particular.

I discovered that all of this came from her early training as a dancer.

"But I'm glad I'm not a dancer now—I packed that up when I was 15 to take up singing.

New Tauber song

THIS week on "Chelsea At Nine," Vanessa sang a new Richard Tauber song—one discovered in a pile of Tauber's old manuscripts by Bernard Grun, his collaborator in the original

★ ★ PUTTING ON THE STYLUS ★ ★

WEST SIDE STORY (Original Cast Recording)

Prologue; Jet Song; Something's Coming; The Dance At The Gym; Maria; Tonight; America; Cool; One Hand, One Heart; Tonight; The Rumble; I Feel Pretty; Somewhere (Ballet); Gee, Officer Krupke; A Boy Like That; I Have A Love; Finale.

(Philips BBL7277)★★★★

THIS latest musical from America has proved a smash hit of "My Fair Lady" size on Broadway. Whether it will have the same effect on British audiences we will have to wait and see.

As we have come to expect from composer Leonard Bernstein, the music is really exciting. Readers will remember his great work in "Wonderful Town" and "On The Town." And there was also the score for the Brando film "On The Waterfront." Once again there is the same compelling drama to the music.

On first hearing the hit song of the album is the highly amusing "Gee, Officer Krupke." Mind you, the humour is at times rather sordid, but if you listen in the right frame of mind it shouldn't offend.

Basically the story of the play concerns juvenile delinquency on New York's West Side.

I cannot judge this album as a souvenir of the show without

FRANKIE LAINE



Quieter, more intimate than usual, and it's a pleasant change.

Will this be another 'My Fair Lady'?

with Paul Whiteman and his colleagues in the Rhythm Boys, Harry Barris and Al Rinker.

Somehow I don't think the teenagers of today will go for these tracks, but the disc is certainly loaded with interesting material.

SID PHILLIPS

The Fabulous Mr. Phillips
Night Ride; Deep Purple;

Toe-tapping music, with some light orchestral as well, from Sid.



having actually seen it performed, but I have a feeling that it is going to be first-class in that respect, too.

THE YOUNG BING CROSBY
I'm Coming Virginia; Of Man River; That's Grandma; Thanks To You; I'm Gonna Get You; Wrap Your Troubles In Dreams; The Little Things In Life; One More Time; Them There Eyes; Fool Me Some More; Ho Hum; It Must Be True.

(R.C.A. RD27075)★★★★

THESE are probably among the first records ever made by Der Bingle and they are definitely not in the 1958 style. However, if you like the music of the late twenties, then this is for you.

I got a kind of nostalgic kick out of these, as I grew up with Crosby's career, and "cut my first teeth" on some of his discs in the thirties.

For the connoisseur this is a must. Here we have young Bing,

Avalon; Cotton Picker's Congregation; You Forgot To Remember; Isle Of Capri; Escapada; Clarinet Cadenza; We'll Gather Lilacs; Runnin' Wild; Deed I do; Frankie And Johnnie.

(H.M.V. CLP1198)★★★

CRAZES come and go year after year, but the music of maestro Sid Phillips stays steadily popular all the time. But here we find a Sid Phillips with a slight difference. The toe-tapping music is still there, but some of Sid's light orchestral works are here, too.

It is an excellently produced album and is certain to entertain. A couple of Sid's famous arrangements for the old Ambrose band are also included, showing off his capabilities for scoring a big band.

While the contrasting styles may disappoint some, I think the majority of listeners will be delighted with this set.

RATINGS

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

FRANKIE LAINE Torchin'

A Cottage For Sale; Torchin'; I Cover The Waterfront; Here Lies Love; You've Changed; Midnight On A Rainy Monday; I Get Along Without You Very Well; It's The Talk Of The Town; These Foolish Things; I Got It Bad; It Only Happens Once; Body And Soul.

(Philips BBL7260)★★★★

EXIT Frankie Laine the Shouter. Enter Frankie Laine the Subdued. Yes, Frankie is certainly different from his usual, happy-go-lucky and lively recorded self. And for my money the change is pleasant.

Here we find Laine in a quieter, more intimate setting singing some beautiful ballads very tastefully. At times the disc is a little too subdued, and I felt that a contrast was called for. But, of course, the mood of the album doesn't allow for change.

I thoroughly enjoyed this new Laine.

JOHNNIE RAY In Las Vegas

Should I; Shake A Hand; Ain't Misbehavin'; As Time Goes By; Coquette; Just Walkin' In The Rain; Josephine; Yesterdays; Up Above My Head I Hear Music In The Air; Don't Worry 'Bout Me; The Little White Cloud That Cried; Cry; I'm Gonna Walk And Talk With My Lord.

(Philips BBL7254)★★★★

AS the years go by since he first crashed into the hit parade, Johnnie Ray continues to develop

LONG PLAYING REVIEWS

by KEN GRAHAM

as an artist. As well as his strong teenage following, Johnnie has won his way through to a huge adult audience—and a listen to this disc will provide some of the reasons for that success.

Although the audience may not be quite as enthusiastic as that on his Palladium LP, there is a tremendous warmth here. The only slight quibble I have with this set is the inclusion of those well-worn last three tracks, which, although still enjoyable, must cut down the sales potential of such a fine album.

Everybody should listen to this LP to get a taste of this young man's superb artistry.



JOHNNY MATHIS — another one for the Christmas Stakes.

less albums of Christmas music issued this year so far. All are of a very high standard though it would certainly be simply impossible for anyone short of a millionaire to buy them all.

Here Johnny Mathis has collected together most of the usual songs and sprinkled in a couple of rarer items.

Out of all the Christmas songs being recorded this year, I am particularly happy to see that the beautiful composition by Mel Torme, *The Christmas Song*, is being well looked after. It really deserves to be.

This is a really excellent album and deserves a wide hearing, but how strongly it will feature in the "Christmas Stakes" I just don't know.

JOHNNY MATHIS Merry Christmas

Winter Wonderland; The Christmas Song; Sleigh Ride; Blue Christmas; I'll Be Home For Christmas; White Christmas; O Holy Night; What Child Is This?; The First Noel; Silver Bells; It Came Upon The Midnight Clear; Silent Night, Holy Night.

(Fontana TFL5031)★★★★

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MUSIC SHOP

BELAFONTE FIGHTS COLOUR BAR—with success

learned exploitation men of R.C.A. are already saying that he will cause as large a furore as that made by the Private First Class, now in Germany.

Mr. Sedaka is 19, comes from Brooklyn, and is going to be given the full treatment—mass spending on advertising and D.J. plugging of his disc.

Let's see how right the pundits are by, say, March of next year. Write down the name Sedaka in your diary on the page marked St. David's Day . . . then, at that time, see whether he was successful—or just a misfire.

Filming

LOOKS as if we are to have a another decade or three in which the Crosby name will top the film credits.

First, Der Bingle has had a picture offer waved in front of his face by 20th Century Fox . . . and the same company are signing Gary Crosby to a multiple picture deal.

Der Bingle has been offered a starring rôle in "Say One For Me" and "The Bachelor Baby." Scheduled to direct the latter is Bing's singing rival of the thirties, Dick Powell.

Back to Gary. He has already taken up the starring rôle in "Holiday For Lovers."

Named!

WE'VE decided at last.

After sorting the thousands of names that came into the offices of DISC and ATV after our request that you name the five Welsh boys who appeared a while back on "Music Shop," the boys finally picked the NON-DE-PLUMES . . . yes, they spell it with an "N."

And our producer, Dicky Leenan, tells me that he hopes to have the person who thought up the title on the show on December 7 and, of course, the Non de Plumés will be appearing, too.

Note for the older readers. The Mills Brothers are to make another LP. Should be issued on London over here, and is solely concerned with the music of Duke Ellington.

- Brigitte Bardot is a nice person to have around . . . and
- the most envied man must be jazz guitarist-fiancé, Sacha Distel.
- Further cause for the green eye is that Dot Records, the company that made Pat Boone.
- The Hilltoppers and other big names, have placed Distel under contract.

More T.D. coming

WATCH out for a resurgence into the big time by the big bands, started by "The Tea For Two Cha-Cha" by the Tommy Dorsey Orchestra.

And watch out for more T.D.

My man about show business in New York, Nicky Donaldson, reports that Judy Garland has risen above her recent troubles to wax another LP, entitled "Judy In Love."

M.G.M. are obviously intrigued by the sensational success of their re-issue of Tommy Edwards' hit "It's All In The Game." They have lent an ear to some even older material. Six years back Bill Farrel made "circus" for them. They listened to it again—remade it. It could be out here soon, with a U.S. top ten pedigree to back up its sales over here.

JOHN GAYNE SPEAKS OUT

IT has always been my contention that there is a big difference between a performer and an artiste. On some occasions during his act, a performer's technique begins to fray at the edges and there is nothing left to partner it.

And if you think I am pressing again an argument I've put forward before, let me hasten to explain that there is a new, quite vibrant discussion at the moment heightening the matter.

In this country and in the States, both Musicians' Unions go to great trouble to define an artiste as separate from a musician. Can you see the reason?

Can you see where Eddie Calvert, for instance, blowing his trumpet, ceases to be just a musician and becomes an artiste, or vice versa?

But in the States he has been repeatedly refused permission to perform—though the offers have, for the last two years or more, been thick and fast—because they say he just blows a trumpet and therefore, even if alone on stage, is just a musician.

Here such foreign groups as the Marino Marini boys are defined strictly as artistes.

Other instrumental groups, too, allowed to come over as "acts" for the stage or television, are strictly artistes—not technicians. Did you know that if kids were to get up and dance . . . however few and simple the steps . . . to such groups as the Marini boys, they would have to cease playing?

The other extreme

Did you know that if they didn't the artistes would stand in dire threat of having their working permits withdrawn?

Now all this might not be directly concerned with the subtle difference between the technician (the performer) and the artiste, but it does serve to prove that there is a strong concern in all branches of the business with the channelling of entertainers into watertight compartments.

In France Billie Holiday is booed and her concerts have to be either called off or altered and the jazz singer herself says she is praying for the time when she can get to London again.

"In London I am regarded as an artiste, here I'm just a musician, a performer," she complains.

Yet all the while this is going on in live entertainment, in discs there is a growing tendency to go to the other extreme.

Have you wondered at the growing stream of live artistes—great in their own field—who are being shot forward as stars of the very specialised recording medium?

It started with Dave

It started with Dave King, that smart comedian who came into the limelight with a brand of humour that relied on silence, was given a record for a joke, and then began making so many that he at one time complained: "I'm becoming famous for my voice . . . but I'm a comedian!"

Now he has taken the situation in hand and strictly rations his discs.

Young Roy Castle hurtles into the limelight for being a brilliant, young, all-round musical-comedian. The weakest part of this talented young man's make-up is his voice.

Yet he, too, is now going to be plugged as a "voice." And there are others—you know the names as well as I do . . . Charlie Drake, Bernard Bresslaw, Hugh O'Brien . . .

For a comic to make a novelty record every now and again and to get across through discs a little of his true artistry in other mediums, is all well and good.

But I wish to goodness the A. and R. men of this country would shake the cobwebs out of their heads, give up chasing the all powerful stunt, and spend some time finding and grooming some new and really good DISC voices.



BIG news point recently was the colour bar opposition Harry Belafonte found in his search for an apartment in New York City. Belafonte himself went on record declaring that Mrs. Eleanor Roosevelt, widow of the former President, had even offered to purchase property in her name so that he might have somewhere to live in the centre of town.

Harry declined her suggestion, because he said he wanted to beat the ban openly.

Now I am happy to report that, in those well-chosen words of my childhood, "everyone is living happy ever after."

For a cable this week from New York states that the Belafontes have settled down very nicely in a new apartment. Place? Mid-Manhattan, I am told. And you

cannot get nearer the centre of New York City than that.

Facts

I HOPE Hollywood is not going to exaggerate and fictionalise in making the film, "The Gene Krupa Story." All we want is the facts, man, the facts.

Incidentally, I gather that filming starts on the 12th day of Christmas, with Sal Mineo taking the title role.

Furore

WATCH out—America is sending up another star that could out-Canaverl their rocket business. He is Neil Sedaka. And those

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PHOTOGRAPHS

CELEBRITIES!! Were you among the many satisfied clients who sent for the Celebrity pictures? Not too late now!! Elvis Presley, Tommy Steele, Marty Wilde, Tommy Sands, Ronnie Carroll, Robert Earl, Frankie Laine, Vince Eager, Frank Sinatra, Johnnie Ray, Slim Whitman, Frankie Vaughan, Doris Day, Malcolm Vaughan, Kaye Sisters, Beverley Sisters. Send for full list. Any of above 6d. each post paid.—D. Constance Ltd., 22 Christchurch Road, Streatham Hill, S.W.2. Ask at your local shop and save money!!

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COOL FOR CATS

No ballyhoo for

Mr. Douglas

ABOUT three months ago, "Cool's" cameras focused on a newcomer to the singing scene, teenager Craig Douglas. Since then, Craig has scored a spot in a regular TV series and has a new disc to his credit.

What makes Craig's success a little different from that of a lot of

other new hopefuls is that he has been left to make his own way in the music biz.

He's been given one type of song to sing, and he's sticking to it.

This soft-peddling on the ballyhoo which usually spotlights every new singer is, I learn, quite deliberate.

It reflects the anxiety that many sections of the recording industry are feeling about the over-plugging of the rising talent, while in fact there is a very real shortage of likely new pop stars.

"There are too few good pop singers around," Decca A. and R. manager, Dick Rowe, told me recently.

"They're not attracted to the business while people are making records just for a quick buck.

"Craig is being taken along slowly and gently. We don't want to cast him as an overnight sensation. For instance, we didn't give him any fancy noises in his recent release, 'Are You Really Mine?'"

"Before the music business became so high-pressured a recording company would persevere for two or three records and wait till it

found the right song for an artiste. Today, it's immediate impact, and, since we haven't the patience to build up talent in its own time, we're in a fast-flowing river that's going in the wrong direction. A character comes along and makes some terrible noise, and we're back where we started.

"If a first disc doesn't sell 50,000 copies, nobody's interested in that singer any longer."

I believe our recording managers do have faith in the British youngsters who can handle a song, and our growing singers deserve every break their companies can give them, though supplying the market with American versions of the same song simultaneously doesn't help any. We have seen some of them on "Cool" this year. Besides Craig there has been Mal Perry, Mike Preston and Billy Raymond, to mention but a few.

Just patiently, and without any attempts to appeal to the frantic-minded, they are building up their reputations and getting down to a solid career in singing.

Newcomers, please note.



CRAIG DOUGLAS (DISC Pic)

Cy jazzes up the horses

A BRITISH musician who has done much to revive traditional jazz in this country is back again on disc. He is 32-year-old Cy Laurie, whose basement club in Soho is a London landmark for jazz enthusiasts.

Cy's father, an East End watchmaker, paid for music lessons for his six older brothers and sisters, but decided it would be a waste of money on young Cyril. The rest of the family turned out to be as musical as sledgehammers, while Cy, inspired by King Oliver, Johnny Dodds and Louis Armstrong, became a pioneer in the re-birth of British jazz in company with Humphrey Lyttelton and Chris Barber.

'Liquorice stick'

His instrument is the "liquorice stick"—ordinarily known as the clarinet—and his favourite period of jazz is around the New Orleans style of the early 'twenties.

He calls this, the "Blue-Hot," combining the early influence of spirituals and blues with marching bands and ragtime. This is the kind of music that has attracted 10,000 members to his club, which today presents eight sessions every week.

It's scarcely surprising that since he has made jazz his whole life the dogs and horses on his farm near London respond to such names as Melody and Memphis.

If you're not familiar with Cy's work, then spin this new Parlophone release, "Jungle Jazz," an EP in which Cy and his group play

their own brand of jazz. The sleeve note, written by Cy, explains his reason for wanting to recreate the early jazz of New Orleans.

U.S. tour?

THAT happy threesome, The Mudlarks, who were also with us on "Cool" to sing "Which Witchdoctor," were very excited in the studio. They have just heard that there is a possibility of a tour, with television appearances, in the U.S. early next year.

Even though they are not sure of that, they have at least got a job for next summer, at Blackpool.

Milk for Kent

SO Ben Lyon is going around telling everyone that I started the rumour that he's the only recording artiste whose measurements are: 33—45—78! And maybe that's why, when I went to his house for dinner the other evening, the first plate he put in front of me was a saucer of milk.

I think Ben has had his own back on me for breaking his record on "Cool" a couple of shows ago. But we had to keep him locked behind those bars until I'd gone home—just in case.

Of course part of the fun in working with the Lyon family is that anything can happen, and it's hard to tell the kidding from real life.

Maybe you saw their show in which I appeared. It was full of their own very special and highly successful brand of humour. I'm still shaking bits of creamed potato out of my hair.



BEN LYON—always a joke.

Tent show

EVER since the hillbilly song swept the world back in the thirties, the guitar and a strong nasal twang have been heard the length and breadth of Australia. It followed that country and western style would be just as popular, and one of the leading exponents today is 31-year-old Slim Dusty, from the state of New South Wales.

Slim started rhyming words at the age of 11, and sang his songs on the way to school in a milkman's waggon. When he left school, he joined travelling "tent shows" which visited outback townships, and learned to sing with a guitar.

In recent years he has been recording songs in Australia, and singing on radio. He has organised his own tent show, which presents a variety bill and features Slim in country and western numbers. He has become a big attraction at the Sydney Easter Show, which in its 10-day session attracts up to one and a half million visitors.

Slim is a troubadour in the classic tradition, believing that songs should be full of the local "atmosphere," and as typical as

DISC CHOICE

BOB DYLAN, Eartha Kitt, Peggy Lee and Pat Boone are all wonderful artistes in their own styles, and each has a disc coming up this week.

Choosing between them is a tricky task, but I'm going to let my lucky pin fall on Bobby's new London disc, "Queen of the Hop," which is one more bit of proof that rock is not dead yet, and make this my choice for top.

Peggy Lee had a great hit with "Fever," and obviously is trying to catch it up with the similar-sounding "Sweetheart" (Capitol). This should go a long way.

Pat Boone fans will be pleased with his new release, "Gee, But It's Lonely." Eartha Kitt is her sophisticated self with "If I Can't

Take It With Me" (R.C.A.). It's ghoulish but it's fun.

Good comedy records are always scarce, but I recommend those two British comedians Morris and Mitch who tear apart a favourite commercial TV show, "Highway Patrol" (Decca). Flip is an excellent skit on "Bird Dog" as originally sung by you-know-whom.

Chaquito, who must have read my piece about him recently since he has now taken on the added title of "King of Cha-Cha-Cha," gives us a full, Latin-American orchestral version of the famous Duke Ellington piece "Caravan" (Fontana). This disc will rank high among the first-rate instrumentals of the year, and is a fine demonstration of musicianship.

Sackcloth and Ashes Dept.

Remember the Ronnie Carroll story last week? We said he was playing in panto, as Ronaldo, the Toy Man, in "Goldilocks and the Three Bears," in Belfast. Well, the part was right, but the place was wrong. Ronnie is, of course, due to appear at the Lyceum Theatre, Sheffield. We're duly ashamed of ourselves!



RUBY MURRAY

possible of Australian country life. A sample of his work is now available in this country on the Columbia label, and the two titles with which he makes his debut are, "Once When I Was Mustering," and "A Pub With No Beer."

Western Ruby

MAYBE it was because our "Cool" programme was set in the Wild and Woolly West that our guest star, Ruby Murray, recalled an incident that happened to her when she was on tour in Carlisle recently.

Ruby was outside the cinema where she was appearing, when she noticed two old ladies studying the posters.

"What's on this week?" asked one of them.

Her companion peered at the notice, and replied slowly: "Ruby—ah—Murray."

"Oh," said the first one. "It must be another of those cowboy pictures."

Ruby sang for our show her latest disc, "Real Love," a song that she does wonderfully well. She's just finished a new long-play that'll be out any day—"Endearing Young Charms." Ruby certainly has plenty of them.

This Christmas Ruby will be playing in her first pantomime role, in "Ol' King Cole," at Dublin. Ruby is sometimes mistaken for a Dubliner because of her accent, but she's really from Belfast. She's only been back there to sing on one occasion; a second visit was cancelled when she had an appendix operation. Her first "Cool" appearance was also postponed for the same reason.

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ROUND and ABOUT
with DISC photographer
RICHI HOWELL

Cha-cha cha-rity
for children

Many disc stars were at the Tropicana Club last week when an all-night charity party was held in aid of invalid children. There was dancing to cha-cha and Latin American bands and, as you can see, the fun was fast and furious.

Below, left to right: Gary Miller, Glen Mason, Ronnie Carroll and Jimmy Henney do the conga with the Vernons Girls. Below, left: Ziggy Jackson (Melodisc), Shirley Douglas, Chas McDevitt and Tony Osborne.



★
SHIRLEY BASSEY gave a great performance on the "Sunday Night at the London Palladium" TV show. So good, in fact, that few could have guessed that she was in pain from laryngitis all the time. Just before the show went on the air she could hardly speak, let alone sing!



MIKE PRESTON gives a cheery wave as he arrives back from America after a highly successful tour made to push the sales of his record "A House, A Car And A Wedding Ring."

Meet the new Aladdin, **SHANI WALLIS**, who is to play the part at the Streatam Hill Theatre this Christmas.



★
JIM DALE, comedian. That's the title this singer wants, and in Saturday's "Six-Five Special" he took a step towards it by doing a comedy number in great style.