

May 3, 1958

# DISC

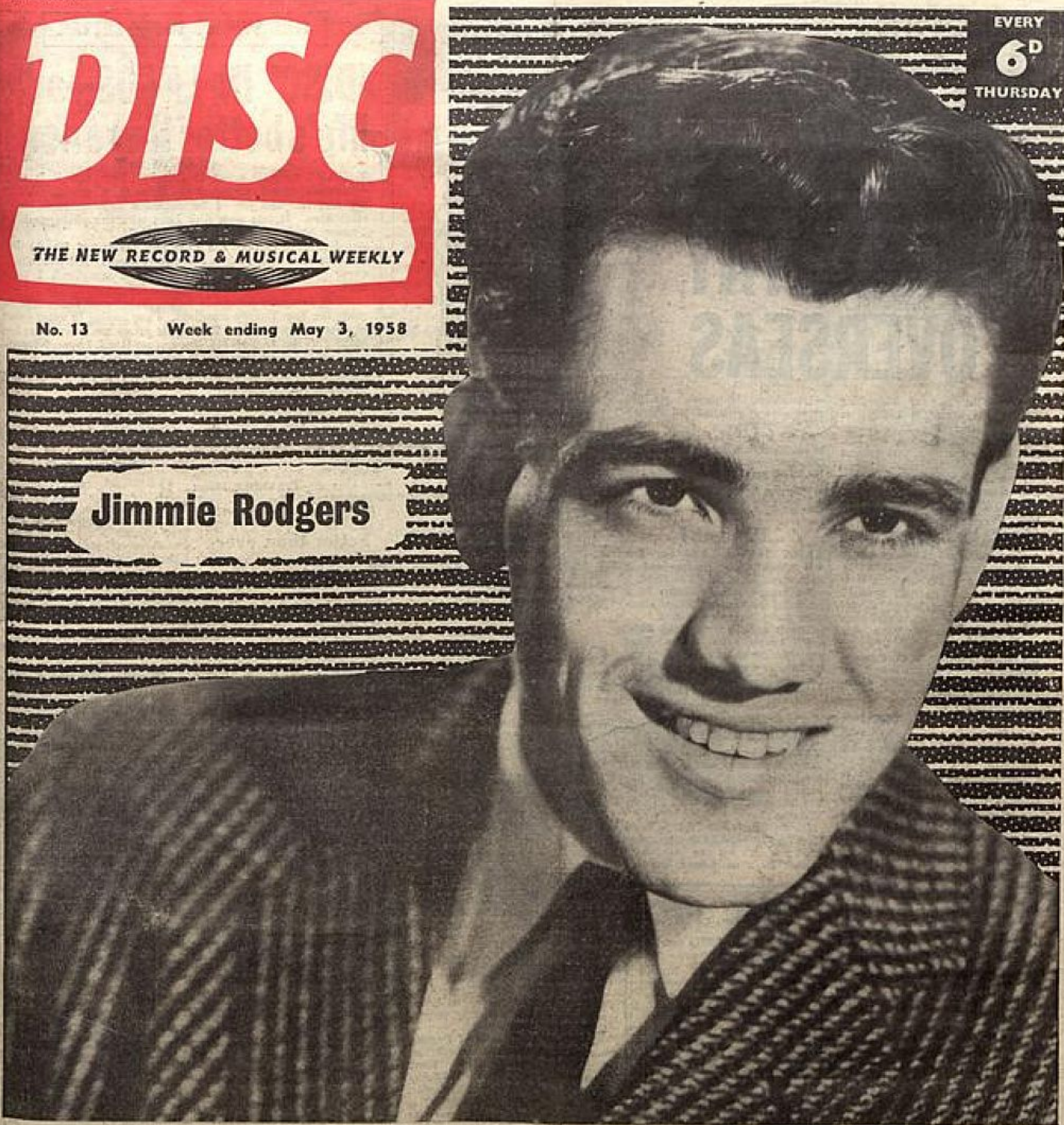
THE NEW RECORD & MUSICAL WEEKLY

No. 13

Week ending May 3, 1958

EVERY  
6<sup>D</sup>  
THURSDAY

## Jimmie Rodgers



### Jimmie Rodgers

WITH HIS THIRD GREAT HIT

Oh-Oh,  
I'm falling in  
love again

and THE LONG HOT SUMMER (from the film) DD4078 (45 & 78 r.p.m.)

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# POST BAG

## OUR TALENT MAY STAY OVERSEAS

FROM the lists of best-selling records printed in DISC it is noticeable that British recordings seldom reach the American Top Ten. I think that there are two reasons for this.

Firstly, although we have some great singers, they are not given the musical backings they deserve on their records. In this sphere the Americans are streets ahead of us. Secondly, our most popular recording artists are not given enough publicity abroad. This is shown by the fact that some American teenagers interviewed on "6.5 Special" had never heard of Tommy Steele!

It is not surprising then, that when our singers do make American tours they are tempted to stay. If we are not careful in the future, the cream of British talent will be British no longer.—LINDA CROOKES, Granville Road, Sheffield, 2.

### We're good, too!

I HAVE just bought my first copy of DISC and I am writing to tell you that I found it extremely good.

But in "Post Bag," and elsewhere in the paper your readers and writers seem to bemoan the fact that many American pop singers are unknown in Britain.

Let us take a look at the British Top Twenty; only eight singers listed are British. Now over to the American Hit Parade; only one British star!

The people who continually sing the praises of some third rate American should try listening to some of our own artists like Jim Dale and Russ Hamilton.—BRIAN MURDOCH, Marmon Avenue, London, E.4.

(*Profound flattery. Many British artists have enjoyed American chart successes. Not the least the current No. 1 favourite—Bridget's Laurie London.*)

### Best jazzmen

READERS Arthur Scerri (DISC 12-4-58) wants to know why we should be an American jazz satellite. The reason is simple. No one is better than the Americans at playing jazz. In my opinion only one British band

THIS is YOUR page. We want to hear from you. For the most interesting letter published each week the writer will be awarded an LP of his or her own choice. Send your letters to DISC, Hulton House, 161, Fleet Street, London, E.C.4.



"Dad's such a square he thinks whisky's something to drink!"

confectionery, which has been heard many times on commercial TV!

I was charged the usual price for the disc and have since found that I am unable to change it.

I hope Decca's won't try this trick again; if advertising jingles must be on the back of records, the price should be at least halved!—M. R. WILSON, Paddock Lane, Aldridge, Staffs.

(*Did you also give your record "The Window Test"?*)

### He's on wax

CAN you tell me whether the young Welsh singing comedian, Johnny Stewart, has made a record or whether he is likely to in the near future? I am a keen follower of Johnny's and consider that he has a wonderful voice.—TREVOR MURPHY, Twickenham Road, Birmingham, 23. (*First record issued a fortnight ago by HMV.*)

### Birthday date

DISC certainly gives the fans what they want. My proof of this was the recent article on David Whitfield. I am one of this great singer's keenest fans—a million thanks for the feature.

One slight error was made, however. Young Lance Whitfield's birthday is May 18 and not in July.—MISS E. BARCLAY, Thornburn Square, London, S.E.1. (*But we don't put years on anyone!*)

### Turn it over

MR. H. WAKE (DISC 19-4-58) accuses Lonnie Donegan of forsaking skiffle for pop. Well, who can blame Lonnie for giving the public what they want?

I quote the flip sides of Lonnie's discs which Mr. Wake uses in his argument. On the reverse of "Don't You Rock Me Daddy-O" is "Alabama Bound"—a fine skiffle number. Backing "Puttin' On The Style" is "Gambling Man"—which can also

### THIS WEEK'S PRIZE LETTER

## 'DISC' IN LAGOS—and life's better there now!

I HAVE recently come to live in Lagos and it is very unusual to get much news of the musical world. But to my surprise—and joy—I discovered a copy of DISC in a store here. It was your fifth issue with the photograph of Tommy Steele on the front cover.

I enjoyed reading the issue very much and I am going to make sure of getting a copy every week. All your front cover pictures are going into a special scrapbook I have started.

My favourite feature is "Disc Date" and I also like to study the Top Twenty standings. I am hoping to enter some of your competitions—I think your prizes are marvellous!—MISS PATRICIA SMITH, Racecourse Road, Lagos, Nigeria. (*A Disc date in far-off Nigeria.*)

be classed as skiffle. Then, on the back of "Dixie Darling" is a skiffle blues number "I'm Just A Rolling Stone." "Grand Coolie Dam," Lonnie's latest recording, is certainly a true skiffle song.

Perhaps Mr. Wake is a "Dutchman" after all!—C. SANDLE, Mount Havelock, Isle of Man. (*"Wake-up"—and turn over!*)

### Better than ever

WHATEVER your reader Mr. H. Wake says (DISC 19-4-58) he is wrong about Lonnie Donegan! In my opinion, every record he makes is better than the one before.

His latest disc, "The Grand Coolie Dam" and "Nobody Loves Like An Irishman" is fine and when Lonnie sang the songs here in Belfast, he was a great success. My mother sat back and really enjoyed his performance.—JOHN DAVEY, Ardmore Avenue, Belfast. (*No Sham-rock for the Irish!*)

### Keep the 78's!

DON'T drop those 78 rpm discs, record companies! It's not everyone who can afford three-speed record players and if 78s are withdrawn I think that sales will drop considerably.—BRIAN JONES, Station Road, Westcliff-on-Sea, Essex. (*Being breakable—one should NEVER drop 78s!*)

### Singing's hard

I CERTAINLY agree with reader W. Chapman (DISC 19-4-58) on modern "singers." Take the microphone away from most pop vocalists and they would be lost. Put them in a really large hall without a mike and they would be finished.

Singing is an art; one has to study and work hard for five to seven years at least.

In reviews of pop records one very seldom reads a good criticism of any singer and none or little mention of the voice, its range, tone or colour.—A. L. FRY, Vicarage Cottages, Holdenhurst, Bournemouth. (*But the biggest public seems to*

prefer microphone singers. Even classical singers must develop the technique for recording and broadcasting.)

### Equal, but...

READERS regularly proclaim in "Post Bag" that our stars are equal to those of America. I agree in every respect—with the exception of originality.

There is only one disc (Tommy Steele's "Nairobi") that matches up to the American records "Shook Shook's" and "Lollipop." The British versions of these records, I regret to say, were practically exact copies of the originals.—T. LYNCHY, Geneva Road, Seacombe, Cheshire. (*You like your stars—with stripes!*)

### Marty Wilde's style

I HAVE heard Marty Wilde sing on the "6.5 Special" and all that he appears to do is to take off Elvis Presley. Can't he even find a style of his own?—PHILIP BARKER, Channels Farm Road, Swaythling, Southampton. (*Will this make the Wilde last wilder?*)

### Single 45's

WOULDN'T the Philips company increase their record sales if they released single EPs instead of only EPs? Several of my favourite artists, like Doris Day, Anne Shelton and Frankie Vaughan, record with them but I cannot always afford to buy EPs.

Perhaps the company will follow the lead of Capitol.—MISS JEAN BEARD, Spring Road, Ipswich, Suffolk. (*Further favour for forty-fives!*)

### Overlooked

I AM angry, annoyed and bewildered. Why hasn't David Hughes landed any recording contracts? Have the record companies gone out of their minds? I think he's one of the country's best singers—and I mean singers.

It beats me why artists like Marjorie Rainwater, James Melton and Dick Shaw have to come over from the United States to appear at the Palladium when there are singers like David around.—EVELYN LEWIS, Manor Road, Birmingham, 22. (*What's the matter with Hughes?*)

### Rock is now Beat

PEOPLE should realise by now that rock 'n' roll died just over a year ago when Bill Haley's "Doin' Knock The Rock" sank slowly to the Top Twenty.

Since then, there has not been one single entry of rock 'n' roll in the Parade. In place of "rock," there come many different forms of music which have been placed under the collective title of Big Beat.—J. BROOK, Long Road, Mangotsfield, Bristol. (*Rock of ages ago!*)

## DISC PIC

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# TOP TWENTY

WEEK ENDING

APRIL 26th

Last Week	This Week	Title	Artist	Label
1	1	Whole Lotta Woman	Marvin Rainwater	MGM
2	2	Swingin' Shepherd Blues	Ted Heath	Decca
4	3	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
3	4	Magic Moments	Perry Como	RCA
8	5	Who's Sorry Now	Connie Francis	MGM
5	6	Maybe Baby	The Crickets	Coral
13	7	Grand Coolie Dam	Lonnie Donegan	Nixa
9	8	Breathless	Jerry Lee Lewis	London
6	9	Tequila	The Champs	London
14	10	Lollipop	The Mudlarks	Columbia
7	11	Nairobi	Tommy Steele	Decca
11	12	To Be Loved	Malcolm Vaughan	HMV
10	13	Don't / I Beg Of You	Elvis Presley	RCA
12	14	Lah Dee Dah	Jackie Dennis	Decca
—	15	Tom Hark	Elias and his Zig Zag Jive Flutes	Columbia
17	16	Happy Guitar / Princess	Tommy Steele	Decca
15	17	Lollipop	The Chordettes	London
—	18	Wear My Ring Around Your Neck	Elvis Presley	RCA
19	19	Sweet Little Sixteen	Chuck Berry	London
16	20	April Love	Pat Boone	London

**ONES TO WATCH:**

Tulips From Amsterdam  
 Crazy Love  
 Max Bygraves  
 Paul Anka

Compiled from dealers' returns from all over Britain.

**CHARLIE KUNZ**  
**SOUTH PACIFIC SELECTION**  
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 THE DECCA RECORD COMPANY LTD. DECCA HOUSE, ALBERT EMBANKMENT, LONDON W.C.2



Laurie London—back home in Britain this week—looks back on an outstandingly successful American tour. Just how big an impression he made in the States is reported on page 10. Now Laurie—still holding second place in the American Top Ten with his "He's Got The Whole World In His Hands"—looks forward to hitting the top spot.



## American Top Ten

These were the 10 top-selling sides in America last week:

Last Week	This Week	Title	Artist
5	1	TWILIGHT TIME	The Platters
2	2	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London
1	3	TEQUILA	The Champs
—	4	WITCH DOCTOR	Davis Seville
7	5	BOOK OF LOVE	The Monotones
4	6	LOLLIPOP	The Chordettes
—	7	WEAR MY RING AROUND YOUR NECK	Elvis Presley
—	8	BELIEVE WHAT YOU SAY	Ricky Nelson
—	9	CATCH A FALLING STAR	Perry Como
—	10	A WONDERFUL TIME UP THERE	Pat Boone

**ONE TO WATCH:**

FOR YOUR LOVE . . . . . Ed Townsend

## Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending April 26th)

Rank	Title	Artist
1	TEQUILA	The Champs
6	BREATHLESS	Jerry Lee Lewis
7	WHO'S SORRY NOW	Connie Francis
2	WHOLE LOTTA WOMAN	Marvin Rainwater
8	A WONDERFUL TIME UP THERE / TOO SOON TO KNOW	Pat Boone
3	MAYBE BABY	The Crickets
10	SWEET LITTLE SIXTEEN	Chuck Berry
20	GRAND COOLIE DAM / NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan
14	LOLLIPOP	Equal: The Chordettes Ronald and Ruby The Mudlarks
4	10 SWINGIN' SHEPHERD BLUES	Equal: Moe Koffman Johnny Pate Ted Heath

## THE EX-HERB PEDLAR IN THE HIT PARADE

**T**HE ambition of every record star is to have a hit disc to his credit, for there can be nothing more satisfying than to see one's own particular platter gracing the Top Twenty charts.

Most of all, he wants such a success whilst still in show business, so that it might take him farther along his chosen road.

However, right now there is a disc riding high by an artist who has surrendered his claims to the entertainment profession.

The record is *Good Golly, Miss Molly*, and the artist is none other than that dynamic King of Rockers—Little Richard.

It is certainly odd to think that Little Richard made this disc some months ago before his big decision; it has made its mark, as most of his previous issues have done, all by itself and through no personal promotion.

You may recall that in February we reported that Little Richard, deeply religious at heart, had turned his back on show business.

He had enrolled at Oakwood College in Alabama, a Seventh Day Adventist Church for Negroes.

He waxed several discs for this organisation, mostly slow ballads, but made no great impression on the record-buying public at this stage.

So a somewhat down-hearted Little Richard made tracks again for his home town, and became a member of a group called the Temple Toppers.

They made discs for yet another recording concern, but again made little headway. The group reformed as the Upsetters, but still met with no good fortune.

Back on the rounds of small dates, Little Richard decided to have another attempt, and invested in making a private tape of his voice and one of his songs.

The tape that he sent, this time to the head of Speciality Records, was of his now famous *Tutti Frutti*.

The recording wasn't the best, yet it was sufficient for Little Richard to be invited to Hollywood and have the offer of a five-year contract.

A studio recording of the same title soon put Little Richard on the map after its release.

There followed a succession of



# —but Little Richard turns his back on fame

Not an easy decision to make for one who had all the material things in life in his grasp, yet his religious convictions made him feel that there was a stronger call for his services.

This was no eccentric decision, but a deep and sincere feeling that had been with him since his childhood days.

Such a step is, perhaps, not the easiest thing for the record buyer to understand, yet if one takes a look at Little Richard in retrospect, some of the reasons become apparent.

Little Richard was born on Christmas Day, 1935 in Macon, Georgia, in particularly humble surroundings.

He was the third child in the family, a family that was later to grow to a total of 14 children.

The setting was mainly one of poverty, though the family struggled through with the maximum of religious faith.

One thing was certain for young Richard—he wanted to improve things as quickly as possible, not only for himself but for his family, too.

By the age of seven he was putting his boyish falsetto voice to profitable use, even though it brought him only a few pennies a day from passers-by on the sidewalk.

A few years later he was singing, not for money, but as a worthy member of the local church choir.

However, one must work to live, and Little Richard was soon working for two dollars a night with a travelling show.

He was singing, dancing and peddling herb tonics throughout the length and breadth of the Southern States. Little wonder that, by the age of 16, he had ripened into a fairly professional entertainer.

Like so many before him, and no doubt after him, Little Richard entered a talent competition, and won it.

The result of this achievement was his first record contract with RCA-Victor.

hits. Songs like *Long Tall Sally*, *Rip It Up* and *She's Got It* became hits in rapid-fire order.

But it wasn't only his own versions that enjoyed record sales, for other artists collected a goodly share from their waxings of his songs.

Pat Boone came to general attention principally through his recordings of "*Tutti Frutti*" and "*Long Tall Sally*," whilst

Bill Haley scored well with his version of "*Rip It Up*."

However, despite the later magnitude of these stars, Little Richard chalked them up for himself in this country.

Since that first Little Richard release of *Tutti Frutti* he has collected handsomely on every issue, and not the least with his newest Hit Parade—*Good Golly, Miss Molly*.

There is certainly no doubt that he is as strong a favourite as ever.

It does seem unfortunate for record buyers that further waxings by this popular artist may be denied them, though the denial can hardly bear any comparison with that which faced Little Richard in seeking the right thing to do for his own personal satisfaction.

MERVYN DOUGLAS

## COVER PERSONALITY

### JIMMIE RODGERS

by  
Doug Geddes

**A**LTHOUGH he started off on the British market with a record "restricted" for BBC broadcasting, this week's cover personality, Jimmie Rodgers, still won through to endear himself to the hearts of disc buyers.

That first record was "*Honeycomb*" and because "*Auntie BBC*" had qualms about the taste of the lyric, Jimmie's version fell by the wayside on their wavelengths, and competitive versions, with amended words, gained the advantage.

But nothing can keep a good record down, and as is often the case in such circumstances, Radio Luxembourg spotted the hit potentialities of "*Honeycomb*" and spun it over their airwaves at every opportunity. "*Honeycomb*" made it and it established Jimmie Rodgers on the British scene, placing him high up on the list of disc favourites.

Following the record's success, Jimmie was to follow up with a delightful recording of an old song—"Kisses Sweeter Than Wine."

More recently, Rodgers has been a-knocking on the door with "*Oh Oh I'm Falling In Love Again*." My own preference is for the reverse side's

haunting and melodic "*Long Hot Summer*."

Jimmie sings this in the movie of the same name which, I understand, is due for general release in a few weeks.

Those fortunate enough to watch last week's BBC-TV "*Dinah Shore Show*" will have seen Jimmie Rodgers singing; how relaxed he works and how smoothly he sings!

Jimmie Rodgers, who comes from Camas, Washington, saw light of day on September 18, 1933.

He started singing at the age of 5, and soon taught himself to play the piano and guitar.

His early years were like those of any healthy teenager, with little of importance happening to him prior to his joining the American Air Force.

During his four years with the USAAF, Jimmie found his voice as a singer and was encouraged by an understanding Commanding Officer. He was always a popular attraction in

It took six months to track down this star-to-be

camp shows and concerts and, in his limited way in the services, built quite a fan following for himself.

By the time he was demobbed, Jimmie Rodgers knew just what he wanted to be—a singer. But, like true love, the path of show business seldom runs smoothly.

He roamed all over the States and, if not achieving his ultimate, he was certainly adding further to his list of "folky" melodies.

He worked on logging camps, farms and anywhere that provided a meagre living. All the time he was listening to, and learning, the songs of the workers peculiar to their part of the country.

His attempts at breaking into the singing business were without immediate success. The path was slow—VERY slow.

Spotted in a club in Nashville, Jimmie was urged to try his luck in New York for a record contract. After an audition with Roulette Records, he was asked to call again within a few days. Used to the well-known "brush-off" treatment, he regarded this suggestion as another example



by  
Al Anderson

## Mantovani month

**T**HIS month sees the launching of another big London Records campaign—"May is Mantovani month."

This year's all-out sales drive follows Mantovani's fabulous tour over here of over 60 major cities, so reaction to the record "Month" should be especially good.

As part of the month of May drive, London are issuing a new album titled *Gems Forever*.

The current catalogue includes over 20 LP albums, and almost 60 EP packages by your talented British conductor.

## Laurie's hot!

**C**ANNOT keep the name of young Laurie London out of my column these days. Though mind you, I wouldn't try.

Since his successful visit here his record has really hit the jackpot, and he's the hottest thing that Capitol have now on wax. And that includes their normal roster!

Taking advantage of his visit here, Capitol have rushed out an EP simply called "Laurie London."

Titles are *He's Got The Whole World, Handed Down, The Gospel Train and Boomerang*. All titles are backed by ace British conductor—Geoff Love.

## Big-seller?

**D**OT Records are confident, and they have every reason to feel that way, that they have another million-seller in Pat Boone's latest for their label.

Newest titles are *Cherie, I Love You, coupled with Sugar Moon*, either side (or both!) could become No. 1's with no trouble at all.

and promptly disappeared!

The recording manager had been serious and when he tried to make contact with Jimmie for a positive disc session, the lad was nowhere to be found.

Jimmie had done a good job of "getting lost," and hundreds of 'phone calls went out in search of the singer, all to no avail.

He was finally found in his hometown—six months later!

A letter from Roulette however, plus the rail fare, was enough to convince him that they really meant what they had said originally.

His first disc in the States and also in this country, was "*Honeycomb*" and it proved to be an immediate success and best seller.

Jimmie Rodgers is married to his childhood sweetheart, Coleen, who is seldom away from him, guiding him and helping him.

Rodgers has an infectious and charming singing style. May he continue to woo us for a very long time.

*The Record of the Century!*



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OVER

THE

POINTS

- ★ Light's Saturday Night Stint
- ★ Alma has a 'proposal'
- ★ Watch Barbara Law
- ★ BBC's 'Record Week'

with  
**PETE MURRAY**



*we'll make you the biggest girl singer in the country."*

But, bad luck for Barbara, the following week Jack packed his bags and left the BBC. A prophecy like that from a man who has named many stars — including Laurie London — is not to be sneezed at.

### REPertoire

**ALYN AINSWORTH**, talented leader of the BBC Northern Dance Orchestra, provides me with Saturday Night on the Light statistics. By the time his stint with the programme has finished, the band will have played something like 566 numbers, excluding repeats. And resident singer Sheila Buxton will have sung 147 songs. That's some repertoire.

I met Alyn at Belle Vue, Manchester, where we were appearing along with Alma Cogan, Ronnie Hilton, Marion Ryan, Terry Dene and a whole host of stars in aid of a printing industry charity.

### INTRUDER

**ALMA COGAN** has had quite a time on her last two visits to Manchester.

The other week Alma was in the middle of her act when a stranger jumped on to the stage and confessed his love for her until he was dragged away by commissioners.

At the printers' charity concert I mentioned earlier, Alma's first comment on the stage was, "What, no proposals?"

Alma Cogan's fan was too pressing in his enthusiasm...



*That was enough for Ronnie Hilton. He dashed on to the stage clad in muffler and cap and "Confessed" his love for her. After the previous incident, this gag brought a laugh.*

Ronnie, incidentally, has made a recording of a "My Fair Lady" ballad, "On The Street Where you Live." But he faces very strong opposition from his fellow-Yorkshireman David Whitfield and handsome Italian-American, Vic Damone.

### SUBSTITUTE

**BACK** to the Belle Vue show, where Barbara Law was a last minute substitute for Eddie Calvert, he being unable to make the trip.

On her showing up north, Miss Law must be considered as one of our most promising performers. She sang rock, ragtime, did impressions of "our Gracie" and so good was she that the house was as near to falling down as anyone has seen it.

Barbara made one appearance on Six-Five Special, singing only one number.

*At the time, colleague Jack Good told her, "We'll have you back on the show and*

### 'Big' Screen

A NUMBER of kind readers have written asking me when I will be making my next TV appearance. Well, at the moment, folks, I have no immediate plans for a TV series.

It does look, however, as though my dramatic aspirations are about to be realised — and on the "larger" screen. But more of that another time, eh?

Meanwhile, the BBC television service makes its contribution to Record Week with a super show on Saturday, May 17, and, along with Sam Costa and Wilfred Thomas, the Murray phizog will once again be lop-sidedly grinning its way into your front parlours.

### SELL-OUT

**THIS** week's "My Fair Lady" story coming up. The American version of the show, as you must have read during its long run, was a sell-out and seats were at a premium, selling hands at well above box-office prices.

At one performance, the impossible happened — there, in the middle of the theatre, was an empty seat!

The manager, quick as a flash, went over to the row and asked a lady sitting next to the empty place, "Is this seat taken?"

"Well, these two seats were booked a year ago by my husband," was the reply, "but he has died since then."

"But couldn't you have passed the ticket to one of your friends?" she was asked.

"Well," said the lady, "they've all gone to his funeral!"

One final word on this grand show. I saw a Bolton newspaper advertisement, "Two tickets for 'My Fair Lady.' Will swoop for Cup Final tickets."

I hit the wrong keys last week in my reference to the three English announcers at Radio Luxembourg. I wrote of "Don Mason" — but I meant Don MOSS. Sorry, Dons!

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# Arrested—for playing a piano!

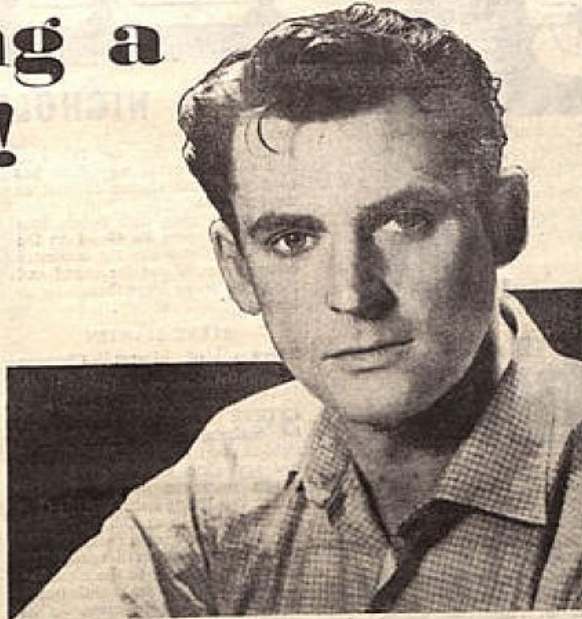
HE'S the man who makes any party go with a swing. Yet he rarely has time to go to a party himself.

This is ruggedly-handsome Russ Conway, one of the disc world's top-spot pianists. Tall, always looking as healthy as if he'd just come back from the South of France, immaculately dressed, Russ has one of the most amazing stories to tell of his rise to fame.

Listening to him now, bringing out beat music as clean and sharp as the keyboard he's at, it is hard to believe that he's had only one piano lesson in his life.

"But it's true," he grinned when I met him in London this week. "Just one lesson—and that was at the age of four. After that, I spent the tuition fee on sweets!"

No indeed, there was to be no musical career for master Conway. He can never remember the day



## SPOTLIGHT on RUSS CONWAY

by Michael Cable

when he couldn't get a tune out of a piano—and he can't remember the day either when it wasn't firmly in his mind to be a sailor.

In his home city of Bristol, young Russ joined the Sea Cadets at the age of 12 . . . but when he left school, he went into a solicitor's office. He didn't like legal jargon, however, and finally managed to persuade his father to let him join the Merchant Navy. So he joined the navy. And what did he see?

"A billion potatoes," grinned Russ. "Aboard my first ship, I was up at four every morning to make coffee for the crew. And as soon as I'd done that, I had to start peeling potatoes for lunch. I had a bit of a break then—to scrub down the galley deck—and then it was time to peel potatoes for supper."

He did three trips aboard that particular ship—and got back to dock just in time to have appendicitis! A spell in hospital—then the call of the sea grew strong again. He added a year to his age (then 17) and trotted off to the Royal Navy recruiting depot. He trained as a signalman and saw service aboard minesweepers in the Mediterranean.

It was in the Med. that Signalman Russ Conway won the D.S.M., "for gallantry and devotion to duty" during an allied invasion. And it wasn't long after that that he was put under close arrest—for playing a piano.

The scene was America. Russ was in a Royal Navy show called Tokyo Express . . . one of five pianists playing "All The Things You Are." "My C.O. heard me playing a natural while the others played A Flat—so he had me arrested. Would have sent me back to Britain, too, if they'd had another pianist."

Demobilisation . . . "I felt lost

in civilian life. . . . another two years back in the Navy. Then more tummy trouble—and Civvy Street again.

"The jobs I did in the next four years," recalls Russ with wonderment. "I sold radio sets, bubble detergents. I was a plumber's mate, a barman, a Civil Servant."

"Then I had another bash at the Merchant Navy. Went all over the world . . . everywhere but Russia."

And then again that tummy trouble. And this time it meant a shore job for keeps!

Fate stepped in just at the right moment. Russ, walking around London, bumped into an old pal who'd heard him play the piano. He asked him to take over at a club for a couple of weeks while the regular ivory-tickler took a holiday. Russ did—and that very first night, dancer and choreographer Irving Davis heard him play.

He asked Russ to play for him at rehearsals. Russ obliged—and wrote two melodies for him into the bargain. The demand for him grew.

Lita Roza asked him to accompany her act. "I didn't know a saxophone from a trumpet in those days," grinned Russ. "But I got through—thanks a lot to the help of Ronnie Hughes."

Not long after that, he was asked if he'd like a week-end in the sun—to accompany Gracie Fields at a Saturday concert in Malta. Russ flew out, landing on Friday evening. A car was waiting at the airport and Russ got the message: "Gracie's giving an extra concert tonight. She wants you right away."

Still in sports jacket and flannels, Russ tumbled on to the stage to find Gracie had sung four numbers and that there were another 24 to

go. With no rehearsal, Russ swung into it.

The pay-off came some time later when Gracie asked him to play for her again—this time at the Blackpool Opera House.

It was just a year ago that Russ made his first disc. The big number was *Roll The Carpet Up*; the backing, *Westminster Waltz*. Ever since, in the third week of every month, he leaves his flat in London's St. John's Wood to record two more numbers at the Columbia studio.

There's been *Soho Fair*, backed by *Spotlight Waltz* . . . *Red Cat* with *Late Extra* on flpside—plus a host of extended-plays that set toes a-tapping.

There've been the *Piano Pops* (Volumes 1 to 4), the *Party Pops* (number 4 issued in May with "Nairobi" the big number) . . . songs from Pal Joey and *South Pacific*.

And what now?

"I want to sing," said Russ simply. "I've not said anything at the studio yet, but that's what I'd like to do." He raised his voice in a snatch of song. "Think I'll get by?" he asked. True enough, I'd heard much worse on wax.

Russ currently has a 20-minute TV show from Manchester every Tuesday.

He's working too, on a musical—plus any number of tunes to follow the hits he's already written . . . *No Time For Tears* (waxed by Lita Roza), *Faraway* (waxed by Gracie Fields), *The Mayflower Song* (waxed by the Mayflower stow-away singer, Bob Lewis). Plus, of course, the evergreen catchy number *Rocking Horse Cowboy*.

The man with lightning in his fingers paused. "And what after all that?" I asked him.

"I wouldn't mind going back to sea," he joked. "But I don't have time for that. So how about going up for my TV shows in Manchester by canal barge? Do you think I'd be able to do that?"

Yo-ho-ho—it seems to me (and I know that's the way his fans want it) Russ will be skipper of his piano for many years to come.



There's an extended play 45 r.p.m. version, starring



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Singing  
I COULD HAVE DANCED ALL NIGHT



**JO STAFFORD**

Singing  
WITH A LITTLE BIT OF LUCK



**VIC DAMONE**

Singing  
ON THE STREET WHERE YOU LIVE



**SAMMY KAYE**

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HERE THEY COME . . .

# First of the 'My Fair Lady' hits

## RONNIE HILTON

On The Street Where You Live; I've Grown Accustomed To Her Face

(HMV POP479)\*\*\*\*\*  
(D.N.T.)

RONNIE HILTON is liable to be a tremendous threat to Vic Damone with this excellent cutting of *On The Street Where You Live*. In fact this side could give Ronnie one of his highest sellers for some time.

It deserves to. This is a very easy, very warm sound from Hilton. A friendly, engaging performance. Altogether a smiling half with the Frank Cordell orchestral accompaniment heightening the mood.

The brief use of the Michael Sammes Singers is just sufficient to add size where needed.

For the slower *I've Grown Accustomed To Her Face* Ronnie's in fine voice once again. This time he gets the romanticism across without a sign of strain.

I liked, too, the clean use of the piano in Cordell's softly sympathetic backing.

## VIC DAMONE

On The Street Where You Live; Arrivederci Roma

(Philips PB819)\*\*\*\*\*  
(D.N.T.)

EVEN allowing for the fact that Vic Damone has been noticeable by his absence in our hit parades, I still think that *On The Street Where You Live* should soon find itself way up our Top Twenty ladder.

Vic scored with this number in the States a long while back—and I'm tipping the side to repeat its success.

In his best ballad voice Vic goes smoothly into the number and really fills it with a surge of romance. One of the best—if not the best—of the "My Fair Lady" songs. *On The Street Where You Live* will be a recording that'll live for a long long time. Percy Faith's fine orchestral accompaniment helps more than a fraction.

On this disc Vic's "My Fair Lady" effort is coupled with a fine performance of *Arrivederci Roma*.

## JO STAFFORD

Wouldn't It Be Lovely; With A Little Bit Of Luck

(Philips PB818)\*\*\*\*\*

JO Stafford is accompanied by her husband Paul Weston's orchestra for this "My Fair Lady" coupling. There's a chorus, too, to help with the trip-along mood of *Wouldn't It Be Lovely*.

A delightful ballad this with the picture of dainty feet it seems to conjure up. Jo gives it the right kind of treatment—never overplaying the title phrase and keeping a skip in her voice all the way.

Things pep up considerably for *With A Little Bit Of Luck*. One of the great lyrics from the musical comedy, it is nicely handled by Jo Stafford who captures the humour in it adroitly. Chorus bounces merrily and Weston punches out a brass band type of accompaniment. You'll get a quiet chuckle from this one.

## GEOFF LOVE

The Rain In Spain; Theme From Washington Concerto

(Columbia DB4122)\*\*\*\*\*  
TANGO time from Geoff Love's big orchestra as he sends us a non-vocal side of *The Rain In Spain*. Till now I had believed the main virtue of this number lay in its lyrics, but Geoff reveals that the melody has enough intrinsic merit of its own to become a long-lasting favourite.

Using strings and woodwind very well, Geoff bats a strict tempo throughout, but gathers loads of interest on the way. A plush, round sound which has plenty of entertainment value.

Geoff backs this item from "My Fair Lady" with the Theme from Michael Carr's *Washington Concerto*. A slow attractive tune, it uses piano in the classical manner and Geoff adds a broad sweep of strings.

## BILLY COTTON

Get Me To The Church On Time; With A Little Bit Of Luck

(Columbia DB4120)\*\*\*\*\*

STANLEY HOLLOWAY'S hits from "My Fair Lady" might have been tailor made for Cotton, too. Certainly the band-leader has been very wise to see the value of putting out his disc treatments. Of the coupling here it is *With A Little Bit Of Luck* that gathers the most chuckles from me.

Billy sings it himself with the salty cockney humour that comes naturally to him and which is just the job for the number. The band brashly breezes along behind him after the manner of the original.

*Get Me To The Church On Time* with its march tempo is not quite so effective, but it goes with the other side as pepper with salt.

We may see Billy back in the lists again.

## NORRIE PARAMOR

I Could Have Danced All Night; With A Little Bit Of Luck

(Columbia DB4119)\*\*\*\*\*

NORRIE PARAMOR fronts a concert orchestra for this melodic coupling of two numbers from the show. Treatment for *I Could Have Danced All Night* relies largely on big bank of strings but the use of the brass is clean and neat.

Slightly perplexing is the introduction of a girl singer and male group at intervals. One plays the disc expecting a purely orchestral

production. Nor are the singers credited on the label. Frankly, in view of the spate of vocal versions, I'd have rather had the orchestra by itself.

Same thing applies to *With A Little Bit Of Luck*. Here you'll find a male singer and group. The performance is well up to Paramor's standard, but again I'd much rather have had the disc without singers.

## JEANNIE CARSON

I Could Have Danced All Night; Wouldn't It Be Lovely

(Columbia DB4125)\*\*\*\*\*

WONDER why they've used the "Jeannie" instead of Jean for a Carson disc aimed at the home market? Never mind, this is a good, firm interpretation of *I Could Have Danced All Night*. Jean Carson has both the personality and the background which suits her for show songs like this. And I believe I'm right in saying that she was offered the Julie Andrews role at one time.

Geoff Love and the Rita Williams singers add to the fun of *Wouldn't It Be Lovely*. Love's amusing arrangement is really "Lovely"!

Jean herself manages the cockney accent better than Julie Andrews and the number bounces merrily.

## GORDON MACRAE

I've Grown Accustomed To Her Face; Never Till Now

(Capitol CL14864)\*\*\*\*\*

SCREEN baritone Gordon MacRae is given Van Alexander's orchestra and chorus and they help him to make *I've Grown Accustomed To Her Face*, a side which skips gently all the way.

Nothing wrong with this performance, but there's nothing about it, on the other hand, to lift the half apart from the rest. It's going to take a really fine disc version to move. Here the chorus gets a large portion of the side to itself—and that's not strong enough.

*Never Till Now* is the theme-lyrics from MGM's film "Raintree Country." A slow and thoughtful ballad it is given a sincere treatment by MacRae which can also be classed as slow and thoughtful. If you're feeling slow and thoughtful tune in.

## SYLVIA SYMS

I Could Have Danced All Night; Be Good

(Brunswick 05744)\*\*\*\*\*

SYLVIA SYMS had a big success in the States and a minor success over here with her last year's disc of "English Muffins and Irish Stew." Here the girls powerful, rough voice is used skillfully for *Loewer's and Lerner's I Could Have Danced All Night*.

Jack Pleis has put a vivacious brass noise behind Sylvia and together they drive the number very fast indeed. Sylvia's husky

quality is first class for this item and you'll like the way Pleis has used the vocal chorus as well as the orchestra.

A guitar goes with Sylvia into the high-stepping *Be Good* on the turnover. Gradually the orchestra comes in to fill out the sound and the vocal group joins them later as the side builds adroitly.

## STEVE MARTIN

Stairway of Love; Chanson D'Amour

(Philips PB820)\*\*\*\*

STEVE MARTIN trots up the *Stairway of Love* in a pleasant light-voiced fashion. Given a simple but appealing backing by Wally Stott's orchestra and chorus he makes it a fitting half.

Sax breaks in at half-way point for a mite of gentle rocking then we're back with Steve again who takes it effortlessly to the close.

*Chanson D'Amour* sounds like a ballad which cannot make up its mind. Not a beater, not a slow romancer and not a gay Continental novelty . . . yet something of all three. The result—as might be expected—also has a curate's egg quality.

## GARY MILLER

On The Street Where You Live; That's For Me

(Nixa N15140)\*\*\*\*

GARY MILLER joins the battle of the balladeers on the top-side here and he has varied the treatment to garner some variety.

Miller opens very big with the "towering feeling" phrase

THE ballad boys are out in force again and names to note this week include the fine American star Johnny Mathis, who comes up on Fontana with a glittering performance of "Teacher Teacher." Johnny Nash is present, too, with another of his delightful couplings for HMV. Both men deserve better breaks than they've been getting on this side of the water to date.

## JOHNNY MATHIS

Teacher Teacher; Easy To Love

(Fontana H130)\*\*\*\*\*

JOHNNY MATHIS comes up with another beauty in *Teacher Teacher*, a ballad that drives snappily along on a "make me the teacher's pet" theme.

Ray Ellis gives the vocalist an excellent orchestral accompaniment that has as much polish on it as the star himself.

The way this boy handles his songs is a joy to hear. If you've already been buying his discs you don't need any more assurance from me beyond the nod that it's up to standard. If you haven't caught up with Mathis—you don't know what you're missing.

And that goes doubly for the Cole Porter standard *Easy To Love*.

## LOU PREAGER

Marchin' Drummer Blues; Fedora

(Columbia DB4115)\*\*\*\*

LOU PREAGER, who has seen plenty of his television Palais discoveries go on to disc, now gets a recording break for his own orchestra.

Columbia brings Preager's band into the grooves with a good driving instrumental in *Marchin' Drummer Blues*. Don't know whether this is the actual orchestra we've been watching on television—it sounds a lot stronger and crisper here. Good big band stuff that will find followers.

before returning to the opening and running straight through the ballad. *On The Street Where You Live* is obviously going to be a very popular street, and the song is a good choice for Gary though I doubt if he has the weight here to overcome his opposition.

Beryl Stott's chorus flies high and the Bill Shepherd orchestra gives the whole a springtime sound.

*That's For Me* is the oldie and is taken from Gary's long-player "Meet Mr. Miller." Opens with narration to piano; Gary puts a nice shine on the screen ballad.

## ROSEMARY CLOONEY

I've Grown Accustomed To Your Face; I Could Have Danced All Night

(Philips PB800)\*\*\*\*

ROSEMARY CLOONEY chooses two of the "My Fair Lady" numbers here—and like Jo Stafford—she is accompanied by Paul Weston's music.

*I've Grown Accustomed To Your Face* is a slow intriguing ballad distinguished, like the others, by its lyric. Rosemary sings it quietly and with a deal of enchantment.

Personally, however, I prefer the quicker *I Could Have Danced All Night* which has a load of charm. A melody that is easily remembered, yet one which retains its production number quality. Weston varies the tempo sweetly and this is definitely a side to make a note of. It could sweep its way into favour while the musical comedy is running on and on and on . . .

Even more to the liking of the customers, I reckon, will be the other slice—*Fedora*—a slick instrumental that carries some lively sax and is ideal for the crowds around the juke boxes.

## JOHNNY STEWART

Wishing For Your Love; Promise Me

(H.M.V. POP480)\*\*\*\*

JOHNNY STEWART now joins the ever-growing ranks of comedian-singers and he makes a good job of his debut disc for HMV.

*Wishing For Your Love* is a steady ching-clang ballad on which he has a Frank Cordell orchestral backing as well as the Michael Sammes Singers. So m e w h e r e between Johnny Ray and Malcolm Vaughan you'll find the type of voice Stewart reveals here.

*Promise Me* on the flipside is something of a slow waltz and Johnny brings quite a lot of feeling to this ballad. Oddly enough he sounds more at home with this song though its commercial potential is not so great as that of the other deck.

## PETER MILES

Good Night, God Bless, Sleep Tight; My Little Girl

(Columbia DB4117)\*\*\*\*

TONY OSBORNE puts gentle sweeping strings and a chorus behind Peter Miles for the lullaby *Good Night God Bless, Sleep Tight*.





Johnny Nash's latest waxing could be the start of a series of smashes for him.

The singer has the right sort of voice for this slow sentimental number.

It's a high, clear tone with just a trace of huskiness and it could have a lot of feminine hearts beating faster before very long.

Strange to hear a song like this coming back again—makes me look at the calendar to check on the year.

In the same category comes the number on the other side—though its lyric is more of a weepie. Story has father singing to his daughter . . . mummy's left them and . . . pardon me while I get a handkerchief.

**VERA LYNN**  
Another Time Another Place;  
We're Not Talking  
(Decca F11008)\*\*\*\*

**GLEN SOMERS** puts a delightful slow shuffle behind Vera Lynn as she tackles the film title melody *Another Time Another Place*. A male group keeps itself subdued in the background to provide just the kind of raft the star needs on this number.

Altogether a simple but appealing piece of work, with Vera handling the romance strongly, clearly and sentimentally as always. Will be one of her happiest sellers for some time past.

A slow difficult ballad on the flip *We're Not Talking* has a lyric which strikes me as being a trifle ill-fitting here and there. Vera copes very well but I cannot see much calling at the counters for this disc.

**JOHNNY NASH**  
It's Easy to Say; My Pledge To You  
(HMV POP475)\*\*\*\*

I'M still waiting for Johnny Nash to get his just rewards in the sellers over here. Listen to his liquid treatment of the gentle ballad *My Pledge To You* and I think you'll take it.

The time's ripe for folk like Johnny to do well—and it's certainly time he did well. This disc could be the beginning of a series of Nash smashes.

*It's Easy to Say* follows the same kind of tempo and is another excellent ballad with Johnny giving it just the right sort of treatment. This American boy is a cross between a straight singer and a pop artist. He can give numbers like these just the extra polish that lifts them out of the rut.

**CYRIL STAPLETON**  
Fiddle-Delphia; Teenage Lullaby  
(Decca F11013)\*\*\*\*

**FIDDLE-DELPHIA** lives up to the implications of its title. It's a cute, quick novelty with the strings sawing away gaily.

The Stapleton orchestra sounds sweet and amusing for this half which will probably set your toes twitching. Nothing sensationally new about melody or idea but a light-hearted, entertaining romp for all that.

In the market I'd much prefer the chances of *Teenage Lullaby* which has a nice warm sound and an effortless style which does lull you into a comfortable easy-going frame of mind. The strings are particularly well used here.

**FRANKIE LAINE**  
The Lonesome Road; My Gal and a Prayer  
(Philips PBS21)\*\*\*\*

**FRANKIE LAINE'S** been without disc luck for quite a time now. His latest releases reflect this in the way they're trying out some different ideas . . . much as Guy Mitchell did during his spell in the wilderness.

*The Lonesome Road* is a good number and Frankie does nothing to lessen its reputation on this side. Backed with enough excitement by Al Lerner's orchestra, Laine builds to fever pitch from a quietly intriguing start.

Underneath you'll hear him accompanied by Jimmy Carroll's music in a slow ballad that has the heavy walking beat. *My Gal and a Prayer* has a good, thoughtful lyric which is not distasteful despite the premonitions you may have on reading the title.

**DAVE KING**  
I Suddenly; There's Only One of You  
(Decca F11012)\*\*\*\*

**CAN** Dave King fight his way back to the Top Twenty? Question arises again with a new litling release by the funny-man-vocalist. *I Suddenly*—despite its awkward-sounding title—turns out

**RATINGS**

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

And the really hit records that look like spinning to the top we'll be marking D.N.T. (Don Nicholl Tip).

to be a gentle ballad which sounds very nice indeed.

Typical, soft King treatment with a chorus chipping in to help him out.

*There's Only One of You* tries out a Latin beat—and this is a song to keep your ears on. It's used as the bottom half here but, for my money, it carries the greater potential.

**HENRY MANCINI**  
The Long Hot Summer; Paris Holiday  
(Coral Q72315)\*\*\*\*

**HENRI MANCINI**—long respected in Hollywood for his film music work—now directs an orchestral disc which carries two big screen themes.

*The Long Hot Summer*—a great ballad which got itself lost on the back of Jimmy Rodgers' latest hit—has all the warm sultry atmosphere it needs on this disc. A melody which grows and grows on you, maybe it will start to enjoy some better sales luck as a result of this tone picture performance.

*Paris Holiday*—of course—is the theme from the Bob Hope-Fernandel picture, and it's as bright and lively as you'd expect with all the Pardee clichés.



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## SEARCH FOR SUE

OUR newest DISC competition has already sparked off a great deal of interest and photographs of our very attractive readers are already pouring in to us.

If we may recap on last week's issue, DISC, in conjunction with the British Safety Council, is searching for the ideal girl to represent Miss Safety Sue.

Entry is entirely FREE; all that is required to make you the perfect Safety Sue girl is a photograph of yourself (not less than postcard size).

Safety Sue must possess charm, attractiveness, and deportment, AND must be over 16. Every photograph submitted must have a coupon attached from a copy of DISC. To meet the demand from new readers, we reprint the coupon below.

From the pictorial entries, six finalists will be invited to London to appear before a noted panel of judges.

The finals will be held at Murray's Cabaret Club, London, on Saturday, June 14, and Captain Murray will be one of the judges.

The six finalists will have all expenses paid whilst in London, will be fully entertained.

The winning Miss Safety Sue will receive a free holiday at any Butlin Holiday Camp AND receive £20 in cash as spending money.



Our artist's impression of Safety Sue

As Miss Safety Sue, she will also attend many functions on behalf of the British Safety Council.

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# The stars will be out in force

## LONDON BALL FOR SPASTICS

FANS are due for a starry night on May 31 at the mammoth Starlight Dance being presented at Harringay Arena. Organised by the Stars Organisation for Spastics, 10 top bands have been signed for the occasion.

They are Johnny Dankworth, Eric Delaney, Cy Laurie, Humphrey Lyttelton, Bobby Mickleburgh, Mick Mulligan and band with George Melly, Betty Smith Quintet, Cyril Stapleton and his Show Band, Eddie Thompson Trio, and Bruce Turner and his Band.

As if this were not enough, there will also be top-line singing stars appearing during the evening, and of course, most of the stars of show business will be enjoying themselves amongst the dancers.

Chairman of the Stars Organisation for Spastics, Vera Lynn, says "We want to give the youngsters a chance to enjoy themselves at a gala event so we have kept the price of tickets down to 10s. 6d."

Incidentally, some tickets are still available from the Secretary of the Organisation at 28 Fitzroy Square, London, W.1.

The proposed home for Spastics which the Stars wish to buy looks like becoming a reality.

The home is at Beshill-on-Sea and, though some local residents objected to its use in this way, Vera Lynn, the Countess of Westmorland and David Jacobs made a trip there last week to state their case to the local council.

We are glad to report that Vera's pleading won the day for this worthy cause.

## Who's to take Kay's place?

POPULAR Ken Mackintosh songstress, Kay Elvin, is due to leave the band on May 10, prior to the band's annual holiday. The Leicester-born singer is expecting a baby later in the year, and feels that she must give up travelling.

She joined the Mackintosh unit during Christmas, 1956, and Ken has expressed regret at losing such a capable singer. Meanwhile he is searching for a replacement.

Listeners to the usual Thursday night broadcast by the Mackintosh Orchestra were treated to a surprise singing star—Johnnie Ray.

Ken has been accompanying Johnnie on his recent successful tour, and winning himself additional honours.

## Hello, little Miss Regan...

CONGRATULATIONS to singing star Joan Regan on the arrival of a daughter, Donna Allison, last Thursday.

Joan is married to Palladium Box-Office manager Harry Claff, and this is their first baby.

Joan received thousands of telegrams and letters from well-wishers in the show business world, in addition to many presents.

One of these was a pram from Max Bygraves.

Joan has very little time before she must start rehearsing again.

She is due in Blackpool around May 16, for the opening of Showtime on the North Pier on May 23.



## Edna Savage off on tour

POPULAR young singing star Edna Savage embarks shortly on a new variety tour covering most of the major theatre dates.

Edna starts her new tour at the Lonsdale, Carlisle, on May 5, with following weeks at Edinburgh, Leeds, Manchester, Newcastle, and Birmingham.

She continues at the Liverpool Empire, followed by Finsbury Park Empire and Glasgow Empire.

Edna will probably undertake concert engagements where her tour permits, but she has definitely been signed for the Winter Gardens, Morecambe, for Sunday, May 25.

## Back to '6-5'

SINCE his recent sensational appearance on "Six-Five," big-voiced singer Don Rennie has been inundated with offers of further TV appearances.

He makes a speedy return to Six-Five this week-end, and has two dates for Scottish Television. Firstly, Dance Party on May 26, followed by The One O'Clock Show on May 27.

## LATE NEWS ROUND-UP

ARTISTES lined up for "Six-Five Special" on May 10 include Betty Joyce, Terry Burton, Ted Heath and his Music, Don Lang, the Confrey Phillips Trio, and Jim Dale.

This particular programme sees the departure of popular Josephine Douglas, who leaves to take up stage and film production.

Another round of Stanley Dale's National Skills Contest will be presented in this show with Jim Dale, as always, competing.

FURTHER dates are still being planned for the forthcoming tour by Tommy Steele.

Latest venues announced include the Theatre Royal, Bristol, on June 2, and three concert dates later the same month.

These are Colston Hall, Bristol (June 24); City Hall, Sheffield (June 25); and the De Montfort Hall, Leicester, on June 26.

Meanwhile, Tommy begins his BBC disc jockey series—"Handful of Discs"—on Sunday May 11.

ROMANY singing personality, Danny Purches, has been signed for his first Blackpool summer season.

Danny has been engaged by

impresario James Brennan to appear at the Regal Theatre, South Pier, from June 28.

Columbia's recording manager, Norman Newell, currently in America, has taken copies of Danny's latest waxings to the States with him.

THE next BBC-TV appearance for the Dinah Shore Show will be screened on May 21. Dinah's guests on this programme will include Betty Hutton, Tony Martin and Peter Lawford.

IN the popular programme "The Phil Silvers Show" on BBC-TV on May 5, Biko will be presenting someone whom he thinks is a new singing discovery at a dance.

The "discovery" will be none other than Bing Crosby.

Bill Day will be the guest star in the Billy Cotton Band Show on BBC-TV on Thursday, May 8.

NEXT week's Perry Como Show on BBC-TV has a change of host while Como is on vacation.

Ray Bolger, recently seen here on British TV, takes over and presents Ginger Rogers, Connie Francis and a return visit by the Mary Kaye Trio.

## After only one week! Tops

**Bill Haley**

SKINNY MINNIE

05742

**Elvis Presley**

Wear my around you

45/78

RCA-1058

# Now he can be a D-J!

SOMETHING to smile about? You're right! DISC reader, Mr. Thomas R. Tuson, of Wilmslow, Cheshire (below left) won our Disc Jockey competition. His prize was a Danette Auto-Conquest record player which he received from Marvin Rainwater last week when the American star was appearing at the Hippodrome, Manchester.



## JAZZ STARS FLYING IN

THE fabulous "Jazz at the Philharmonic" package is due to touch down at London Airport around midday tomorrow (Friday).

This all-star show which features such "greats" as Ella Fitzgerald, Oscar Peterson, Dizzy Gillespie, Stan Getz, Coleman Hawkins, Roy Eldridge and Sonny Stitt, are at the State, Kilburn, in the evening.

They kick-off the following day (May 6) at the Colston Hall, Bristol on an extensive tour.

## 'I'm to tour Britain'

—says Jackie Wilson

THOUGH there is no confirmation at the time of going to press, there is a strong likelihood of American singing star Jackie Wilson doing an extensive tour of Britain.

This popular star has announced in the States that he is preparing to tour Britain from July 1.

His "Reet Petite" record was the means of establishing his name.

## 'NEW SOUNDS'

—by Jack Good

OUR noted columnist Jack Good who has long been advocating a new sound for records, has taken the "gramophone by the horn" and produced his own!

Decca was pleased to give Jack the necessary scope, and during the past few days two sensational sides have been produced by Jack and "Lord Rockingham's XI."

The titles are "Fried Onions" and "The Squeech." We forecast that they will make their mark very soon after release on May 16.

## THE U.S. FELL FOR LAURIE LONDON

LAURIE LONDON returned to Britain on Sunday, after taking the Americans by storm. On countless TV and radio interviews, Britain's young singing ambassador scored all the way and received numerous offers for an extended stay or for later starring roles.

Not the least of these was interest by Columbia Pictures in Hollywood for a possible future film role. The offer was only received the day prior to departure so Laurie could not go into it in detail. But, the William Morris Agency in New York are continuing discussions on his behalf and the results of these are expected to be transmitted to his father shortly.

### Time limited

Laurie's permit limited his appearances on major TV shows, though he scored a personal success on the Ed Sullivan Show. If he could have stayed, and obtained further extension to his permit, he could have accepted an offer to appear on the Perry Como Show.

Among the many tour offers that he received was one from Nat "King" Cole's manager, and a further one from Dick Clark.

Laurie was unable to collect the Golden Record that he hoped to receive for his American sales of *He's Got The Whole World In His Hands*. A new organisation recently set up to vet actual sales of "million-seller" records now makes these awards much more difficult to attain.

Personal appearances for Laurie London include Reading on May 10, with a short tour of Ireland from May 23 to May 26 inclusive.



## SHOW BIZ XI TAKE THE FIELD TONIGHT

THE famous Show-Biz XI play the Boxers and Jockeys tonight (Thursday) at West Ham.

Some of the members of this team are pictured (above) after their recent match at Belle Vue, Manchester.

Back Row, left to right—Cliff Michelsmore, Stan Stensett, Pete Murray, Ken Wolstenholme, Con Travis, Pip Wedge, Alan Wright, Michael Cromer, John Burgess, Billy Cotton Jr., Bill Parry. Front Row—Ronnie Carroll, Franklin Boyd, Jimmy Hennie (capt.), Sliggy Jackson, Andrew Ray. (Disc Pic.)

## Alma COGAN

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H.M.V. POP 482



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# TOP HITS



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45/78

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45/78



**ATTEN-SHUN, Private Dene!** No, I'm not kidding. This high-spirited 19-year-old singer, who's risen to success in just under a year, is now waiting for his National Service call-up papers, and he expects to be in the army very soon.

Terry Dene—his real name is Terry Williams—told me this in an exclusive interview after he appeared in a recent "Cool" programme.

"I've passed the medical examination, and I'm really keen to get into the army," he said.

Very surprised, I asked him how it would affect his career.

"I hope to be able to make a few records and appear on the stage while I'm in the army," he said nonchalantly. "I'm also going to study music in my spare time. I think that it will be a great help to my career."

Terry will probably be in the army soon after he has completed his forthcoming nine-weeks' tour with Moss Empires, and has made three or four more television appearances. It's also likely that he'll be signing a new contract with Decca, his recording company.

I wondered how, after his recent escapades, this highly-strung youngster would settle down to army life.

"I believe the discipline will do me good," he said. "I'm an only child and I've had my own way a lot. Perhaps I'll learn something

# KENT WALTON'S COOL FOR CATS



turn to his father—who's also his manager on tour—a Regular in the British Army for 22 years.

Terry, who was born at Southwark on December 20, 1938, has been one of the lucky youngsters who have jumped to fame because of the sudden demand for juvenile singers. He started singing at 16 with a band at Hammersmith, but he didn't turn professional until about a year ago. His first pressing, *White Sport Coat* climbed the hit parade and sold over 100,000 copies. His second disc, *Start Movin'* was almost as successful.

He bought his first guitar for £5 two years ago; the instrument he uses in his performances now cost £71.

And if there's still anyone around who doesn't think this boy's got talent, take my tip and spin Terry's newest—*Stairway Of Love*. This should change any doubting minds.



climbing are Petula Clark's *Baby Lover* and Max Bygraves' *Tulips In Amsterdam*, both, be it noted, by British artists.

But the number which I've chosen for top spot, and which I'm sure will get there very soon, is Pat Boone's *Too Soon To Know*. I've really got my eye on that one.

## THIS WEEK'S SURE THING

**BACK** to routine, and here's a stab at guessing which of this week's releases you're most likely to want. How's about Andy Williams singing *Are You Sincere?* (London)?

This number's already appeared in the Top Ten in the States, and my guess is that it won't stay unplaced for long in this country. For a little Continental atmosphere, what better than Eddie Calvert giving us *Little Serenade* (Columbia), an Italian-style piece that should find a high rating.

This week there's been an exceptionally heavy offering of good new discs by girl singers. Keely Smith, with a little bit of help from Louis Prima, is outstanding in the humorous, *The Lip*, which is the flipside to her other good performance of George Gershwin's famous ballad *Foggy Day* (Capitol).

Bonnie Guitar will make many, many friends with *Johnny Vagabond* (London), and from her HMV LP there's a wonderful slow track, *Guess Who I Saw Today?* sung with great feeling by Eydie Gorme.

SEE YOU FRIDAY.

## TERRY DENE ARMY-BOUND

different now. One thing that I hope is that it'll make me less quick-tempered."

When I asked whether he wouldn't have preferred to get a deferment, Terry looked at me as though I'd said a rude word.

"I won't consider it," he said. "Even if I got off military service now, I'd have to hang over me. And I might be called up later at a time when it really would hurt my career. Some people believe that if they go into the forces for a couple of years they're going to be forgotten, but I just don't believe that will happen to me. And I should be better when I come out than I am now."

If Terry wants any advice on soldiering problems he can always

**-but he hopes to continue waxing**

### African tour

**ANOTHER** star who's going to be away from us for a while is Robert Earl; he has just signed a contract to do 28 one-night shows in South Africa. The tour will last several weeks, and though Robert has just decided to accept this contract which has been waiting for him for some time, he won't be leaving this country until after summer.

But will he make it a short tour? I've often noticed that when our boys are good they stay away from

home a lot longer than they intended.

Maybe I'm taking too pessimistic a view, but isn't it a coincidence that Robert Earl's latest hit disc should be "I May Never Pass This Way Again"?

### Score check

**I'VE** been picking discs that I think will come to the top for 13 weeks now, and I thought this week would be a good opportunity for me to check the score just to see how reliable, or otherwise, a picker I am.

I listen to about 30 new discs every week, and from them I have to choose one special number for the popularity poll, and several lesser ones that are good, but probably just won't make star billing.

Taking the first 10 weeks, since discs mentioned after that are still arriving at your record shops, I find we haven't done so badly around the top. Some happy predictions were *Magic Moments*, *At The Hop*, *Don't and Sugarline*.

You obviously didn't agree with me about a lot of the "also rans," but two numbers which I have great faith in and I'm pleased to see

MUSIC FROM

# MY FAIR LADY



### NORRIE PARAMOR

and his Concert Orchestra with Vocalists  
I could have danced all night;  
Wouldn't it be lovely; Ascot Gavotte;  
On the street where you live; Show me;  
Get me to the church on time;  
With a little bit of luck;  
The rain in Spain; I'm an ordinary man;  
Without you; I've grown accustomed to her face; Finale  
**COLUMBIA 335X1079 (LP)**  
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### ALMA COGAN and RONNIE HILTON

Alma Cogan—I could have danced all night;  
Wouldn't it be lovely;  
With a little bit of luck;  
Ronnie Hilton—On the street where you live;  
I've grown accustomed to her face  
**H.M.V. 7EG8352 (EP) Price 11/1d.**

### THE MELACHRINO ORCHESTRA

On the street where you live;  
I could have danced all night;  
Wouldn't it be lovely;  
I've grown accustomed to her face;  
The rain in Spain  
**H.M.V. 7EG8332 (EP) Price 11/1d.**

### THE PETER KNIGHT SINGERS

Vocal gems: Wouldn't it be lovely;  
With a little bit of luck;  
The rain in Spain;  
I could have danced all night;  
Get me to the church on time;  
On the street where you live;  
I've grown accustomed to her face  
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# THE BIG BEAT

HERE comes Frankie Vaughan riding another winner—and one with the Anglo-American stamp on it. Half of Vaughan's latest was produced in the States, half at home. Either side may make the grade. The disc is almost a cast-iron certainty.

Johnny Brantley's All Stars add some more fuel to the growing instrumental flames with "The Place" and "Pot Luck." I like the sound of this coupling although it may take its time in doing big business.

American rocker Larry Williams returns with another attack on the gentle sex . . . "Dizzy Miss Lizzy" this time. Sales should make Williams as happy as Larry.

**FRANKIE VAUGHAN**  
So Many Women; Kenpie Doll  
(Philips PB825)\*\*\*\*\*  
(D.N.T.)

LAST time Frankie gave us a disc it was one he made during one of his American trips. This time he sends us an Anglo-American production. The top half was made in the States with Ray Ellis conducting the orchestra and chorus. The number, So Many

Women, moves along on a smart beat and Frankie's in typical voice.

A bright bouncer for the juke boxes and a must for Vaughan fans, it's complete with a spot of squawking sax at the mid-mark. Lyric line should have Frankie's feminine followers fainting in the aisles.

The British-made half of the record has Wally Stott backing the star, and Kenpie Doll could do a handsome share of the sales by

itself. Fair-ground lyric theme that moves with a cute beat. Chorus fills out the size behind Frankie.

**THE PLATTERS**  
Are You Sincere?; Don't Let Go  
(Mercury MT205)\*\*\*\*

WELL, this disc does nothing to shatter my belief that only the Andy Williams' recording of Are You Sincere? will stand any hit hopes.

The Platters take the number at a crawl which almost becomes farcical as the lead voice goes a-wandering. Incredible, the length of time it takes him to sing the title phrase alone! A boring half so far as my ears were concerned. The group, of course, is very late with the coupling, Don't Let Go. And this is a pity, because their brisk beat treatment of this number is as good as the other side is weak.

**JACKIE DENNIS**  
My Dream; Miss Valerie  
(Decca F1101)\*\*\*\*

BY now you've probably seen young Scottish rocking boy Jackie Dennis plugging My Dream on television.

The wee, kilted laddie has got another hiccupping chanter here which he snaps across much as he worked for "La Dee Dah." A strong orchestral and choral assist giving the side plenty of size, but I've a feeling it will take plenty of work before it reaches the "La Dee Dah" heights for the boy. We'll be hearing a lot of it, however, make no mistake about that. Much more than of the coupling Miss Valerie, a slower stroller which uses a whistler here and there.

**JOHNNY BRANTLEY'S ALL STARS**  
The Place; Pot Luck  
(London HLU8606)\*\*\*\*

JOHNNY BRANTLEY'S musicians trot out a good instrumental offering in The Place, which uses the well-known "this must be the place" phrase as punctuation occasionally just to explain the title. Tune goes at a quick clip with guitar, sax and piano predominating. Catchy and entertaining, it might eventually build into a good seller.

Pot Luck keeps a similar kind of mood and tempo running all

## Frankie has an Anglo-U.S. winner here

reviews by  
**Don Nicholl**

the way and you'll find your shoulders swinging automatically to the Brantley beat.

**TINY TOPSY**

You Shocked Me; Waterproof Eyes  
(Parlophone R4427)\*\*\*\*

TINY Topsy gets another release on this side of the Atlantic and brings her big loud rock 'n' roll voice to bear on You Shocked Me. Repetitive rocker this with Tiny railing at her boy friend. Words are difficult to catch—except for the title phrase which she certainly knows by heart.

Better by far is the steady hand-clapper Waterproof Eyes and this is obviously the deck on which to concentrate.

**LARRY WILLIAMS**

Dizzy Miss Lizzy; Slow Down  
(London HLU8604)\*\*\*\*

FOLLOWING up his "Short Fat Fannie" and "Boney Moronie," Larry Williams brings out Dizzy Miss Lizzy to do The Stroll. A natural beat for the dancers, it's got a muzzy noise all the way and the right kind of growl from the instrumental group to please.

Larry croaks out his lyric as always and throws in a few hoarse shrieks for good measure. Every chance—I'd say—of this one following its predecessors into the Top Twenty.

Slow Down on the flip is a similar rocker which Williams chants as if he were standing in the middle of the instrumental group.

**BILL HALEY**

Skinny Minnie; How Many  
(Brunswick 05742)\*\*\*

BILL Haley tries again with a growing, twanging slow pounder called Skinny Minnie. Personally I cannot see this one reaching any great heights—it's

slow without much purpose.

Haley takes the vocal himself but the whole thing lacks vitality.

When he turns to How Many Haley sings again. And again it's a slow item. Not such a pounder as the one upstairs but another offering which has a casual, lazy feeling about it. One gets the impression, right or wrong, that Bill is looking anxiously for the way back.

I don't think this is it.

**TIMMIE ROGERS**

Take Me To Your Leader;  
Fla-Ga-La-Pa

(London HLU8601)\*\*\*

TAKE Me To Your Leader uses the cartoon phrase attributed to outer-space visitors who land on earth and mixes a flying saucer lyric into the rock 'n' roll craze. Timmie Rogers chants it competently but without much imagination.

For the flip the coloured performer goes into an offering named Fla-Ga-La-Pa. Someone went on a stretch of long tedious thought to devise the idea here. The title is a collection of abbreviations for various American states. Personally I think their journey was wasted.

**WES BRYAN**

Lonesome Love; Tiny Spaceman  
(London HLU8607)\*\*\*\*

WES Bryan has a light voice with a smooth finish that reminds me a little of Pat Boone. He takes Lonesome Love at a steady pace all the way to George Stravos orchestra and chorus. Semi-beat stuff this and an item which could strike us while the iron's hot for this type of material.

I can see folk going for Bryan's voice and they'll probably enjoy the song too.

There's a stronger rock 'n' roll influence to be heard on the other side when Wes sings about the Tiny Spaceman. A new way of introducing nonsense words, this uses the Spaceman's language as a sort of scat. Fairly amusing but without a great deal of strength.

## Over the Border

### There's no one as versatile as Jimmy Logan

**MR. SCOTTISH SHOW-BIZ** himself makes one of his well-chosen Television appearances from the south this Saturday.

It is Jimmy Logan from Scotland on the BBC's "The World Our Stage." I call him Mr. Scottish Show-biz—because no one else from North of the Border has the same versatility.

And he sings a very appropriate song, Show Business.

It's a number completed and polished by John Law, talented young script- and song-writer of whom we'll hear a lot more.

Logan is one cert for the Royal Variety Performance—Scotland's first-ever—from the Glasgow Alhambra Theatre on July 3. On that night Stewart Cruikshank's "Palladium of the North" will stage the greatest ever variety show to be held in Scotland.

There will be singers on the bill. But I take Logan to get as big a hand as any with his "Show Business" number.

Added TV date. Logan returns South again for another London transmission of "The Jimmy Logan Show"—a BBC Saturday show on May 24, which breaks into rehearsals of the big Edinburgh summer revue, "Five Past Eight."

And then his voice broke

WHEN the BBC TV cameras interrupted the Edinburgh pantomime "Babes In The

Wood" at the King's Theatre to bring the "This Is Your Life" spotlight on Louie Ramsay—for their first-ever OB of this programme—one of the artistes on stage and singing was a 17-year-old boy with a first-class voice.

His name . . . Leslie Robertson, a former lawyer's clerk from Inverness. It was Leslie's second pantomime, and following the first one he was signed by Decca. I can only presume for their Beltona label.

That's the one that carried Scots songs.

But disaster! Between the first and the second pantos, in the brief space of eight months Leslie's voice changed . . . from a sort of boy soprano, to a "boy baritone."

### For the better

I'm glad to report the change, if anything, was for the better—at least as far as the commercial angle is concerned.

Leslie's voice not only acquired more depth, maturity and polish. It made him a natural for "pops."

But there's been no disc making sent his way . . . yet.

I hear, though, he is due to make his first record soon. With the ballad on the way back, this could be the time and the place for Leslie Robertson.

—MURRAY GAULD

**JACKIE DENNIS**  
... IT'S A ... IT'S A ... IT'S A ... OF A TUNE  
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### MY FAIR LADY

The Broadway cast, starring Rex Harrison, Julie Andrews, Stanley Holloway

(Philips RBL1000)

*Why Can't The English? Wouldn't It Be Lovely? With A Little Bit Of Luck; I'm An Ordinary Man; Just You Wait; The Rain In Spain; I Could Have Danced All Night; Ascot Gavotte; On The Street Where You Live; You Did It; Show Me; Get Me To The Church On Time; A Hymn To Him; Without You; I've Grown Accustomed To Her Face; Finale.*

YOU can't get away from it—the original cast is still the best, however well it is recorded by

others. There are those whose ears have become somewhat jaded, especially since the handling of the production in this country hasn't always been as pleasant as it might have been. But thinking back to the time when I first heard the whole LP, I can remember being utterly knocked out by the wonderful music, the great work from the chorus, Stanley Holloway,

Julie Andrews, Rex Harrison—in short, the lot.

There's no doubt that this music is among the best we've heard on the London stage for many a year, but what it will sound like when some of our less talented singers get at it, I shudder to think. Never mind, if you can afford to buy the genuine article, do just that, and you'll find great songs, with the kind of lyrics that are a joy to hear.

*You Live; Show Me; The Rain In Spain; Without You; With A Little Bit Of Luck.*

A VERY vital, glowing LP from the Dick Hayman Orchestra, with masses of life and punch in the arrangements. Not just for background music at parties, this is too lively for that, but extremely good listening, though some of the numbers have been, perhaps, a little over-arranged. It was some time before I recognised Without You.

Another side to the Mary Martin character on her waxing with Richard Rodgers.

### MUSIC FROM MY FAIR LADY

The Percy Faith Orchestra  
(Philips BBL7199)

*Ascot Gavotte; On The Street Where You Live; Show Me; I've Grown Accustomed To Her Face; Get Me To The Church On Time; With A Little Bit Of Luck; Wouldn't It Be Lovely; I'm An Ordinary Man; The Rain In Spain; I Could Have Danced All Night; Embassy Waltz.*

A PURELY orchestral selection, beautifully played by one of the best orchestras of its kind in the States. The arrangements sound fresh and new, and for a pleasant disc to use as background music, this is just fine. Percy Faith has got away from the routine arrangements and the whole thing sounds as though he has tried to give the songs a different approach, quite apart from the way they are featured in the show.

### MY FAIR LADY

The Richard Hayman Orchestra  
(Mercury MPL6536)

*You Did It; Wouldn't It Be Lovely; I Could Have Danced All Night; Why Can't The English? I've Grown Accustomed To Her Face; Ascot Gavotte; Get Me To The Church; On The Street Where*

### PERFECT FOR DANCING, VOL. V

Tommy Kinsman Orchestra  
(Oriole MG10021)

*My Fair Lady; I Could Have Danced All Night; With A Little Bit Of Luck; Wouldn't It Be Lovely; Just You Wait; The Rain In Spain; On The Street Where You Live; Show Me; Get Me To The Church; Without You; I've Grown Accustomed To Her Face; Other Fair Ladies; Sweet Sue; Marie; Margie; Laura; Rosalie; Ida Sweet As Apple Cider; Louise; Elizabeth; Miss Annabel Lee; Sweet Georgia Brown; Charmaine; Rose Marie.*

A NOTHER of Tommy's discs for dancers. No wonder they sell like hot cakes. Apart from the ideal dance tempo they provide exceptional value for money. All the "My Fair Lady" songs adapt themselves easily to make up a varied bunch of numbers for dancing, and it was a neat idea to use the other Fair Ladies on the second side.

### MY FAIR LADY

Norrie Paramor And His Orchestra  
(Columbia 335X1079)

*I Could Have Danced All Night; Wouldn't It Be Lovely; Ascot Gavotte; On The Street Where You Live; Show Me; Get Me To The Church On Time; With A Little Bit Of Luck; The Rain In Spain; I'm An Ordinary Man; Without You; I've Grown Accustomed To Her Face; Finale Medley.*

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- THE BOYS OF JOHANNESBURG—Spokes Mashiyane & Franco Piant
- OTHER MAY RELEASES
- SOMEBODY ELSE IS TAKING MY PLACE—You Brought A New Kind Of Love To Me. Maxine Daniels, arr. by Danny Boyce & his Orchestra.
- CB 1447 ROONEY (from the film "Rooney") Joseph McNelly, arr. directed by Ken Jones
- INNOCENT SINNERS (from the film "Innocent Sinners") Ken Jones & his Music.
- CB 1438 SYNCOPATED SAUCE—RAGTIME ROCK—Ernie Kiddie Trio & Orchestra.
- CB 1435 STAY AS SWEET AS YOU ARE—HOW ABOUT YOU?—Phil Tate & his Orchestra.
- CB 1436 PROUD AS A PEACOCK—FLORENTINE MELODY—Eric Spear & his Orchestra.
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## REVIEWS

by JACKIE MOORE

*Didn't He Ramble; Mack, The Knife; Mahogany Hall Stomp; All For You, Lovin'; What Did I Do To Be So Black And Blue; St. Louis Blues; Paris Interview.*

EXTRACTS from the film story of Satchmo's tour of Europe and Africa during 1955-56; this LP brings you three-quarters of the sound-track. The film itself is more or less a documentary, originally intended for the Murrow programme "See It Now."

With Louis are the All-Stars, and on *St. Louis Blues* he also has with him 88 members of the New York Philharmonic Orchestra conducted by Leonard Bernstein at a special concert in Louis's honour.

It's a fascinating disc, apart from the great sound from the All Stars, because it gives an insight into the character and personality of Armstrong.

### FRANK SINATRA

This Is Sinatra, Volume Two  
(Capitol LCT6155)

*Hey! Jealous Lover; Everybody Loves Somebody; Something Wonderful Happens In Summer; Hell As Lovely; You're Cheating Yourself; You'll Always Be The One I Love; You Forgot All The Words; How Little We Know; Time After Time; Crazy Love; Johnny Concho Theme; If You Are But A Dream; So Long My Love; It's The Same Old Dream; I Believe; You're Dreams Away.*

SECOND in the Capitol collection of top Sinatra numbers. All from the days when Nelson Riddle was still backing, and all varied numbers just to demonstrate to other lesser mortals that it is possible to have the talent to sing something like *You're Cheating Yourself* as well as *If You Are But A Dream*.

That *I Believe*, incidentally, is the "I believe in wishing wells," not the one we used to hear from another Frankie—the Laine boy.

Yet another great Sinatra LP to add to your ever-growing collection.

### MARY MARTIN Sings,

RICHARD RODGERS Plays  
(RCA RD-27064)

*Getting To Know You; You're Neerer; I Could Write A Book; Sleepy Head; It Might As Well Be Spring; My Funny Valentine; To Keep My Love Alive; It Never Entered My Mind; Moon Of My Delight; You Are Never Away; There's A Small Hotel; Some Enchanted Evening.*

APPARENTLY it has been the habit at parties for Richard Rodgers to play the piano for Mary Martin; on this disc we can hear for ourselves the sympathy that exists between the two.

When the incomparable Mary Martin sings the lyrics of a song like *It Might As Well Be Spring*, they make more sense than ever before. And there's the wonderful "throw-away" quality of her *To Keep My Love Alive*.

This isn't the vital, bouncy Martin of *South Pacific*, but the other side of her musical character. Quiet, relaxed and so very professional, every number is a delight.

### SATCHMO THE GREAT

Music and dialogue from the film sound-track, featuring Louis Armstrong with Ed Murrow and Leonard Bernstein.  
(Philips BBL 7216)

*When It's Sleepy Time Down South; Indiana; Flee As A Bird To The Mountain; Oh,*

# Extended Play

## POCKET EDITION MY FAIR LADY

(Nixa NEP24076)

Lita Roza: *I Could Have Danced All Night*. Max Miller: *Wiv A Little Bit Of Luck*. Petula Clark: *I've Grown Accustomed To His Face*. Ray Ellington: *Get Me To The Church On Time*. Marion Ryan: *Wouldn't It Be Lovely*. Gary Miller: *On The Street Where You Live*.

WHAT a line-up of top Nixa stars! Max Miller of course is ideal for *Luck* and gives it the stamp of his own personality, and even manages to make it sound fresh and new.

Pet's number was a great surprise to me. For one thing her voice seems to have undergone a change. She sings *Accustomed* with a slow beat and slinky backing, and gives the number a very sexy treatment. Different, and very nice too.

Ray Ellington, on his new label, has certainly changed his material with a bang. And he is much better on *Get Me To The Church* than I would have thought. He resists the temptation to overdo the humour, and sings straight.

Marion Ryan displays still further her extra-versatile talent with the best version of *Lovely* other than the original Julie Andrews, for my money. And I like the whistling backing.

Of all the mixed discs, I think this is best.

### SONGS FROM "MY FAIR LADY"

(RCA RCX112)

Eddie Fisher: *On The Street Where You Live*. Julius La Rosa: *Get Me To The Church On Time* and *I've Grown Accustomed To Her Face*. Dinah Shore: *I Could Have Danced All Night*.

THE superlative Dinah Shore is always on my list of can't-be-missed singers and on this EP she puts the wonderful Shore touch on *Danced All Night*. *On The Street Where You Live* is a great number for Eddie Fisher and he makes the most of it, with the help of a different, and fascinating, backing from the orchestra. It's going to be difficult to choose between the various versions of this song, everyone seems to have made a great disc.

I'd say "yes" to this one.

### GREAT SONGS FROM GREAT SHOWS

Vol. Six

(Nixa NEP24077)

Joe Henderson at the piano with rhythm accompaniment.

*I Could Have Danced All Night*; *Get Me To The Church On Time*; *On The Street Where You Live*; *The Rain In Spain*; *Wouldn't It Be Lovely*; reprise *On The Street Where You Live*; *I've Grown Accustomed To Her Face*.

AN extremely listenable disc from Joe, whose magic touch is just right for these beautiful songs, especially a very Latin-American *Rain In Spain*, and a particularly attractive version of *I've Grown Accustomed To Her Face*.

### MY FAIR LADY

(Decca DFE6474)

The Beverley Sisters: *Wouldn't It Be Lovely*. The Stargazers: *Wiv A Little Bit Of Luck*. Vera Lynn and Pete Murray: *The Rain In Spain*. David Whitfield: *On The Street Where You Live*. Jack Warner: *Get Me To The Church On Time*. Diane Todd: *I Could Have Danced All Night*. Cyril Stapleton's Orchestra and Chorus.

THIS disc will probably sell well with record fans on the strength of the various artists con-

cerned. They have attacked the songs in what amounts to a copy of the style of the show.

### MY FAIR LADY

The Tony Kinsey Quintet  
(Decca DFE6461)

*On The Street Where You Live*; *I've Grown Accustomed To Her Face*; *Get Me To The Church On Time*; *Wouldn't It Be Lovely*; *Show Me*; *I Could Have Danced All Night*.

TONY KINSEY on drums with Art Ellefson, tenor, Les Condon, trumpet, Bill Le Sage, piano and vibes, Pete Bladdin or Lennie Bush, bass. And frankly after listening to so many straight versions of the "My Fair Lady" numbers, it was a great relief to get something that really sounded different.

### MY FAIR LADY

(Fontana TFE17029)

Doreen Hume: *I Could Have Danced All Night*. Michael Sammes Singers: *Wiv A Little Bit Of Luck*. John Harvey: *On The Street Where You Live*. Michael Sammes Singers: *Wouldn't It Be Lovely*.

A PLEASANT straight-forward disc, no tricks, just a collection of good singers. Mike Sammes is cropping up everywhere, but since he has one of our best vocal groups, who's complaining?

A good disc which swings steadily through the four most recorded numbers from the show.

### ALMA COGAN and RONNIE HILTON

(HMV 7EG8352)

Ronnie Hilton: *On The Street Where You Live*; *I've Grown Accustomed To Her Face*. Alma Cogan: *I Could Have Danced All Night*; *Wouldn't It Be Lovely*; *With A Little Bit Of Luck*.

ON all the numbers Ronnie and Alma have the wonderful backing of Frank Cordell's orchestra. *Accustomed* is a particularly difficult number, but Ronnie sounds as relaxed as ever, while Cordell provides a Riddle-like backing. And I love the happy feeling about *Street Where You Live*.

The three numbers allotted to Alma might have been made for her. After listening to these, maybe someone will get around to writing that musical show which should surely be Alma's next step.

### MY FAIR LADY

(Philips BBE 12170)

Rosemary Clooney: *I Could Have Danced All Night*. Sammy Kaye Orchestra: *I've Grown Accustomed To Her Face*. Vic Damone: *On The Street Where She Lives*. Jo Stafford: *With A Little Bit Of Luck*.

FOUR numbers taken from the show and treated as straightforward pop numbers, with a commercial kick. I'd never have thought this possible with *I Could Have Danced All Night*, but the artistry of Rosemary Clooney can achieve anything.

And the Sammy Kaye treatment of *Grown Accustomed* sounds just as I imagine Billy Ternent will play it. I still think the Damone disc will hit the top-sellers, and as for Jo Stafford, it's worth buying the disc to hear her sing about "blooming luck."

Other recordings of songs from *My Fair Lady* which are not yet available include EPs from Ted Heath, Johnny Dankworth, George Melachrino, Peter Knight Singers, and the Irving Field Trio. And for jazz lovers, an LP from the Billy Taylor Trio.

# My Fair Lady

The six top numbers by six top British stars on the EP of the year!

THE BEVERLEY SISTERS  
THE STARGAZERS  
VERA LYNN & PETE MURRAY  
DAVID WHITFIELD  
JACK WARNER  
DIANE TODD  
with CYRIL STAPLETON,



HIS ORCHESTRA AND CHORUS DFE 6474

it's fabulous — and it's only 11/5½

also EPs by

Ted Heath & His Music  
DFE 6484

The Tony Kinsey Quintet  
DFE 6461



I could have danced all night  
Mantovani and his Orchestra F 11017 (45/78)  
On the street where you live  
David Whitfield F 11018 (45/78)



The American hit record of  
I could have danced all night  
SYLVIA SYMS 05744 (45/78)



Two other great records on RCA

On the street where you live  
Mario Lanza RCA-1059 (45/78)  
Eddie Fisher Julius LaRosa  
Dinah Shore RCX-112 (EP45)



CORAL offers four of the hits by  
Lawrence Welk  
and his Champagne Music

On the street where you live; I've grown accustomed to her face;  
I could have danced all night  
Q 72317 (45/78)  
With a little bit of luck  
Q 72318 (45/78)

# BRITISH FANS—AND POLICEMEN—ARE WONDERFUL

says Charlie Gracie

**G**OOD story from Charlie Gracie, who is coming to the end of his tour here. Appearing at the Regal, Hull, he was mobbed, as usual, at the stage door.

During the crush, he was practically squashed by the enthusiastic fans but it wasn't until he had travelled on to Birmingham that he

realised that his wrist watch had gone. He was particularly upset because his wife had given it to him as a wedding present.

A couple of days later, however, a parcel arrived for Charlie.

Fans had found the watch, given it to the police, who in turn had seen the manager of the theatre.

He recognised it as Charlie's and sent it on to the next theatre on the Gracie boy's list.

So Charlie Gracie adds his name to the collection of American stars who think our police—and record fans—are wonderful!

★ ★ ★

Here's a programme not to be missed. On BBC-TV Monday evening in the Phil Silvers show,



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The London Palladium

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- Bambino (Guaglione); I turn to you (La piu' bella del mondo) DC 16626
- Cheila 'lla; Basta un poco di musica DC 16625
- La panse' (The pansy); Scapricciatello (78 only) DC 16594

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## NEWS FROM BEHIND THE LABEL

# DISCLOSURES

by Jean Carol

Bilko imagines that he has come across the singing discovery of the year. His find? Bing Crosby. This I must see.

## Lucky Mitzi

**I**CANT think of anything I'd like better right now than a trip to Paris. Lucky Mitzi Gaynor is on her first visit—despite the fact that the setting for her film "Les Girls" was supposed to take place in the French capital!

The ultra-clothes conscious Mitzi will probably go home to the States with some more Paris designed dresses. She already has several Dior models in her wardrobe. She tells me she loves the short skirt, and has taken a few inches off all her clothes. With legs like Mitzi's you can get away with it!

Leslie MacDonnell. Already in the Ryan collection is a huge diamond, called for no reason at all, Fred.

Well, if anyone likes to donate a mink, diamond, or even a small car, I shall be very happy indeed to name it anything whatsoever.

## Fair rival

**T**WO top LPs to watch out for, both on the Philips label. First the show "Simply Heavenly," which could rival that other one just opened, they say. And a Danny Kaye album with lots of his old favourites.

Two more to note, a Johnny Mathis LP, "Warm," already collecting raves from those who've heard the advance pressings. And

ing on a record artists bill at the Metropolitan, Edgware Road, London, together with Betty Smith.

Girls, we're beginning to get somewhere in the recording world at last.

## Off the farm

**T**HE four blonde daughters of a Somerset farmer have deserted the country life for the wicked city, and a recording contract with Oriole. The Gibson Girls, in fact, who have made their first disc. They'll be singing the Frances Day/George Posford number Safety Sue, specially written for the British Safety Council competition. Meanwhile, we are still searching for Miss Safety Sue.

★ ★ ★

That song to watch mentioned here last week, "Book Of Love," has been recorded by the Mudlarks. Could follow "Lollipop" up the best-selling list.

## New series

**B**ACK from holiday in Tangiers, the first for a long while, is Lorraine Desmond who tells me that at last the plans are complete for her BBC series with Jackie Mackenzie.

The title will be Them Girls, starting date May 12, and I gather that Lorraine and Jackie have been working on the script themselves. Should be fun.

Lorraine's newest disc, by the way, is called Secret Of Happiness—released this week.

## Dot is ideal

**T**ALKING of stereophonic sound, the Dot Squires album of Billy Reid songs I mentioned recently will be released by Nixa, and recorded in the new technique. The engineers reported that Dot's voice was ideal for the medium. It's practically stereophonic already, I suppose.

I'm told the album is coming along well. Dot worked on quite a few of the tracks from seven until four in the morning on one occasion last week, which should help to persuade some of the newcomers to the business that life as a recording star does sometimes mean hard work!

## Surprise visitors

**SURPRISE** visitors to London last week included singing star Andy Williams (right), Janet Bleyer (of the Chordettes), and her musical director husband, Archie Bleyer.

All are on a tour of Europe, and were delighted to learn whilst passing through Britain that their discs were enjoying successes.

Andy Williams is causing attention with his "Are You Sincere?" whilst The Chordettes are riding high with "Lollipop."

She also had a few inches taken off her hair, specially for the South Pacific film. Fortunately her husband Jack Bean liked it.

## Fred Stone

**W**HEN Marion Ryan signed her first contract with Granada television, she celebrated by buying herself a Ranch Mink stole, which she named Sydney (after Bernstein). Now she has another very lucrative contract with Granada, so much so that she has been back to the furriers, this time for a full-length blue mink. Name will be Leslie Mae, after Marion's agent

a new Jimmy Jacques 78, a double-sided possibility with "Never Let You Go" and "In My Life." Both on Fontana.

## Cherry's disc

**MORE** about Cherry Wainer, the girl who came home from South Africa to find no recording contract awaiting her. Cherry had a disc out this week on the Decca label. There's also news cooking about a certain programme by our old friend Mr. Jack Good. Next week Cherry will be appear-

## Zig-zag winner

**D**YNAMIC EMI chairman, J. F. Lockwood, when not tied to administration, can be a first-rate selector of possible hit records.

It was he who discovered the haunting melody called "Tom Hark" recorded by Elias and his Zig-zag Jive Flutes. It has been the signature tune of the ATV production "The Killing Stones" and already the record has begun to gather in sales momentum.

Mr. Lockwood is pictured in EMI's South African studios during a recording session.





# SIDETRACKS

**THE CRICKETS** — Their first appearance on the Palladium TV show was a disaster.

by **JACK GOOD**



## TV is ruining these record stars

I GET fed up with the treatment meted out by the TV companies to popular recording artists. The latest lamb for the slaughter is Marvin Rainwater.

When will it become clear that most of our recording favourites can make as much impression on shows like "Sunday Night At The Palladium" and "Saturday Spectacular" as a recording of Tommy Trinder's gags would make in a juke box?

A recording artiste's impact comes through the sound of his records. Now, with all respect, Cyril Ormandel's very competent orchestra will never ever sound like the hip mid-Western group that backed Marvin Rainwater on *Whole Lotta Woman*.

Nor does Marvin Rainwater singing with a boom over his head struggling to hear Jack Parnell's orchestra miles away from him while trying to appear as an amusing comedy side-kick to Arthur Haynes, sound anything like the man we expect to hear, or even look like the man we expect to see. He doesn't stand a dog's chance.

Such appearances must be murder to TV's viewing figures and to Marvin's box office alike.

**SO WHY DO IT?**

The same goes for *The Crickets*. Their first appearance on "Sunday Night at the Palladium" was a disaster comparable only with Napoleon's retreat from Moscow.

Consider: They are given the opening spot (that is, even before the inevitable balancing act) to a cold audience, predominantly consisting of middle-aged Max Jaffa addicts, on the most old-fashioned type show in the world, introduced by Robert Morley—who would never pretend to be an enthusiastic supporter of the Crickets' idiom.

The curtain goes up. They have one mike through which Buddy Holly despairingly bawls three numbers in quick succession to a horde of sedentary cold suet puddings, at an ever-increasing tempo (longing, no doubt, to be away from it all). Then, without a word

they're off. And a reputation has died.

What I want to know is, who gets the benefit? **WHY DO IT?**

## Big bands aren't coming back

CONGRATULATIONS to Ted Heath on his reappearance in the Hit Parade. But why do we get all this "so-glad-big-band-music-is-coming-back" stuff from polite comperes of pop music shows and greying record columnists?

(a) Big bands à la Stan Kenton are not coming back. (b) Why should it always be taken for granted that there's something almost morally good about big bands?

Big band leaders struggling to keep their outfits together are always applauded, with the implied comment that the public are a lot of morons not to go for the Charlie Barnett treatment any more.

Surely it would be a lot more realistic to say that what's gone is gone and that if big bands want to stay in business—and there is no purely moral reason why they should—they ought to play not only the numbers the public likes but also in the way the public wants to hear them—as Ted Heath is trying to do.

Let's have no more of Jailhouse Rock as a slow fox-trot done by Fred Mugg's Muggaires on "Music While You Wait."

\*\*\*

NOW for the Bill Haley fans. Loyal lads and lasses! At last you can express your regard for Father William in terms of hard cash. Put your hands in your pockets and fork out gladly for a copy of "Skinny Minny," a new number by a new Haley. It's a winner.

## CLASSICAL CORNER

by **J. C. DOUGLAS**

**FRIEDRICH GULDA,**  
PIANO  
(Decca LXT5415)

Debussy: *Pour le Piano*; *Reflets dans l'Eau*; *Solrée dans Grenade*; *Ilse Joyeuse*; Ravel: *Sonatina*; *Valses Nobles et Sentimentales*.

GULDA is a Viennese, but he is a very deft exponent of the French composers, as illustrated on this disc. He has a sure touch with these delicate, subtle pieces, both on the quieter passages and the stronger ones, as occur towards the end of *Ilse Joyeuse*.

The Ravel *Valses Nobles et Sentimentales* was originally written for a concert in which the audience were asked to guess the composer. Although, as mentioned in the cover notes, Ravel tried to disguise himself a little, his very individual style shows through. The *Valses* were later orchestrated. The waltz themes vary from vital happy ones to the wistful, vaguely sad.

**THE WALTZES OF STRAUSS**  
IN HI FI  
Symphony Orchestra conducted by Valentino (HMV CLP1168)

*The Beautiful Blue Danube*; *Roses From The South*; *Artists' Life*; *Tales From The Vienna Woods*; *Morning Papers*; *Eat, Drink And Be Merry*; *Emperor*

## Gulda has a sure touch

Waltz: *Vienna Blood*; *You And You*; *Accelerations*; *Wine, Women And Song*; *Voices Of Spring*.

THIS time we have Strauss played with an American accent, conducted by Valentino, who has become very popular in the United States. It's easy to see why. On this disc the waltzes are played with tremendous verve and obvious enjoyment. And the quality of recording is excellent. Well recommended to those who enjoy the lilting waltzes of Vienna.

**DIE FLEDERMAUS**  
Johann Strauss  
(RCA RB16109)

Patrice Munsel, Regina Resnik, Rie Stevens, James Melton, Robert Merrill, Jan Peerce, Hugh Thompson, Paula Leachner, Johnny Silver

Fritz Reiner conducting the RCA Victor Orchestra

A DE-LUXE performance of the popular Strauss opera, given by some of America's greatest singers.

Many of the artistes will be familiar to you, especially as some have visited us recently. You'll remember James Melton was here a few weeks ago. On this disc he sings the role of the badly behaved husband Eisenstein. It is always a joy to hear the Strauss music so beautifully sung as it is by everyone in this version.

As always on the RCA High Fidelity recordings the quality is superb. And this version is sung in English—or at least, in American.



MUSIC FROM

## MY FAIR LADY



**JEANNIE CARSON**

I could have danced all night  
Wouldn't it be lovely

**BILLY COTTON**



AND HIS BAND with The Bandits  
Get me to the church on time  
With a little bit of luck

**COLUMBIA RECORDS**

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## Ballyhoo in a rut

HAVE you noticed that ballyhoo publicity has got into a rut nowadays? When a pop singer is discovered his agent must emphasize (a) the extreme youth of the prodigy (b) the backwoods from which he appears (c) the discovery's bewildered comments on his "rise to fame" (although this is the first we have heard of him) and most important (d) the fantastic sum of money we are asked to believe he receives.

Thus Sensational 3-year-old Jimmy Dodds, discovered sing-

ing "Oh-oh I'm falling in love again" outside his crofter-father's hut in the Outer Hebrides has just been contracted to make three movies in the next year for £700,000.

His disc "They tried to tell me I'm too young" is approaching the Top Ten from a very great height.

Jimmy, when asked how he reacted to this big break, nervously flicked away his cigar ash and said: "I still can't believe this is really true"—Frankly, neither can I.

# HALL MARKS THE BEST IN JAZZ BY TONY HALL

## Clifford Brown's with the 'grits and greens'

ALL my space ration this week again goes to record reviews. And I hope I've chosen something for YOU.

My "Album of the Week" is by Max Roach and the late Clifford Brown on EmArcy. For West Coast-ish sort of sound fans, there's a new Stan Kenton LP.

British jazz is represented by mainstream trumpeter Al Fairweather on Nixa.

There's a "bonus," too, in the form of a Contemporary issue of Shelly Manne and His Friends giving us a jazz version of the most-topical-show-of-the-moment, "My Fair Lady."

### CLIFFORD BROWN-MAX ROACH QUINTET

*Study In Brown*  
Cherokee; Jacqui; Swingin'; Land's End; George's Dilemma; Sandu; Gerkin For Perkin; If I Love Again; Take The "A" Train.

(12 EmARCY EJL1278)

A JAZZ record reviewer's lot isn't always the continual ball that many of you might imagine it to be. You can cover a number of discs, many of which may contain excellent jazz. But the records that are really fun to listen to and to write about are generally in the minority.

Take this week, for instance. Apart from the Parker-Gillespie alternate takes reviewed below, this Max Roach-Clifford Brown is the only album under review that I really enjoyed.

It's one of the last LPs by the late Brownie before his death in a car crash in 1955. Only since then has the full realization of his importance as a jazzman and a stylistic influence come about. So many of the excellent younger trumpeters in America (and elsewhere) show traces of Brownie's outlook. There's Lee Morgan, Donald Byrd, Bill Hardman and even "veteran" Idrees Sullivan.

On this LP, Brownie plays with tremendous drive, virility and

harmonic intelligence. Though perhaps he is slightly too multi-noted in places. Co-leader Max (whose group has never been the same since Brownie went) is in equally outstanding form. He combines technique, intelligence and soul in a way that is unique in jazz.

Tenorman Harold Linn (whom I hope you dug on the Curtis Counce Vogue LP I praised recently) is harder-toned than on some other occasions but as inventive and swinging as ever. Pianist Richie Powell (who died in the same car crash as Clifford) proves that his death too, was a serious loss for jazz. He has more individuality than on some earlier Quintet discs. And his writing is even better.

Bassist George Morrow, a steadily improved player (dig Dandu particularly) completes the group. This Cherokee is the third version of the tune waxed by Brownie (the other two are on Vogue 10in. LPs: one with Gigi Gryce's big band, the other with John Lewis and Jay Jay Johnson). Here he rips through the chord changes, with Max keeping perfectly in step. Jacqui (by Richie) is a cute little 8-8-12-8 theme. Brownie's Swingin' is a frantic blow on I Never Knew. Harold's Land's is my favourite of the originals. Medium-tempo, minor, melodic and funky. Typical of a current trend in jazz writing.

Brownie wrote the three originals on side two (a couple of which were played by the Jimmy Deuchar Sextet on their recent London club gigs). Dilemma is a poignant minor opus, "Tunisia" is in form. Beautiful Brownie (using fewer notes and possibly saying more as a result) and some Yusuf Lateef-like tenor from Land here. A good track.

Sandu and Perkin (dedicated to the late Carl Perkins) are both blues of different hues. The former is as funky as they come, with Brownie really getting with what Horace Silver calls the "grits and greens." More good Brownie on Love Again which is taken at medium-up tempo. The "A" Train rides an easy, relaxed tempo with a cute, gimmicky introduction and coda.

All in all, this is an important modern jazz album by (at least) two giants of this decade's scene. I suggest that it deserves a place in your collection. Not only on its own merits as enjoyable jazz. But also for its historic significance. Not quite the maximum rating, but almost. (\*\*\*\*)

### AL FAIRWEATHER BAND

*Fairweather Friends*  
I Can't Give You Anything But Love, Baby; Red For Go; September In The Rain; If I Had You; Coe-Pilot, Grapevine.

(10in. NIXA NJT511)

LIKE so many other British trumpeters (including Jimmy Deuchar, Eddie Blair and Bobby Pratt), Al Fairweather hails from Scotland. He is swiftly developing into a mainstream jazzman of mature strength and conviction. A bold, emotional player.

On this Denis Preston production, Al uses Heath tenorman, Red Price, Humph's Tony Coe (alto,

# TRADITIONAL

by Owen Bryce

THE 78 record is finished, dead, buried, no more. Gone the clumsy, breakable, three-minute-only relic of the twenties and thirties. Gone with it, too, that abomination, that monstrosity of mechanical brain - child, that devilish invention benefiting none but the lazy "any-music-all-the-time" fiend... the auto-changer!

Writing this in the 48-page edition of DISC in the year 1968 (as I may well be if the paper continues to expand at its present rate!) reminds me of 1958. In that year I awoke myself one evening by jotting down side by side the production figures of 78s (called "standard" records in those days) and those of the long players.

In America and on the Continent practically no one was buying standards. In England around 50% of all sales were still 78s. That'll show you how far behind we were recordwise, even in those days.

Slowly, very slowly, we began accepting the 45s and the 33s, and then, one day, in the Spring of 1958, one company had the courage to renounce further production of 78 rpm records.

One would have thought this news welcome to everyone, yet one musical paper of the day even published a letter from a misguided collector possessing "a 78 player

only, which is almost new" (my italics). Three-speed was near ten years old and NO manufacturer had produced single speed players for years!

This reactionary character presumably wanted progress stopped until the day his miserable old machine was completely defunct!

In those days I had occasion to review three 45 rpm EP records. These records very quickly superseded the single 7in. disc. And they eventually became the most popular records. Many artists did not warrant 8 pieces on a 10in. disc. And the four on a 7in. EP seemed ideal.

### JOHNNY WINDHURST

*Easy Over The Boston Way*  
*Georgia On My Mind; Lover Come Back To Me.*  
(Esquire EP186)

JOHNNY WINDHURST is a great trumpet player. Under-rated is the most hackneyed word in jazz writing today. I'm forced to

use it, however, when describing this young Bostonian. I should think Windhurst is the man who influenced Ruby Braff more than anyone else. They both played at the Storyville Club in Boston, they sound familiar and Windhurst was playing and recording before Braff. Logical isn't it?

We've heard an enormous amount of Braff during the last 18 months... and great stuff too. His contemporary has been neglected on record. Largely because he's been happy to stay in his home town. It's high time, though, that he waxed a lot more material.

For here is warm, lyrical trumpet with an incredible ease and wonderful relaxation. And lots of new phrases. New phrases that really do mean something and are not simply experimental digressions from jazz. This session is the result of a completely informal get-together lasting from midnight onwards. Had it been rehearsed thoroughly it could not have been better.

This is such a good record that short of filling up a couple more paragraphs with superlatives, there's nothing else I can write.

### RAY BAUDUC—NAPPY LAMARE

and their Dixieland Band  
*Big Noise From Winnetka; Bill Bailey Won't You Please Come Home; Tin Roof Blues; That Da Da Strain.*  
(Capitol EAP2-877)

I HATE pretentious music. But this isn't it by a long chalk. It's uninhibited white Dixieland music without shame or excuse. No

artificial taking-of-the-Mickey. No childlike apeing of the New Orleans greats. No conscious striving to be different. I like it. These boys play the way they know best. And it's the way they've known best for many years past.

White New Orleans jazz, given the name Dixieland, has fallen into disrepute. The word Dixieland today is even used as a substitute in some quarters for corny. More's the pity, for this is Dixieland at its best and it's far from corny.

From the Original Dixieland Jazz Band, via the New Orleans Rhythm Kings, the Bix records, the Manones, and the Bob Cats, this music is still the most logical for the white man to play.

Three of these sides bounce along with the good natured exuberance of the great days of the Riverboats. The other is the bass and drum speciality from the Bob Crosby days. I enjoyed hearing Big Noise once again. I enjoyed the whole record. Forget your prejudices, your sneers at the "Dixielanders" and you'll enjoy it too.

### MILLERMEN IN TOWN

Ray McKinley, Peanuts Hucko, Mel Powell

*After You've Gone; Sugar; Shoemaker's Holiday; China Boy.*  
(Esquire EP180)

HUCKO is a cold musician. Goodman, on the other hand, can be quite warm at times. Mel Powell played for a time with the Goodman Quartet and as a result comparisons are inevitable. China Boy was twice recorded by the Goodman small group and the later version, if I remember rightly, featured Mel himself. Unfortunately, interesting as these are, the Goodmans win every time.

Hucko plays a lot of clarinet, but he never completely fills his instrument, always giving the impression of under-blowing it. Moreover his solos are not correctly built up. As a result they always manage to sound more like clarinet exercises or studies than real, honest-to-goodness jazz. Only on his first choruses, particularly After You've Gone, does his playing make sense. Like Benny, he states the theme quite straight in the middle register of his instrument.

Mel Powell is a great pianist and McKinley proves just what a good drummer he is.

These are not new recordings. They date from 1945. They are nevertheless good to hear, but they do lack punch.



Ray McKinley shows what a great drummer he is.

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clarinet); Tony Milliner (trombone, bass-trumpet); drummer Stan Greig (piano); Al McPake (guitar); Tim Mahn (bass); and Graham Burbridge (drums), most of whom are Fairweather regulars. All's three originals are mostly on blues changes, Coc and Price contribute well to the general swing of things and Milliner was a particular surprise. A good musician and a fluent, swinging jazz-player.

The rhythm section gives more proof of the tremendous improvement in British jazz recently. And the recorded sound (by Joe Meek, as usual) is excellent. All but four stars. (\*\*\*\*)

**STAN KENTON ORCHESTRA**

**Rendezvous With Kenton**

*With The Wind And The Rain In Your Hair; Memories Of You; These Things You Left Me; Two Shades Of Autumn; They Didn't Believe Me; Walkin' By The River; High On A Windy Hill; Love Letters; I Get Along Without You Very Well; Desiderata; This Is No Laughing Matter; I See Your Face Before Me.*

(12in. CAPITOL T932)

ONE of my favourite Kenton LPs was "Portraits On Standards," the successor to "Sketches." It contained flowingly linear arrangements of wonderful tunes, played with precision and warmth. This new Kenton band album, in its choice of material and general conception, is another along similar lines. But not, after the three times I've heard it, up to the former's high overall standard.

There are two good reasons for this, I believe. One: the band isn't up to the mark of earlier Kenton aggregations. On this recording, it has the "wall of sound," but tends to lack the polish and enthusiasm of the "Portraits" gang. Two: the arranger, upon whose shoulders lies the entire success or failure of a venture like this. His name's Joe Coccia. He doesn't break particu-



"You're a pop singer"

larly new ground for Stan (maybe following orders?) and toes the general Bill Holman line.

Either the band is stiff or Coccia's writing doesn't really flow. I'm not certain which. Some of his scores are fine—viz. *Wind, Windy, Face* (taken at medium tempo) etc. Some are downright dreary—viz. *Memories*. Two, his own compositions *Shades* and *Desiderata*, especially the former, are excellent. Maybe his talent is more for composition alone?

Most prominent soloists are Lennie Niehaus (alto), Bill Perkins (tenor), Sam Noto (trumpet), all of whom toured the UK with Kenton in '55.

This album was recorded at Kenton's own ballroom at Balboa Beach, where the original band made its debut in 1941. I prefer the Capitol studio sound for Kenton.

The record has its pleasurable moments. But for what it is intended to be, I was disappointed. Also as it's the first Kenton LP in a long time, it wasn't so startling as we might have expected. But it's good modern dance music. (\*\*\*\*)

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**SHELLY MANNE AND HIS FRIENDS**  
*My Fair Lady*

*Get Me To The Church On Time; On The Street Where You Live; I've Grown Accustomed To Her Face; Wouldn't It Be Lovely; Ascot Gavotte; Show Me; With A Little Bit Of Luck; I Could Have Danced All Night.*

(12in. Contemporary LAC L2100)

I KNOW that lots of jazz fans have waited for this one. In America it has sold well over 100,000 copies. Which, for a jazz LP, is fantastic. It started the (since much-copied) trend of cutting jazz versions of original Broadway scores.

Let me say at once that this is a brilliantly conceived, most skillfully executed album. The exceptionally talented musicians concerned are André Previn (piano), Leroy Vinnegar (bass) and Manne (drums). Previn naturally bears the brunt of the attack. His treatments are extremely imaginative and full of contrast. Though at times, he tends to sound stiff, presumably because of his classical training.

*Church* becomes a medium-up swinger in the hands of The Three, with Basieish interpolations and an excellent piano solo which builds most effectively and contains much humour. *Street* and *Lovely* become funky finger-snappers and Leroy walks with confidence, ease and strength. Previn's playing here is blues-rooted and genuinely enjoyable. The show's most moving ballad, *Face* (which Sonny Rollins has also recorded, incidentally!) is treated with infinite tenderness by Previn, and Shelly scores with some discreet mallet work. A pretty track.

*Luck* also gets an extended ballad treatment. Though here Previn is inclined to be a bit too ponderous and Brubeck-ish for my ears.

*Gavotte* gets an almost Bud Powell-like theme statement (à la "Hallelujah"). It develops into a rhythmic swinger. *Show Me* has some attractive harmonic jumping-off points and some head-nodding Vinnegar bass beneath. The closer, *Danced*, is taken up-tempo and given some Latin rhythmic assists.

This is an extremely clever and commercial LP. I wouldn't call it exactly my kind of jazz. But it should appeal to all who dig Brubeck, Mulligan, Hamilton and Californian jazz generally. Also, I hope, to the ever-increasing jazz-fringe audience.

T.H.

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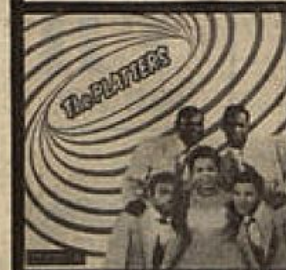
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