

May 31, 1958.

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 17

Week ending May 31, 1958

EVERY
6^D
THURSDAY

BERNARD
("Popeye")
BRESSLAW

"Who's
Perry Como?"

"WELL,
I ONLY
ASKED!"

AT-TEN-N-N-SHUN FOR THE SIGNATURE TUNE FROM THE TV SHOW
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Post Bag

DJs 'IGNORE' THE GIRLS

THIS WEEK'S PRIZE LETTER

WHEN THE 'SUCCESS BUG' BITES, QUALITY SUFFERS

FREQUENTLY, these days, a teenage "rock" singer has only to make a few records and he's an overnight success. But for new light orchestras the road to fame is often much longer and more difficult.

Yet it is during such a struggling period that most orchestras turn out their best records. It was the same with the great composers of yesteryear who, working in near-poverty, turned out scores which really had feeling and depth.

Now, I am not suggesting that our musicians should be made to live in conditions approaching starvation but the fact that they have yet to make their mark in the musical world induces them to prove that they are capable of high quality work.

Ray Martin made some really fine discs in his early days and his recordings of "Dancing Bells," "Gipsy Fiddler," "Vendetta," "Moonfleet" and "At Last, At Last," were equal to any and contained some fine arrangements.

But "Blue Tango" and "Belle of the Ball" gave him a taste of success which he was naturally anxious to repeat. As a result, I believe that the quality of his records declined.

The same thing has happened to others and I maintain that Ron Goodwin, David Rose, Frank Chacksfield and Norrie Paramor are all victims of the "success bug."—DAVID ADES, Grand Drive, Leigh-on-Sea, Essex.

(Daring is recommended to our orchestral leaders for fatter hits. An "arrangement" that wouldn't be popular.)

They listen—but don't buy

DISC strikes me as being a paper that will give a fair hearing to all points of view. Perhaps, then, you will listen to mine on one particular topic about which I feel strongly.

I wish that there were a way to stop groups of teenage boys going into record shops, asking to hear several discs played in the listening booths and then leaving without making a purchase.

As far as one can guess, they never intended to buy a record when they first entered the shop.

They seem to consider it an easy way to get pleasure from a record without paying for it.

Personally, the prospect of buying

records these days—particularly "pops"—worries me. There is no way of telling how many times a record has been played in the shop for demonstration purposes.

Disc quality, too, is something which should receive attention from the manufacturers. The 45 rpm records are examples of this. Their reproduction is usually very good but often one finds that the centre of the record is warped or that the hole is out of shape.—J. B. HAMILTON, Bethlem Royal Hospital, Beckenham, Kent.

(Insist on hearing any record before you buy.)

IT'S about time that disc jockeys woke up to the fact that there are female recording stars as well as males!

The DJs give too much prominence in their programmes to the men so it is hardly surprising that there are 19 men in the Top Twenty and only one girl.

In one week I heard Ronnie Hilton's "I May Never Pass This Way Again" seven times; Joan Regan's version was played three times. I heard Marion Ryan sing "Stairway Of Love" twice and Michael Holliday the same song six times.

See what I mean?—MISS G. PHILLIPS, Avenue Mansions, London, S.W.11.

(Let the girls "Pass our way again" a little more frequently, please.)

WOULD you like to earn an LP of your choice for five minutes' work? Yes! Well, let's have your views on any record topic you like; each week an LP is awarded to the writer of the most interesting letter published in Post Bag. This is the address: DISC, Hulton House, 161, Fleet Street, London, E.C.4.

Snob critics

ISN'T it about time that people (critics especially) stopped being snobbish about pop music?

An illustration of what I object to are those critics who, reviewing a disc by Ella Fitzgerald or Frank Sinatra, always say that it is a superlative record—whatever its quality and merit.

I was surprised to see a columnist in DISC (who should have known better) recently write that he would run down Sinatra whenever he made a bad waxing. A recent example of Sinatra's work, "Pat Joey," was, in fact, well below standard.

All these praises—yet there are none for Elvis Presley, even though he is at the top of his class.—G. P. R. McMASTER, Glebe Road, Cambridge.

(Sinatra's Pat not so good.)

Oh those charts!

ALTHOUGH an avid enthusiast for popular records, I deplore the appalling standard of the British and American popularity charts.

One example is the American Top Ten which was published in DISC (17-5-58). On top is an almost pish little novelty number by the usually effective David Saville called "Witch Doctor."

Second place is held by "All I Have To Do Is Dream" by the gushing Everly Brothers, reviewed by DISC as "a slow crawling ballad."

In third place is "Twilight Time," a pathetic attempt by The Platters to do another "My Prayer."

What has happened to the singles by the artistic Johnny Mathis like "Come To Me" and "Teacher" and the rocking "Fats" with his great singing and some wonderful sax on "Wait And See"?—A. J. MANN, Heath Road, Norwich, Norfolk.

("Wait and see"! Incidentally, is the Witch Doctor anything to do with the National Elf scheme?)

Well-loved

A NOTE of thanks to the members of the Light Opera Company for their vocal gems so well sung, from many lovely musical comedies on the HMV label. The shows I have enjoyed include The Desert Song, The Student Prince, Rose Marie and The Arcadians.—TOM HANTON, Conden Heath, Fifehire.

(Congratulations for HMV.)



"Can I change this—it has a hole in it?"

Is it inborn?

THERE is no British recording artistic without his or her equivalent in America—and in nearly every case, it is the American who is better, i.e. Elvis Presley—Tommy Steele; Little Richard; Frankie Vaughan—Wee Willie Harris—Little Richard; Frankie Vaughan—Pat Boone.

But this is not to be wondered at, however, as for generations the inborn musical talents have been handed down from the first rhythmic inhabitant of New Orleans and the South.

There is no comparable centre in Britain so how about us giving up the pretence of being better than the Americans?—R. F. CHESTERS, Lant Avenue, Crewe, Cheshire.

(We would hardly agree that Britain has no background.)

'45s OK by me'

UNLIKE your correspondent Miss P. Beaumont (DISC 17-5-58), I have found that 45 rpm records give better reproduction than 78s. They are easier to carry, as is obvious, and I am of the opinion that they have 10 times the life of 78s.

As they are a high grade product it is not surprising that one has to take greater care in handling them. But very simple and reasonable precautions will ensure that a 45 disc lasts a lifetime.

I feel sure that if Miss Beaumont had taken the trouble to keep her 45 record away from sources of heat her record would not now be warped. A warped record, incidentally, can be straightened easily by leaving it between some heavy books for a few days.

As a record buyer, I welcome the Capitol decision to issue on 45 rpm instead of 78s. Until the general public realise how old-fashioned they are behaving, they will not obtain the full benefit of the modern record industry.—I. M. BOYLE, Gibbs House, Lancing College, Sussex.

(A good twist for warped records!)

She didn't know!

I WAS delighted to see that you used Johnny Mathis as your front page photo subject (DISC 17-5-58). I have just returned from a two year visit to Canada and I have four LPs of Johnny plus an EP.

Travelling through London en route to Belfast a month ago, I went into a branch of Woolworths and asked an assistant at the record counter if she had any Johnny Mathis discs.

She asked, "Who is Johnny Mathis?"

If she had said that in America or Canada, she would have been asked how long she had been hibernating.—BILL CUNNINGHAM, Wilton Square South, Belfast, N.I.

(Woolworth's, of course, do not sell the label that Mathis appears on.)

Bring back Harry

FROM letters exchanged with recording companies it would seem that they still consider that band recordings are "out" with the buying public.

But I agree with a recent letter in DISC that record companies should bring back some of the "oldies," although for me, these would not mean singers but the top bands of the 1930s.

If band leaders like Harry Roy, Ambrose and Billy Ternent were to record some of their classics of 10 years ago, in modern style, backed by a current "pop," I feel certain that their discs would be bought eagerly by enthusiasts of all ages.

I should particularly like to see my favourite bandleader, Harry Robinson back on wax again. His band has a modern sound and heat yet Harry's own personality, inimitable vocals and clever clarinet playing make his band distinctive from all others.—A. R. BARRELL, Grierson Road, London, S.E.23.

(Unfortunately, few record buyers are loyal to a particular bandleader though this was very much the case in the 30's.)

Don't knock Elvis

HARDLY a week goes by without there being some petty and usually unjust jibe in the pages of DISC aimed at Elvis Presley. These remarks appear most frequently in Post Bag.

Now I am not a crazy teenager who has gone mad over Mr. P. Far from it. J. T. Williams (DISC 17-5-58) suggested that Elvis Presley hadn't the voice and, he implied, the right to play the part of a certain Hank Williams in a film.

Certainly, Elvis isn't everyone's "dream boy" but I do wish readers would stop writing to you in that particular critical vein. So much of it is unfair and the person under criticism has no way of answering his critics.

This sort of dog type controversy seems to dangle the footsteps of modern popular recording stars and it is not only Mr. P. who suffers. I have heard similar remarks aimed at Tommy Steele, Johnnie Ray and Shirley Bassey.

Finally, who is this Hank Williams person?—SALLY HANDLEY, Postmouth Road, Guildford, Surrey.

(Hank Williams was probably the greatest country and western singer ever to put this type of material on record. He died on January 1, 1953.)

'My treat spoiled'

EVER since Tommy Steele became famous I have been waiting for the chance to see him in person. When I heard that he was to appear in Leeds, I booked a seat straight away.

I was really excited during the weeks before the show—and then bitterly disappointed when I read that his tour had to be cancelled because of the injuries he received in Scotland when fans mobbed him.

Something should be done to stop the excitable fans whose actions spoil the pleasures of others.

It may be years before I can hope to see Tommy now!—MARGARET FEARNEY, Pudsey, Yorkshire. (MacFans—don't be MacAber!)

No can do!

I OFTEN wonder why no one has issued seven inch 33 rpm records in many cases they are preferable to seven inch 45s. Will any of the record companies give a reason why this can't be done?—R. ROWLEY, Middleton Park Avenue, Leeds, 10.

(The reasons are complex. On slow speeds, such as 33 rpm, quality falls off rapidly towards the centre. The label and non-playing area in the centre would have to be greater than the normal 45 equivalent, and the consequent outer area left for playing would be no great advantage.)

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American Top Ten

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

Last Week	This Week	Title	Artist
2	1	ALL I HAVE TO DO IS DREAM	Everly Brothers
1	2	WITCH DOCTOR	David Seville
5	3	WEAR MY RING AROUND YOUR NECK	Elvis Presley
3	4	TWILIGHT TIME	The Platters
4	5	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London
6	6	RETURN TO ME	Dean Martin
7	7	BOOK OF LOVE	The Monotones
10	8	LOOKING BACK	Nat "King" Cole
8	9	TEQUILA	The Champs
-	10	JOHNNY B. GOODE	Chuck Berry

ONE TO WATCH:

WHAT AM I LIVING FOR? Chuck Willis

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 DECCA HOUSE ALBERT EMBANKMENT LONDON W 11

Michael Holliday was a late starter with "Stairway of Love," but he has made up for that by shooting straight into No. 10 position.



Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending May 24th)

Last Week	This Week	Title	Artist
4	1	TOM HARK	Elias and his Zig-Zag Jive Flutes
1	2	WHO'S SORRY NOW?	Connie Francis
2	3	WEAR MY RING AROUND YOUR NECK	Elvis Presley
-	4	KEWPIE DOLL	Frankie Vaughan
3	5	BREATHLESS	Jerry Lee Lewis
-	6	WITCH DOCTOR	David Seville
5	7	TEQUILA	The Champs
-	8	ALL I HAVE TO DO IS DREAM	Everly Brothers
9	9	A WONDERFUL TIME UP THERE/ TOO SOON TO KNOW	Pat Boone
8	10	GRAND COOLIE DAM/ NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan

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



TOP TWENTY

WEEK ENDING MAY 24th

Last Week	This Week	Title	Artist	Label
1	1	Who's Sorry Now?	Connie Francis	MGM
4	2	Wear My Ring Around Your Neck	Elvis Presley	RCA
2	3	Too Soon To Know/ Wonderful Time Up There	Pat Boone	London
3	4	Tom Hark	Elias and his Zig-Zag Jive Flutes	Columbia
7	5	Lollipop	The Mudlarks	Columbia
6	6	Grand Coolie Dam	Lonnie Donegan	Nixa
5	7	Whole Lotta Woman	Marvin Rainwater	MGM
10	8	Kewpie Doll	Frankie Vaughan	Philips
9	9	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
-	10	Stairway of Love	Michael Holliday	Columbia
17	11	On The Street Where You Live	Vic Damone	Philips
8	12	Swingin' Shepherd Blues	Ted Heath	Decca
18	13	All I Have To Do Is Dream	Everly Brothers	Decca
-	14	Witch Doctor	Don Lang	HMV
11	15	Magic Moments	Perry Como	RCA
15	16	Stairway of Love	Terry Dene	Decca
19	17	Kewpie Doll	Perry Como	RCA
-	18	Swingin' Shepherd Blues	Ella Fitzgerald	HMV
-	19	I May Never Pass This Way Again	Robert Earl	Philips
20	20	To Be Loved	Malcolm Vaughan	HMV

ONES TO WATCH

Twilight Time The Platters
 Return To Me Dean Martin

Compiled from dealers' returns from all over Britain.



Terry Dene had a head start with his version of "Stairway," but he has now dropped well behind the Holliday version.

SIDETRACKS

by JACK GOOD

TALKING of Presley—and it's difficult not to in the world of pop music—over lunch I was having a ding-dong argument with a well-known TV personality about Elvis' talent.

My opponent maintained that Presley was "a fluke"—that he wasn't a true artiste because his effects were accidental, unrehearsed and unintentional. Just as there was only room for one singer who "cried" (Johnny Ray), so there was only room for one singer who wiggled and played guitar. Presley happened to be the first and that

actually disc jockeys and record reviewers.

For them, irrespective of merit, an oldie is a goodie, and if it can't be old let it at least be British.

Who chooses?

SOMETIMES I wonder who chooses what side of a record is to be the "plug-side."

Often, it seems to me, glaring mistakes are made. Not long ago

Your Neck. This is admittedly a good number. But the side is not, I would think, much better than Ricky Nelson's My Bucket's Got a Hole In It.

Doncha Think It's Time, however, is a different proposition entirely. This is a great number—the sort of thing that only Presley can do.

I have no doubt that if this side had been the plug-side the record would have been number one in the States weeks ago.

Died a death

YET another cowboy bit the dust. Hulking in the smoke-filled shadows of the Palladium

Saloon, gunfighter Big Parnell, nonchalantly nicked one more notch on the pearl butt of his Winchester. The Mitchell boy had followed the one-way footsteps of Big Chief Rainwater and many others.

Hitting town full of hope, a hilly-billy tune on his lips, he had pushed his way into the crowded Palladium Bar. Within seconds the place seemed empty—empty, that is, except for the Mitchell boy and a huge threatening figure looming up from behind the screen. The stranger from the West did all he could to dodge his fate—he ducked and weaved, sprawling frantically on the floor. Useless. The end came and the Guy died a death.

Presley—is he a fluke?

was the reason for his success.

He said that the fact that anyone could have done this was proved by the number of artistes who were able to give accurate imitations of him.

I denied that what he did was purely accidental. If this were so he could surely be only capable of one style of singing—but this is not so. I Don't Care If The Sun Don't Shine is quite different from any of his other work.

So are Blue Moon; Don't; One-Sided Love Affair; Lawdy, Lawdy Miss Aawdy and many others. A change of style must involve thought and rehearsal.

Again, I argued, if his records sold purely on his publicity and his so-called gimmicks, why do some of his records sell better than others?

Terry Dene made a disc Lucky, Lucky Bobby/My Baby She's Gone. The plug side selected was "Lucky, Lucky Bobby." The disc got nowhere. But "My Baby She's Gone" is the best thing Terry has done and would have sold the disc had it been given "the treatment."

I reckon the same sort of thing has happened with Elvis' latest. The plug-side is Wear My Ring Around



Don was frank

IT is a sign of DISC'S impartiality that "Fried Onions," the record in which I had quite a heavy hand, was only given a two-star notice by record reviewer Don Nicholl.

Don was very frank. He thought the disc was bad and said so. He may very well be right. I am far too deeply involved to be able to judge. But one remark of his shows a misapprehension that I feel I must clear up.

He says—"I assume that Jack meant it to be a satire on current commercial trends."

Not at all. This disc I took very seriously in the making. I don't think it is a joke in any sense. It is meant to be a development of current commercial trends, not a satire on them.

However, what it is and what it is meant to be may well be two different things.

OVER THE BORDER by MURRAY GAULD

£3,500 STAGE SPECTACLE SETS SCOTLAND TALKING

IT'S Scotland's most spectacular stage splash! Stewart Cruikshank's "Five Past Eight" at the Glasgow Alhambra has all the lavishness, colour and scenic splendour of an MGM musical.

The spectacle is engineered by Producer Dick Hurrin—the splash by lovely girls in an inset swimming pool. And the result has set the whole of Scotland talking.

It has cost Howard and Wyndham £3,500 to instal the pool—and the actual swimming scene lasts precisely 3½ minutes.

Dick Hurrin, famed for his London "Folies Bergere" and Palladium shows, claims: "Any one programme is as big as any show I've tackled in the West End—and at least the equal of anything in there at the moment."

First-nighters all crowded round Hurrin at the fall of the curtain to compliment the producer—and tell him just how right he was.

Geraldo was one of them. Gerry was conducting his "Geraldo Orchestra" from the stage for the opening performance—before passing on the baton to the resident musical director Danny Walters.

The cabaret was provided by David Hughes, whose spot might have been a disaster with so many little things going wrong for him, but turned out a triumph by the strength of his

personality, voice and good humour; the Spanish dancing act, the Ballet Trianas; and comedian Rikki Fulton.

Hughes also scores well with the ballad "New Town" from "The Pajama Game," backed by an impressive, exciting train-over-the-bridge trick scene.

His "Elvis Presley" is the anticipated riot—which almost brings down the gallery.

Obviously, David has done the wise thing. Production singing is his way for another step ahead and a better career boost than straight variety. "Five Past Eight," as he emphasises, is a show he owes a lot to... and "Five Past Eight" gains from his presence.

Bence back in front?

HARRY BENCE, the Wishaw (Lanark) born bandleader who lost £10,000 in just over a year, hopes to front his own band again in about three months' time—that is if things go the way he has planned.



DAVID HUGHES

Right now he's waiting for a "yea" or a "nay" from the BBC who have already auditioned the new band.

"Obviously, I can't tell you my line-up," he told me. "Because all the boys are working with other bands at the moment."

But I can tell you it will be a very strong outfit—with a good solid foundation of Scots. (And

what big band hasn't these days?)

Harry has had the experience required for making a real go of it. He played (sax and clarinet) with Joe Loss for seven years; for Eric Withers for a couple of years; for Ted Heath for a year; and he also had a spell with Gerald.

So you see, Harry is no newcomer to the Big Band Business.

Why did he fail last time then? "A combination of circumstances," he told me. "Bad bookings, bad weather, bad luck... mostly bad luck."

Last time, too, he didn't have the experience of financial problems.

His odd team made several very good sides for Melodisc, and they had a contract offered by Decca. Indeed the titles, session dates, etc., had all been decided. Then came the financial crash.

What's in his favour for a revival?

"I have a book of arrangements by the country's top three arrangers that is worth £3,000," he replied.

Their names? Ralph Dollimore, Johnny Keating and Laurie Johnston.

It's still in the IF stage. And Harry has his fingers firmly crossed. I think he'll make it.

IT'S AFTER THE OPERA

LARRY PARNES, manager to Tommy Steele (born Tommy Hicks) and Marty Wilde (born Reg Patterson) has a new protégé, Vince Eager. Could Mr. Parnes have been reading too many comics? I wondered. No, I was told. The name was inspired by Vince's favourite opera—Prince Igor.

The publicity and gimmicks remain the same—so it must have something to do with the quality of the record. And once we accept the fact that some of Presley's records sell on their quality there is logically no reason to suppose that they don't all sell because of their quality.

As for saying that many people can imitate him accurately, this is just not true. To someone who doesn't know much about him it may seem to be true.

But to those who know Presley's work it is clear that no one has ever captured the characteristics that mark him off from the rest.

The trouble is that these people who, in my estimation, don't understand the discs and the recording artistes who make up the current hit parade, are not confined to those who have nothing to do with the "disc-biz." Many of them are

Spotlight on the SOUTHLANDERS

Champagne now, but . . .

Looking happy, as such a successful group should, the Southlanders drink champagne to celebrate the launching of DISC in February. They have work in plenty now, but not so long ago they got more "holidays" than they really wanted! (DISC Pic.)



If there's any one vocal group in Britain that deserves "first" prize, that group is without doubt the Southlanders, that sparkling foursome of talented lads from Jamaica.

For let's take a look at their record. They were the first coloured group to sing in Britain. They were the first coloured group to appear on Italian TV. They were the first to wax *Earth Angel*—but a delay in releasing their version resulted in the Crewcuts' treatment getting best in the sales stakes. The same thing happened with *Ain't That A Shame?*—but this time it was Pat Boone who came up on the outside and pipped them at the post.

And now—thanks to the inspiration of Southlander leader Allan Wilmot—they're going to be the first to record a number specially for sale in Italy, a highly imaginative project with *Roma Rocka Rolla* pledged to merge, for the first time, the rock rhythm with cha-cha.

"A terrific rhythm," a smiling Allan told me this week.

I have wanted to make the Southlanders the subject of a "Spotlight" for many weeks now. But it's next to impossible to keep up with their movements! Full variety dates, bags of TV and several trips to the Continent mean that they're around my way very rarely.

But this week I made it. So . . . to grips with the Southlanders, whose story really goes back quite a few years—back to the war years when Allan Wilmot, brother Harry and a couple of laddies by name of Vernon Nesbeth and Frank Mannah came to Britain to serve in the RAF.

FIRST PRIZE—for talent and precision

They used to meet in the camp NAAFI and soon got together to sing. They caused quite a stir—but Allan, concentrating on air/sea rescue work, brother Harry on engines, never believed that anything more would come of it.

With the war over, they all returned to the West Indies, establishing in that land of song quite

a reputation for close harmony work. And then Allan had a brainwave. He heard that the Ink Spots and the Mills Brothers were having a fantastic following in Britain—and realised that there was no similar British group.

He took the next boat to London and in his luggage were

scores of discs by the Ink Spots and the Mills Brothers.

"I played them over and over again, analysing them, dissecting them," Allan told me. "And I knew then that we had something to offer."

Something indeed. Allan spent the first few weeks singing solo in West End night spots, then cabled to the three he'd left behind: "Come on over." And so the Southlanders were born.

They first got a BBC "In Town Tonight" date—more or less as a novelty. And though it's not quite true to say they took the country by storm, it was certainly more than a breeze they caused. So much so that other TV and radio dates were offered.

From then, it was a natural step to the recording studio.

Edric Connor, due to record genuine West Indian folk songs for an Argo LP, was looking for a group to back him. And what better than the Southlanders, ready-made for the job? They knew most of the folk songs already—and they were the only genuine West Indian group in the country.

And that was when the snowball started. The lads started off with a variety tour. Gerald saw their act, like it, booked them for Sunday concerts and broadcasts.

Parlophone man George Martin heard one of their broadcasts—and that led to a contract and three whizz-bang discs. *Earth Angel* backed by *Crazy Otto Rag* was the first to put the seal on their success, followed rapidly by *Ain't That A Shame?* coupled with that popular standard *Have You Ever Been Lonely?* Both songs with a question mark—but there was no question about where the Southlanders were heading. Right to the top, man, right to the top.

A final disc for Parlophone (*Hush-a-Bye Rock* coupled with *Wedding of the Lucky Black Cat*) and then a switch to the Decca label. So far, there have been four Southlander records on this label

—but the most sensational has definitely been *Alone*.

They got it on wax as soon as the original Shepherd Sisters' version appeared. Then, before theirs was in the shops, Pet Clark and the Kaye Sisters threatened to hold the British market with the song.

Said Allan Wilmot happily to me: "Slowly, slowly we overtook them all and ended up first on the charts with a sale of a quarter-million plus."

What do the Southlanders do in their off-duty time? Allan Wilmot, apart from liking to dabble with

by
Michael Cable

electrical gadgets, is a keen photographer.

Brother Harry, deciding it would make a change from signing autographs, has taken to collecting them. He gets the top stars he meets to sign their names on a huge linen table-cloth—and then he makes the autographs permanent by embroidery.

Vernon Nesbeth, once a professional physical-training instructor, likes to keep his hand in through the odd spot of weight-lifting.

And Frank? He's fond of cooking. Curry is his *piece de resistance*. Each of them, too, has a big collection of discs. As they don't live together (except when they're on tour) when they are in London, they're often to be seen walking to each other's homes with a stack of their favourites under their arms.

The boys have a lorry-load of verve, a 100 per cent knack of getting everything there is out of the songs they sing—and a reputation at the recording studio of being one of the easiest groups to work with.

For when they get a title, they sit down and take it word by word, note by note (for they all read music) and by the time the red light flicks on, they know as much about it as the guy who wrote the song in the first place. That sort of precision work pays off.

"Yes, man," said Allan Wilmot. "We are kept busy these days. But do we think of taking a holiday? Oh no! When we started out, I remember we had weeks of holiday at a time—and we couldn't help it."

"There was no work for us. And when we get a little tired now, we just remember those days—and thank our lucky stars."

Right now, the stars are shining pretty brightly.

MUSIC in the AIR

Radio

Luxembourg

MAY 29

- 7.0—208 Music Shop.
- 7.45—Ranch-house Serenade.
- 9.15—Liberace.
- 10.0—It's Record Time.

MAY 30

- 7.0—208 Music Shop.
- 7.45—The Song and the Star.
- 8.30—Friday's Requests.
- 9.15—The Dickie Valentine Show.
- 9.45—Godfrey Winn's Concert.
- 10.15—Record Hop.

MAY 31

- 7.0—Saturday's Requests.
- 9.30—Scottish Requests.
- 10.0—Irish Requests.
- 10.30—Spin With the Stars.
- 11.30—Jack Jackson's Record Round-up.

JUNE 1

- 7.0—Sunday Requests.
- 7.30—The Winifred Atwell Show.
- 8.30—Calling All Stars.
- 9.0—Roxy Time with Jim Dale.

9.15—The Magic of Sinatra.

9.30—The Cream of the Pops.

10.0—Record Rendezvous.

10.30—Humphrey Lyttelton Show.

JUNE 2

- 7.45—The Song and the Star.
- 9.15—Smash Hits.
- 9.45—Rosemary Clooney and the Hi-Los.
- 10.0—Jack Jackson's Hit Parade.

10.30—Pete Murray's Top Pops.

10.30—The Capitol Show.

10.30—Fontana Fanfare.

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AFN

MAY 29

- 7.0—Music In The Air.
- 10.0—Music From America.
- 11.0—Late Request Show.

MAY 30

- 6.0—Music On Deck.
- 7.0—Music In The Air.
- 10.0—Stars Of Jazz.
- 11.0—Late Request Show.

MAY 31

- 7.0—Music In The Air.
- 8.0—Grand Ole Opry.
- 9.0—Bandstand USA.
- 10.0—Music Views From Hollywood.

JUNE 1

- 4.0—Highway of Melody.
- 10.0—Mitch Miller.
- 11.0—Portraits In Music.
- 12.0—Philadelphia Orchestra.

JUNE 2

- 6.0—Eddie Fisher Show.
- 7.0—Music In The Air.
- 10.0—Hollywood Music Hall.
- 11.0—Late Request Show.

JUNE 3

- 7.0—Music In The Air.
- 10.0—Modern Jazz 1958.
- 11.0—Late Request Show.

JUNE 4

- 7.0—Music In The Air.
- 11.0—Late Request Show.

'DISC' GOES TO LONDON PREMIERE OF THE FILM BASED ON THE LIFE OF W. C. HANDY

'ST. LOUIS BLUES'



Not "King" Cole and Pearl Bailey in a scene from the Paramount film in which he plays W. C. Handy.

Right: DISC columnist, Kent Walton (centre) and Capitol records manager, Arthur Muxlow, are in the attractive company of fashion model Constance Riddel. Below: Composer Geoff Love and his wife arrive for the film.

★ ★ ★

Alma Cogan, as ever elegantly-gowned, was among the premiere audience.



Above: Fanela Fielding cracks a joke with the man from the "Jack Jackson Show," Glen Mason. Below: Cheerful group of filmgoers are Mrs. Tony Osborne, her musical-director husband, his sister-in-law, Donald Peers and publicist Kay O'Dwyer.

★ ★ ★



A Great Double Sided Smash Hit!

STROLL ME

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FROM THE KAYE SISTERS



COUPLED WITH **TORERO**

The Records of the Century

Philips Electrical Limited, Gramophone Records Division, Stanhope House, Stanhope Place, London, W.2. Philips are world-renowned makers of Radiograms, Record Players and Record Playing Equipment incorporating the world-famous 'Testweight' Pick-up.

New British disc 'for export only'

THIS is about a disc that you can't buy in this country yet, even though it's a product of a British studio. At the moment it's strictly for export, labelled "For the USA only."

When the pressings cross the Atlantic in about two months, they'll really show the Americans that our British engineers aren't being left behind in the race to produce first-class quality stereophonic sound on discs.

There's no title for the disc yet, but it was recorded recently in the Philips' London studio. It's a long-player for which Philip's artists and repertoire manager Johnny Franz and arranger Wally Stott deserve much credit.

"It's a sound picture of a day in London," Johnny told me.

"Wally and the 40-piece orchestra spent two days recording it, and it's the first disc we've made with our new stereophonic process."

"There's a variety of well-known tunes in it. And among the places it takes the listener to are Rotten Row, Knightsbridge, Limehouse (using the famous 'Blues' of course), an old-type music hall, and a glimpse of Mayfair night life."

Seems to me like an ideal disc for export, and what a brilliant idea it is. It's the only British stereophonic disc I know of that's leaving this country for the highly competitive American market, and I wish it every success.

Sad that we won't have it in our shops here for a while, but a disc made in this process would be wasted if it weren't played on the right equipment. Here's hoping the hi-fi enthusiasts will soon be setting up a demand here for discs like this so that we can enjoy them, too.

This is an eye-opener

A NEW Fontana release this week, will, I am sure, make a great impression. It's the Mal Perry disc "Make Me a Miracle," and "That's When Your Heartache Begins."

Mal's coming up fast in the music world. He's the boy who told me a few weeks ago that if he didn't make a success as a singer he'd like to be an optician.

After hearing this disc, I don't think Mal will be going into the eye business—except that this record is an eye-opener into how well this boy can sing.

He's already attracted a load of admirers. Two he's most proud of are well-known stars—Frankie Vaughan and Anne Shelton.

To impress artists of that calibre one must certainly have an exceptional voice—and Mal's got it.

Young actor turned singer

MOST of our singers have started with bands or small groups, but here comes 19-year-old Barry Barnett whose story is a bit different. After he left school at 15, Barry spent some time at dramatic training and made several television appearances as an actor.

But now he wants to make singing his career, and recently he came to an Associated-Rediffusion "Cool For Cats" session to give us his version of "The Book of Love,"

AND IT HASN'T EVEN A TITLE YET

his first HMV release. Frankly, I don't feel this sort of beat song gives him the chance to show his voice at its best, but he has plenty of talent in reserve.

With Barry Brown at the studio was his uncle, Sam Brown, a popular singer in the days of the Ambrose band and who is now guiding Barry's career. Sam gave me an amusing flashback to the days when he was one of the best-known singers in this country.

"In those days," he said, "when we were on tour we used to be met

ONE of the most popular numbers from "My Fair Lady," and the one that has found its way into the hit parade, is "On The Street Where You Live." Not surprisingly, then, it's become a favourite with recording stars, and to date I have counted 37 versions of this song available on discs.

I like the Ronnie Hilton rendering on HMV, and I was glad to introduce him (right) with this number on "Cool" recently.

Ronnie, incidentally, is a Hull boy as is another popular singer, David Whitfield. After his "Cool" appearance, Ronnie travelled to Sheffield to open his variety tour: a happy choice as it was in this city that he made a great success of his first pantomime part earlier this year.

★ KENT WALTON'S COOL FOR CATS ★

by mayors, and get invitations to all sorts of social parties.

"Now there are so many singers around, that when one arrives at a television studio a commissionaire just says, 'Who are you?'"

Breaking the rules

USUALLY when an American musical is imported into this country it alters very little in shape and content. The new all-Negro American show, "Simply Heavenly," which has just opened in London has broken the rules.

During the provincial try-out, several of the original 18 members in the show were dropped. And composer Dave Martin wrote three new songs which weren't in the Broadway version for the West End presentation.

"Simply Heavenly" isn't all jazz in spite of its Negro background. There are several simple ballads, and a couple of numbers built around the blues themes.



Coming up fast in the music world is Mal Perry. His new Fontana disc should make a big impression.



● Johnny mathis

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WITH GREATEST HIT
YET-- HIS FIRST REAL
BEAT NUMBER--

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TEACHER
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WONDERFUL WONDERFUL TFL 5003

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*YOUR WEEKLY**

DISC DATE

with DON NICHOLL



A slow, thoughtful ballad is given the usual top-flight treatment by JULIE LONDON.

MESSRS. MEDWIN, BRESSLAW, BASS, FYSION
The Army Game; What Do We Do In The Army
(HMV POP490)****

THAT shower from ITV's successful series "The Army Game" have now fought their way into the groove game and if their TV popularity is any sign, they are on a winner.

The title song on the upper deck (if you'll pardon the nautical expression) puts words to the show's signature tune and four familiar voices chant the lament.

For the reverse they've dressed

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).



Teresa Brewer

up an old barracks' favourite and use the character of Private Poppellwell for continuity gags.

The disc, with its broad, unabashed humour should sell very sweetly indeed and I won't be surprised if it marches into the Top Twenty.

Yes... he says, "Well, I Only Asked!" Wonder if they'll weave a follow-up number around that insidious catch-phrase?

TERESA BREWER
Saturday Dance; I Think the World of You
(Coral Q72320)****

MISS "Music-music" has another cute half as she steps daintily into Saturday Dance, Dick Jacobs puts an easy-going choral and

orchestral accompaniment behind his star.

"Saturday Dance" is an infectious tune which Brewer carries along happily in her very distinctive style. She could find herself among the big ones again as a result of this release.

There's a cling-clinger on the reverse. Here Teresa pipes her way through a clever lyric I Think the World of You. Type of ballad which is drawing custom increasingly nowadays.

COVER PERSONALITY

The 'voice' is on wax

but they won't let him finish that song!

OUR cover personality this week has suddenly become one of the best-known faces on our TV screens in recent months—Bernard Bresslaw, the lovable character from Granada's highly successful production "The Army Game."

We on DISC are included among his host of admirers, and the fact that he has just made his first waxing for HMV is just the excuse that we were waiting for to place "Popeye" Poppellwell on our front cover.

Yes, "the voice of them all" (with apologies to Peter Cavanagh) has placed that romantic singing voice on record for the benefit of his countless fans.

Title of this new record is "The Army Game" coupled with "What Do We Do In The Army."

DULCET TONES

Let me point out, of course, "Popeye" is not alone on this new recording, for he is in the company of Army pals Michael Medwin, Alfie Bass, and Leslie Fyson.

But it is the dulcet tones of Bresslaw that will make you want to forsake that "other well-known singing private" for ever.

It is such a pity that "Popeye" is never allowed to give his interpretation of "Magic Moments" in full, for it might even have Perry Como worried!

Since the Granada TV programme started in June, 1957, it has become an increasing favourite with viewers. So much so that it was stepped up from fortnightly to weekly transmission.

The part allotted to Bernard Bresslaw, that of "Poppellwell," has been the means of making Bernard an established favourite on our TV screens. The character was a perfect one, and Bresslaw has made the very most of it.

If he were never recognised by the "man in the street" for his previous acting roles, he certainly cannot stray far now without a horde of admirers following their favourite "Popeye."

This great character is as likeable off-screen as he is on, and this public acclamation has certainly not altered the size of his head.

Nor has it increased his height, for the 24-year-old stood around the 6 ft. 6in. mark long before the arrival of "The Army Game."

Son of a London tailor's

Bernard Bresslaw

presser, Bresslaw has always had theatrical leanings. Though between engagements he has had his share of enforced "resting" periods.

When not working on stage, Bernard Bresslaw has had to turn his hand to working as a warehouseman, labourer, postman, night watchman, even doing a stint in a factory making ladies' powder compacts.

ROSY FUTURE

The future, however, looks considerably rosier than before, and he is sure of a long future in "The Army Game." Though this programme may come off for a summer rest, it will certainly be back soon afterwards.

Prior to his entry into this popular programme, Bresslaw had done only one Granada TV show when he was a potential husband for Eleanor Summerfield in "My Wife's Sister."

Apart from this production, however, Bresslaw has a great amount of stage, film, and TV experience behind him.

Following his studies at RADA, he made his TV debut in a BBC documentary programme. More recently he has been seen in various TV productions which have included

JULIE LONDON
Saddle The Wind; It Had To Be You

(London HL8602)*****

FROM the sound-track of the film of the same name, we get Julie London singing Saddle The Wind. A slow, thoughtful ballad with a great deal in it which I find enchanting, it is given the usual top-flight treatment by Julie.

A bit too breathy here and there, but with a dream-like atmosphere that cannot be denied.



"Who Goes There," "No Shepherds Watched," and the "Joan and Leslie" series.

Films have included "High Tide at Noon" and "Up in the World," whilst he has had roles in stage plays such as "The Good Sailor," "The Bad Seed," and "A Hatful of Rain."

His height has sometimes been an advantage, sometimes a hindrance. He recalls that during a run of "The Hasty Heart" he had to enter a doorway which was lower than his height. His entrance during a particularly emotional scene was somewhat noticeable by the fact that he forgot to duck, and arrived on the stage with the doorframe draped around him!

His big difficulty in the future will be to free himself from the "Popeye" character which is now so closely associated with him.

Now he has arrived with that fabulous voice on record. If he should inquire from you if you've heard his record, answer him. After all, "he only asked!"
D. G.

FALL in for The Army Game this week. The TV team transfer cleverly to records and might find themselves on a lucrative posting.

Miss Teresa Brewer hasn't joined up, thank goodness. She's spinning again with "Saturday Dance."

Good group noises from the Polka Dots and Group One in this week's selection and there's another recording from Mal Perry which will do the boy's reputation nothing but a lot of good.

For the turnover, Julie revives the standard It Had To Be You. And here's the individual London styling which makes such sides "a must" for the library.

Julie eases herself into the song, delightfully and you have to look twice to make sure that she's not sitting inside the record player.

ERIN O'BRIEN
Honey Boy; Padre

(Coral Q72321)****

ERIN O'BRIEN is a girl who looks as if brief swim-suits were invented specially for her. She's beginning to make her mark in TV and films... now we hear her on record.

The voice is soft and intimate—a whispering style which can lay on the power when necessary. I like her folksy Honey Boy which she sings with warmth and plenty of attraction.

I confess to being very biased about the song Padre... don't like it. Erin sings it strongly and clearly, however, and that should satisfy those who aren't put off by broken-love-and-religion lyrics.

MAL PERRY
Make Me a Miracle; That's When Your Heartaches Begin

(Fontana H133)*****

MAL PERRY proves that the strength and quality shown on his first record for the Fontana label was no flash in the groove. Proves it with the vital drive he whips into Make Me a Miracle. Gives it more belt than Jimmie Rodgers—and it suits.

Sad little ballad on the other side is driven like an old vaudeville song. In fact it would have been a woe delivered by some of the comedians who always had to finish on a song.

Could be a woe even now—for there are always buyers for numbers like That's When Your Heartaches Begin.

FRANK CHACKSEFIELD
Rodeo; Souvenirs of Love

(Decca F11027)****

CHACKSEFIELD'S orchestra goes in for some mood painting along with the jog-along Rodeo. Guitar noise leads into the bank of strings as Frank bats his muck-makers through this pleasant, but rather ineffective, melody.

Souvenirs of Love uses a solo trumpet in the midst of the sweeping strings, and the overall noise has a lushness which suits the melody perfectly.

I cannot see this being a runaway hit, but it's good stuff for those who like some stiffening in their mood music.

CLEO LAINE
Hand Me Down Love; They Were Right

(Nixa N15143)****

THE first song Duke Ellington has written since the end of the war... that's Hand Me Down Love

which Cleo Laine has been lucky enough to secure for her new Nixa top-side.

Ballad has the Duke's touch all right—a song which ought to hang around for a long while. The bluesy feeling is snapped up by Cleo whose vocal accuracy suits the number to a "T." Both the jazz and the pop customers should find themselves shouting "aye" in favour of this one.

For the turnover Cleo remains faithful to her husband and gives us one of Johnny's compositions **They Were Right**. Cleo drives it commendably and Johnny couldn't have a better showcase.

SAMMY DAVIS

Unspoken; No Fool Like An Old Fool

(Brunswick O5747)****

A SLOW, sincere romancer is what Mr. Davis sends us with **Unspoken**, and he sings it attractively, too.

Accompanied by a Morty Stevens' orchestra he fills the number with true feeling and he should have a few feminine hearts a-sighing. Concerto-type of melody may draw back its best-seller chances but the half will grow on those who stay to give it a second turn.

For the other slice Sammy's in his more jovial frame of voice though the lyric deals with a lost love. Jack Pleis batons the lilting backing on this deck and he works well in partnership with his star. This half has a show quality.

THE POLKA DOTS

Don't Make Small Talk Baby; There Will Never Be Another You

(Nixa N15144)****

HAVING made a good television impression during the past few months, the Polka Dots vocal team now continue to show improvement by appearing on disc with a pair of Hi-Lo-like sides.

Don't Make Small Talk Baby uses a girl voice gimmick to plant the title before the song drives merrily away. The Polka Dots are one of the teams who can get full marks for trying to be musical. Most of the while they succeed—but I'd appreciate a little less carbon from the Hi-Lo's.

There Will Never Be Another You is a film song which the group fill with their special harmonies. Perhaps the better side of the two. If they keep appearing on TV the

boys may find themselves getting heavier sales than this type of singing usually draws. I hope so.

GROUP ONE

Chanson D'Amour; Londonderry Air

(HMV POP492)****

GROUP ONE sounds fine as they sing **Chanson D'Amour**. If they keep up a noise and polish like this they'll be no strangers to the best-selling lists.

By far the best of the British sides on this import, but the backing could have been much more commercial. A mid-mark spark of life in the accompaniment could have lifted the recording enormously.

Full marks for the attractive harmonising of the **Londonderry Air** on the flip. Here the group take the plunge unaccompanied and it turns out to be more than just a gimmick. This is a side which should keep the record in the catalogues for a long time.

FRED BERTELMANN

Der Lachende Vagabund; Cantabamberra

(HMV POP491)****

AS in Chris Howland's "Fraulein" (is anything happening to that one?) it doesn't matter that you don't understand the language when you come to spin **Fred Bertelmann's** German disc of the **Laughing Vagabond**. An easy ballad with a built-in chuckle, it's sung by Bertelmann in the manner of a modern-day Carl Brisson. Extremely likeable.

Cantabamberra on the other side has a Latin lilt to it and Bertelmann sings it smoothly like a man born in the saddle.

BARBARA LYON

Ring on a Ribbon; Red Was The Moon

(Columbia DB4137)****

CUTE little bouncy ballad that trots along like a well-brushed pony, such is **Barbara Lyon's** new number **Ring on a Ribbon**. A British song which could catch on. **Barbara** handles it sweetly while **Eric Jupp** batons the vocal group and chiming orchestral background.

Meanwhile back in the autumn sky, **Red Was The Moon**. Dramatic romancer here which **Barbara** sings in so-so fashion. For my money, however, this kind of ballad needs someone with plenty of husky power. It's a vibrant song... which doesn't vibrate.

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'TEEN-AGE ROCK!'

Four great stars—

Ferlin Husky
Sonny James
Tommy Sands
Gene Vincent

ON ONE 12" LP

T.1009



"Ring on a Ribbon" is a bouncy number from BARBARA LYON, seen here practising with husband Russell Turner and their pet poodle.

Neddie Seagoon reveals the true (!!) story of that man Secombe

.....
story of that man Secombe

THE GOON WITH AND A TONIC



"Let me out of here!" calls prisoner Secombe from the orchestra pit (above) and, released, he joins up with Eric Sykes (below) for a duct. Right: Lost in a jungle of potted palms.

WHEN summoned to the Managing Editor's office, I am usually quick on the uptake. Something is positively cooking. And a particular occasion, a couple of weeks back, somehow seemed more ominous than usual.

Why I should think that, is hard to explain. Perhaps it was the box of cigars that he handed me, or even the glass of tonic water that was pressed into my hot, little hand.

"Doug," says the M.E. in particularly persuasive tones, "I have a difficult and dangerous assignment for you."

Now if there's one thing I pride myself on, it is the fact that I am a professional coward! I wanted to hear the worst.

"Yes," he continued, "I want you to go down to the Prince of Wales Theatre, and interview Harry Secombe." (For the record, although Harry's show is at the Palladium, rehearsals were held at the PoW)

So, after building up my stamina during the next few days, in order to compete with the Welsh answer to Laurie London, I hid to my rendezvous armed with the necessary equipment.

This equipment, should you be faintly interested, consisted of a war-surplus first aid outfit (knocked down cheap from the Battle of Trafalgar), a dehydrated snorkel

tube (for writing features under water on plastic copy paper), a copy of "The Lancet" (I've yet to find why), and a notebook and pencil. Of all the items that one uses less on such an assignment, the latter two come in this category.

As soon as I arrived, a figure descended on me with an infectious giggle and a word of greeting. With I could reproduce it here! I knew immediately by the accent, this was definitely not Hattie Jacques.

Yes, this was positively Harry Secombe, one of the most charming, but zaniest comics in British show business, and I knew instantly that my chances of getting a serious interview with him were slight.

What actually transpired, I don't think I shall ever really know. I eventually reeled out of the PoW not knowing quite who'd interviewed whom.

Now you all know quite a bit about this character Secombe, so I was determined to try to find out something on your behalf that was a little different. Apart from being a coward—I'm a misguided optimist!

"Do you like records, Harry?" (I thought that this topic might be of interest, and it would set the ball rolling, anyway.)

Tom-toms battered

Picking up a couple of drum sticks, Harry proceeded to batter a tom-tom that was lying near by for the next five minutes. This I found hard to understand, for the tom-tom had been sitting there doing no harm to anyone.

This finished, there came a similar outburst from Eric Sykes, whom I could vaguely make out at the other end of the smoke-laden rehearsal room. Eric was dressed in a charming off-the-shoulder Union Jack, football shorts, and mink-lined dancing pumps!


Eric's tom-tom reply went on for at least another six minutes, with Harry listening attentively to every beat.

He wheeled round on me, fortunately without his bike: "He says the answer is 'yes.'"




By
 Doug
 Gedde


Richi
 Howel
 took the
 picture



CHUCK WILLIS


What am I living for
 Hang up my rock and roll shoes

HLE 8635  45/78



BOB HELM

JACQUE

05740 

THE DECCA RECORD COMPANY LTD DECCA HOUSE

A GRIN

By now, of course, I'd actually forgotten what my original question was.

However, glancing at an old cue card left over from a previous "Sunday Night at the Prince of Wales" TV show, I soon recovered my unsettled composure.

Having received the very comprehensive information that my subject liked records, I thought this was the time to follow-up and find out his taste in records. This I thought was a logical state of progression, and could lightheartedly be called Harry Sequence!!!!

Between further drumnastics, mock sword battles between Harry and Eric, pseudo amours to lovable Hattie, I found that Harry's disc tendencies are, fairly naturally, towards good ballads.

It was nice to hear him give praise to singer Harry Dawson, and say, as I've often wanted to myself, that this very fine tenor is completely underrated. Both of us would like to see Harry Dawson get much more recognition than he normally does.

Tenors are favourite

Still in the British field, Harry is a tremendous admirer of Michael Holliday, and he also names Ronnie Hilton, Alma Cogan, Robert Earl, Malcolm Vaughan, and Anne Shelton. With such preferences, few people would disagree.

As you would expect Secombe also goes for anything operatic, and his taste includes the best in world-famous tenors available on wax.

Choral singing is another of his passions, with ensembles like the Glasgow Orpheus, and a special leaning towards the Morrison Orpheus Choir from his own part of the country.

Anything orchestral delights him, providing it is not too deep. Again his collection is wide and varied in this field, but he quickly names the works of Stravinsky, and the delightful Respighi.

Apart from his interest in music, his one other big leaning is towards photography.

In fact, all through our garbled interview, Harry would persist in taking pictures of me with a box camera he'd found amongst the theatrical props. A quick dip in the little tin can affixed to the tripod, and I was the proud possessor of a dripping, sepia-coloured image, which has since faded to a fascinating blank. Come



What's going on here? Staffman Doug Geddes never found out!

to think of it, he even charged me for it!

But seriously (this is serious!), Harry has some wonderful movie equipment, and owns two very fine 16 mm. cameras—a Bell Howell Autoload, and a Paillard.

This hobby has been his for six years now, and he has miles of film taken on his many travels abroad. Some of it has had sound dubbed in too.

Neither he nor his recording manager Johnny Franz are in any desperate hurry for future record releases.

His current Philips issues are of a standard nature, and never really date. In consequence they go on selling in nice healthy quantities without being influenced by the uncertainties of the Hit Parade.

Pressure of work has stopped visits to the recording studios, but as soon as the new Palladium summer show settles down, then Harry and Johnny will decide which titles he should do next.

That, then, is the true story (try and prove otherwise!) of the interests of lovable goon, Harry Secombe.

Like the gentleman he always is, he insisted on seeing me to the door. As we reached the street, a bottle gently floated down the gutter.

"It might be for me," said Harry, and quickly stopped it on its travel.

"Yes," he proclaimed, "it's from Val Parnell."

Immediately I was all ears. I looked ridiculous!

"Val says, I must make sure to mention the show. It's called 'Large As Life' and features Harry Secombe, Terry-Thomas, Eric Sykes, Adele Leigh, Johnny Puleo and his Gang, Hattie Jacques, and Harry Worth."

Then for all of Leicester Square to hear, he boomed "and it's at the London Palladium."

I stopped him before we had another commercial, and staggered off towards my office.

Now I wonder what I can write about Harry Secombe?

Harry Secombe turns photographer — and there's "Diseman" Geddes waiting patiently for "the birds."



BY MS LINE

45/78

HLO 8631

45/78

THE AQUATONES

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CRAZY LOVE
COLUMBIA DB 4110

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BOOK OF LOVE
H.M.V. POP 487

TOP HITS

Germany's top-selling record!

FRED BERTELMANN
Laughing Vagabond
(Der Lachend Vagabund)
H.M.V. POP 491

Alma Cogan
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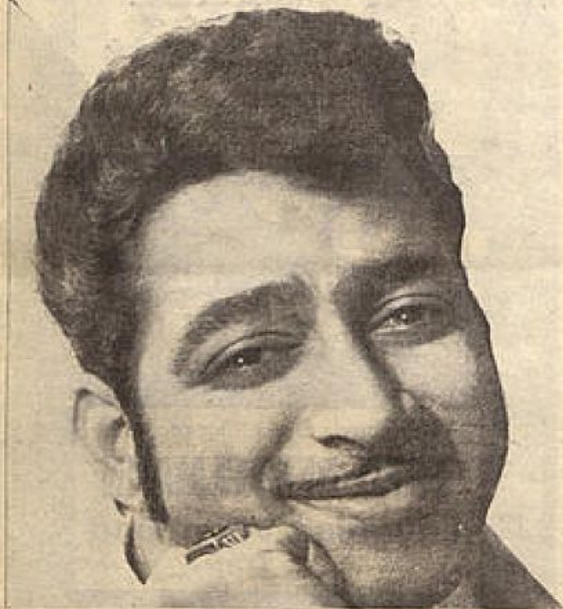
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TOMMY SANDS and **Fats Domino** both stand a chance of beating their way into big sales with their latest releases which come up for reviewing this week.

New voices abound . . . **The Passions**, **The Chants**, **The Shirelles**, **Bobby and Jim** and the side-burned **Phil Fernando**.

But it's **Johnny Pate** who will probably supply you with the nicest sound in this section this week.



A real power-house rocker in new boy **PHIL FERNANDO**.

PHIL FERNANDO

Blonde Bombshell; **Make Ready for Love**

(Nixa N15142)***

PHIL FERNANDO (no relation to the Last Train of the same name) is a power-house rocker whose round tones beat effortlessly through **Blonde Bombshell**. Song itself is a routine rocker and no amount of big performance can disguise the fact.

Phil—born in India of Spanish-Portuguese parentage—has something more to the customers' liking in **Make Ready for Love**. A steady rock 'n' roll item, it allows him some C and W laxity also, though I got a bit tired of the Whitman warbles.

Not at all bad for a debut disc, though I think the studio sound could have been improved to let the boy make more impact.

THE PASSIONS

Jackie Brown; **My Aching Heart**

(Capitol CL14874)***

THE PASSIONS is a new male singing team formed by five American teenagers and they are starting out on Capitol by following the fashion for writing your own songs.

Group member Sam Handy wrote topside **Jackie Brown**—and he also takes lead voice part in this easy, noisy rocker, **Jackie Brown**—I should add—is a girl, not a boy. Commercial beat.

Downstairs the song is **My Aching Heart** by another group member, Ken Sinclair. A slow, heavy, dragging ballad, it will satisfy those who like the pounding beat. Harold Garcia sings lead for this half. It's as noisy as the one upstairs but lacks the commercial bite.

THE SHIRELLES

I Met Him On A Sunday; **I Want You To Be My Boy Friend**

(Brunswick 05746)***

A FEMININE teenage quartet making a disc debut here with a hand-clapping rocker, **I Met Him**

On A Sunday, could have plenty of sales for their first release.

The song is as banal as any I've heard from this part of the market, but the noise is what the juke crowders like to hear.

On the flip, **The Shirelles** take themselves through a slower beat item—**I Want You To Be My Boy Friend**.

The young girls don't pretend to sing, but they throw out the sound which is still selling plenty of discs.

But—honestly—how can any adult-minded A and R man imagine that these are "songs" worthy of groove space?

BOBBY AND JIM

Carry My Books; **A Lover Can Tell**

(Capitol CL14877)***

BOOGIE on the way back? Shades of it in the piano and orchestral accompaniment which races underneath Bobby and Jim's vocal for **Carry My Books**. Slick number, simple enough to catch on and with a teenage theme.

Bobby and Jim have the unpretentious voices that cope smartly with this sort of material. I don't know the boys, but we could become familiar with their names in the Top Twenty.

On the reverse the pair have a slow rock-a-ballad, **A Lover Can Tell**, and this one could be as big a customer draw as the other slice. Piano again sticks out in the backing.

FATS DOMINO

Sick and Tired; **No, No**

(London HLP8628)***

TYPICAL muzzy rock from keyboard chanter Fats Domino, and he's got another potential smash in **Sick and Tired**, which complains about a girl who's making him sick and tired.

Domino fans—and they grow in quantity day by day—will lap up

this one. It's a punchy double-six from Mr. Domino.

That tight noise which trademarks the Domino discs makes its presence felt for **No, No** on the flip, which has Fats wailing a dubious lyric about a character contemplating suicide.

THE JOHNNY OTIS SHOW

Ring-a-Ling; **The Johnny Otis Hand Jive**

(Capitol CL14875)****

WILD Otis sowing his rock in mad fashion with **Ring-a-Ling**. Johnny takes the vocal himself on this fast and furious squawker which recaptures something of the excitement that was present in his "Ma" disc.

I'd watch this one because it has the atmosphere that could bring the

Otis crew back into the hit reckoning pretty swiftly.

Johnny also composed the number on the flip—and the title shows that it has been influenced by the British coffee-bar craze for hand-jive. It's got a good thumping beat and could sell the disc on its own.

JOHNNIE GRAY

Apache; **Zack's Tune**

(Fontana H134)***

JOHNNIE GRAY—moustache blowing in the breeze as he sax solos in front of the Ken Jones orchestra—turns out a disappointingly tame version of **Apache**. It lacks the verve and size of the Chief's London side. Pity, because this instrumental can be a big one.

Zack's Tune is a ready bouncer which trips along like a wounded goose, but it has plenty of moments for those who like their beat served in this style.

As I say, however, the record fails to live up to the standards set by Johnnie on his previous release.

JOHNNY PATE

Pretty One; **Muskeeta**

(Parlophone R4437)****

JOHNNY PATE, who turned out such an attractive version of "Swingin' Shepherd Blues," is back with another flute instrumental. **Pretty One** doesn't quite have the same compulsion in the melody of "Swingin' Shepherd Blues" but it's a sweet, strolling half for all that and I doubt if anyone will dislike it.

Muskeeta is another of Johnny's compositions, and for this one he turns to the "Tequila" brand of rhythm. Very similar in many respects, it ought to be the half which sells the record. Even has a male voice shouting the title as on the Champs' hit-parader.

By DON NICHOLL

RONNIE PEARSON

Teenage Fancy; **Flippin' Over You**

(HMV POP489)***

I CANT help wondering why we still get songs stressing the teenage angle in their titles and lyrics. My memory may be at fault but I think it's true to say that almost every one of them has flopped sadly over here.

Yet they still come. And Ronnie Pearson wrote this one for himself. A gentle beat offering with a femme group behind the light-voiced singer.

Another Pearson-to-Pearson call on the flip with Ronnie hiccupping through a quicker rock song, **Flippin' Over You**. This is the side I'd pick to push, though it lacks some weight.

squawking sax and the rest of the rock dressing. Has the content which may build it big.

HUEY "PIANO" SMITH

Don't You Just Know It; **High Blood Pressure**

(Columbia DB4138)***

A JUNGLE rocker, **Don't You Just Know It?** is warped along its repetitive course by Huey "Piano" Smith and the Clowns. You get the title phrase and some of the other words all right (if you want 'em, that is). Frankly, I was bored long before the close.

High Blood Pressure is a pounding beat number which gets the chanter going-over. Has something



more for the market, I'd say, than its disc companion.

But neither number can be classed as top-drawer rock.

THE CHANTS

Lost and Found; **Close Friends**

(Capitol CL14876)***

THE CHANTS bring something slightly new to group sounds, anyway, and for that reason alone they are girls worth listening to as they clip through the deliberate **Lost and Found**.

I liked the nonchalant way they take this song to a simple rhythm hacking. A professional side that could become a sleeper.

Close Friends is a slow rock 'n' roller which **The Chants** ease along nicely. Every word pops out clearly and cleanly as the harmony outfit proceeds without a trace of muzziness.

Hope we get some more soon from the group. I'd like to hear them on songs that have more quality than those here.

TOMMY SANDS

Hawaiian Rock; **Teenage Doll**

(Capitol CL14872)****

WHAT does Tommy Sands have to do to get a big hit on this side of the water? His talent stands head and shoulders above most of the rock 'n' rollers who have pulled down bigger royalties than himself.

Maybe the fans will grow to something approaching his American following when they listen to the novelty beater **Hawaiian Rock**.

It has the Hawaiian flavour all right, and a male chorus pitch in with the old war chant type of chorus behind Tommy.

Following the tempo of "The Stroll" is Sands' **Teenage Doll**, which he sings smoothly on the flip. Tommy is a performer who can handle most material and make the best of it. He has another two polished sides here.

It's a week for new voices



Two more polished sides from **TOMMY SANDS**. Will he make it now?

KENDAL SISTERS

Yea Yea; **Won't You Be My Baby?**

(London HLM8622)****

GOOD sound on this disc—particularly for the bottom deck **Won't You Be My Baby?**, which has the Kendal Sisters whoo-ing their way through the fast moving number. Good, wide-open effect with piano and rhythm shuffling the team along smartly. Catchy stuff that'll stand up to plenty of plays.

Yea Yea is the number which will be getting most airings and there's a male group around to keep the girls company on this one. Repetitive number which has

SHE MIGHT ALWAYS HAVE BEEN A MODEL

If it hadn't been for that big celebration



★
This was the moment when Yana got her chance—Bertie Green introduces her to the audience at the Astor Club after he had finally persuaded her to "have a go."



Chris Barnett tells of another star who became a singer by sheer chance—

YANA

it up. Pam was not sure, she said that there were too many doing it. Anyway she was making a good living.

★ * * ★
ONE day she received a phone call from her agent offering her a very good contract with shows in Paris and Amsterdam. This was it. Just what she had waited for so long. Whether it was fate or luck she was not able to sign the contract that day. How important that was will be evident from what follows.

To mark the arrival of an overseas trip, Pam arranged to celebrate that evening. It was worth a champagne dinner. She went to the Astor Club with some of her friends.

Bertie Green, the owner of the club, came over and was invited to have a drink. During the conversation Pam mentioned that she had thought once or twice about singing, but now that was out; nothing would make her change her mind.

FINALLY, SHE SANG

Bertie offered her the chance to sing there and then. Pam declined; after all there was no point now. Bertie Green left to pay his respects to some of his other patrons, but not before a further suggestion that Pam should sing during the cabaret.

The evening drew on and some of her friends suggested that Pam accept—reminding her that they were having a party. Pam still said no. There was a top star singing at the Astor that night, and she did not want to make a fool of herself.

Just before cabaret time Bertie Green again joined them, and repeated his offer. All Pam's party agreed she should. What did it matter if she had not done so

before? This would be an experience. Finally, Pam said she would.

As the cabaret was drawing to a close, Bertie Green made the announcement that he had a special discovery for the patrons that night.

Little knowing how true his words were to be, Pam went on and sang three songs. Then two encores; the applause was terrific.

Thirty minutes later she was back at her table. Bertie was there also with a contract for her to appear in his cabaret. Pamela was, understandingly, flushed with success. She was now torn between the contract for modelling and the newer one for singing.

It was a tough decision for her

to make. She asked for time to think it over. But all at the table insisted that this was for her and that she should sign on the dotted line.

Bertie Green went one further, he offered to put her under life-long contract. (He also started Shirley Bassey on her career, and many other top stars of today.)

Finally Pam accepted. Modelling was out and she adopted the professional name of Yana.

* * *
WITHIN a week she was being talked of as the most sensational discovery of the year. A lot of offers came in for her, but Bertie Green was holding on to her.

Just before her 21st birthday, Lady Ullicke-Browne came into the Astor to hear her. She was so impressed that she offered Yana a contract to appear at the Pigalle if she could get released from her contract. Yana said she would have to talk it over with Bertie Green. She did. Bertie said he would think it over.

Bertie Green threw a coming of age party for Yana. She was presented with a large cake. This is now estimated at a value of £20,000. In it was her contract. A wonderful present from Bertie Green.

Yana's contract at the Pigalle was extended again and again until she had been the star longer than any other performer appearing there. Yana had certainly hit the jackpot. She appeared in cabaret in Madrid, collecting the most ardent bunch of press cuttings in her career.

She was voted "One of the six most beautiful women in the world." Spanish critics said she was one of the most sensational singers ever seen in their city.

BBC grabbed her for radio and TV; the rival TV stations made her offers. Columbia records decided not to be left out and signed her.

In two years Yana had achieved more than some do in a life-time.

Bob Hope was next in line for her services, choosing her for his Icelandic unit and TV shows filmed here.

Warwick films were next to jump in on Yana. She did personal appearances in connection with the film "Cockleshell Heroes" in America, appeared on Ed Sullivan's celebrated TV show and Noel Coward offered her a TV version of "This Happy Breed" with Edna Best, but, unfortunately, she was slightly ill at the time and had to refuse.

OWN TV SHOW

Returning to England, Yana was star of Sunday Night at The Palladium. Warwick films, who signed her on a five-year contract, put her in "Zarak Khan," with Anita Eckberg, Victor Mature and Mike Wilding.

Next, Yana had her own TV show. Tours of British service camps in Germany followed and then she starred in a show at the Prince of Wales theatre, and did a long tour on the Moss Empire circuit.

This month she has been entertaining the Forces in Cyprus, and she returns there on June 14.

The only thing that has eluded Yana is a record in the top ten. But to a girl who has signed contracts for practically every aspect of show business, this should be only a matter of time.

CLASSICAL CORNER

by J. C. DOUGLAS

ARTUR RUBINSTEIN

Symphony of the Air
Conducted by Josef Krips
Beethoven, Concerto No. 5,
in E-Flat, Op. 73 ("Emperor");
(RCA RB-16045)

JOSEF KRIPS and Artur Rubinstein make a formidable combination on this RCA disc. The Emperor concerto is considered by many to be one of Beethoven's greatest works. Certainly it is one of the most difficult of piano concertos, giving great opportunities to a pianist with the skill of Rubinstein.

Despite its technical complications, the concerto is easy to enjoy, especially when it receives such splendid treatment as on this disc.

THIS IS KRIPS WEEK

JOSEF KRIPS
The Vienna Philharmonic
Orchestra

Haydn, Symphony No. 94, in G Major (Surprise); Symphony No. 99 in E-Flat Major.
(Decca LXT5418)

AS you may have noticed, this is Krips week. With the Vienna Philharmonic once more, this time he turns to Haydn.

The two symphonies make up a balanced disc listening programme. The enchanting Surprise with its sudden chord which, as Haydn so rightly said, will make the ladies jump, make a good contrast to the rather sad, at times haunting, No. 99.

In all an excellent disc—especially as an introduction to the varied Master Haydn.

THE BLUE DANUBE WALTZ

Josef Krips conducting the Vienna Philharmonic Orchestra
The Blue Danube Waltz; Accelerations Waltz; Emperor Waltz; Rosts From The South Waltz; Pizzicato Polka.
(Decca LXT5431)

STILL more Strauss—and played with great Viennese gusto by the Vienna Philharmonic Orchestra conducted by Josef Krips. Incidentally, this disc has particularly interesting and humorous cover notes—a model for those industrious sleeve note writers who so enjoy writing intellectual drivel.

The pieces chosen are, of course, well known—almost hackneyed, but under the vital and gay direction of Krips they are given new life.

Well-recommended disc for all lovers of waltzes—and Strauss-lovers in particular.

A MESSAGE for all models—if you have secret dreams of being a singer. You have been told that "you have a voice"? You have often thought of taking the plunge? There is hope for you.

This is the success story of yet another model who, a few years back, was earning a few pounds a week. Not getting more than the average amount of work. Dreams of being the top one, of trips abroad, a luxurious apartment and rich boy friends.

Pamela Guard started modelling with these thoughts in mind. Soon she realised that this was one of the most difficult professions to be in. It was, in fact, a rat race from the first day she started.

She had passed her training period and had been sent to one of the top fashion houses. The money was good. It was a tiring day, and the next would be the same. That meant early to bed. That was damper number one.

PLENTY OF REST

To look good and be fit you must have plenty of rest. No good turning up the next day with bags under the eyes. So for the first week of modelling Pam wanted nothing but to bath and go to bed. The thought of meeting those rich boy friends was well out of her head.

When she had become established, she began to land some very good jobs. The money being high meant that certain jobs could be turned down. This did, in fact, leave her some time to go out now and again and enjoy herself.

Often in the changing room she sang to herself. She had a likeable voice. Some of the other models urged her to take up singing. Pam thought of the money she was making and turned the idea down flat.

TIME ON HER HANDS

But, as always in modelling, there were the slack times when bookings were fewer. Pam was not worried; she had a little put by. But the time on her hands was getting her down.

Some evenings she went out with friends and they dropped into some of the best known night clubs. It was noticed that when the singers were doing their act Pam paid great attention. It was remarked that with her voice she should take

OVER the POINTS

with Pete Murray

"I've written a song, Pete, how do I get it published?" That is a question that I'm always being asked, and one I find very difficult to answer. There are so many professional composers around with excellent material who find it equally difficult to get a publisher to accept their copy.

My advice to the amateur is to stay out of the rat race. Unless, of course, he's prepared to serve a period of apprenticeship with a publisher and become a fully-fledged writer.

The chance of an amateur writing a hit song is very, very slight indeed. Even the profes-

sionalist, George Hamilton IV recorded it and it went into the top half of the American Hit Parade. Then all of a sudden the British kids got interested. Seemingly if the Americans liked it then it must be good.

In consequence George Hamilton's record eventually went into the British sellers, not very high, but it sold a lot better than Mr. Fraser's version.

"Don't you agree that the British record was better than the American counterpart?" I queried. Joe grinned wisely and offered "No comment." However, I did get an interesting admission from him.

"Hands" was trying to persuade Cliff Adams of the Stargazers to use this song to close their act.

"You can't go wrong with it," said Max. "Jerry Lewis took it back to America with him; performed it on TV and stopped the show." Cliff, himself a publisher, replied "You can't do the business here Max, you'll have to take me out to lunch and talk me into it."

One a year

I CONSIDER that Max is becoming one of the great entertainers of all time. He has that same indefinable quality that Danny Kaye has—plus the most important ingredient of all—warmth.

Max told me he was delighted to be back on the best sellers again.



One of this country's most prolific song writers, Joe "Mr. Piano" Henderson, gives his advice to would-be composers.

If you've got a good song, Sell it to the Yanks

sionalist's lot is not a happy one. "Yes," says the publisher, "I'll publish your song if you've got a record on it." Now ask me how you can get your song recorded. No, don't bother, I don't know!

A great number of British songs are finding themselves on the back of sure-fire American hits. The songs are often penned by the artists themselves. That way they can pick up royalties both as singers and writers.

Mike Holliday did very nicely with the reverse side to the Story of My Life. Although the latter song "sold" the record, the composer, Mr. Holliday, of the other side made as much money on the record as did the writer of the hit side.

"If you've got a good song—sell it to the Americans first—let them record it and you'll have no trouble in selling your song in Britain."

Which I guess is where we came in.

Persuasion

A SONG-WRITER has to sell his songs, no doubt about that. The most amusing example of this was at a BBC party the other night when Max Bygraves, composer of the very successful "You Need

"But I don't want to be in too much—once a year will suit me." He reckons that if you have a series of hits, when the run finishes the fans say "Oh he's finished."

'I stink!'

IF I were ever cast away on Roy Plomley's desert island one record that I'd like to have would be the Dennis Lotis waxing of "Everything Is Nothing Without You." A great record by any

standards; first included on his Nixa LP and later released on an EP. This is a great British number and the best thing that Dennis has ever done.

Dennis said to me "I hate all my records—I think I stink!" This assured, confident lad on stage is one of the most self-effacing, unassuming artistes off stage that I've ever met. When I twisted his arm he did admit, rather reluctantly, that there was one of his records that he could just about tolerate—"But not for me!"

Dennis, I feel, is the one British singer who could do better than any other if he should visit the States. A terrific cabaret personality plus the kind of English accent that would get the American girls dewy-eyed.

What about it, Dennis? We don't want to lose you but we think you ought to go.

ONE of the most proficient writers in this country is Joe "Mr. Piano" Henderson. Joe has the honour of having written Flirtation Waltz, the tune that is

by JACKIE MOORE

FATS WALLER
in London (No. 2)

A-Tisket, A-Tasket; Flat Foot Floogie; Pent Up In A Pent-House; Music, Maestro, Please. (HMV 7EG8341)

FOUR numbers recorded by Fats Waller on his first trip to Britain, with a group of British musicians he calls his Continental Rhythm. Included among those musicians are George Chisholm on trombone and Edmundo Ros on drums!

We get an extra ration of Fats, with him featured on vocal, piano and celeste. At one point he does all three at once, but then the whole session seems to have been a woe, with everyone enjoying themselves as much as you will listening to it.

I suppose we can't complain much about rock lyrics when you think back to Flat Foot Floogie.

HARRY JAMES
and his Orchestra

"Trumpet Rhapsody"

Civilization; The Flight Of The Bumble Bee; Trumpet Rhapsody (part 1); Trumpet Rhapsody (part 2). (Fontana TFE17019)

THIS is really going back some. Civilization, in fact, was recorded in February, 1939, and the other three numbers during 1941. This was the time when you could only mean Harry James when you talked of the trumpet, and his Flight of the Bumble Bee became a classic.

Trumpet Rhapsody is still one of Harry James' best recordings, and his band doesn't sound nearly as out of date as some we hear on radio today.

FRANK SINATRA

"Songs For Swingin' Lovers" Pennies From Heaven; Love Is Here To Stay; I've Got You Under My Skin; I Thought About You. (Capitol EAP-653)

LAST of the four EPs taken from the best-selling LP, I must have heard these numbers dozens of times as each of my friends has insisted on hearing them at least three times in a row—and yet I still find something more to marvel at on every new hearing.

If you think I'm crazy to rave over Songs For Swingin' Lovers just listen to this disc. And if you still think so—I'm sorry!

MARJORIE DAW

Accompaniment directed by Bill Shepherd
"Personality"

What More Can I Ask?; The Bluest Kind Of Blues; It's A Pity To Say Goodnight; I'll Close My Eyes. (Columbia SEG7792)

MARJORIE DAW sounds rather rather like a cross between Vera Lynn and Ruby Murray. The same careful diction and break in the voice, and, like

both singers, the same pleasant-sounding voice.

I prefer Marjorie on the up-tempo It's A Pity, the other numbers are taken too slowly, I feel. The Bill Shepherd backing is good, but I don't think the arrangements for the band fit in with Marjorie's style of singing. And the choice of The Bluest Kind Of Blues for this particular singer is almost as incongruous as Ella Fitzgerald singing "Rock Around The Clock."

Despite all the complaints I'd like to hear more of Marjorie—with more careful choice of material and setting next time.

THE BETTY SMITH QUINTET

There's A Blue Ridge Round My Heart, Virginia; Who's Sorry Now; Everything Is Peaches Down In Georgia; Because My Baby Don't Mean Maybe Now. (Decca DFE6446)

ONE of the very few girls in British jazz and one who has made herself a lot of fans through "Six-Five Special." Betty plays tenor sax on only one number, Who's Sorry Now; on the other three she concentrates on vocals.

Whether she's singing or playing Betty has a good, fluent style which doesn't get bogged down with complicated ideas. She and the Quintet have made a quietly top-class disc which should result in quite a few more fans.

HUMPHREY LYTELTON
and his Band

"It's Mardi Gras"

Creole Serenade; Red Beans And Rice; It's Mardi Gras; Martinique (Last Year). (Parlophone GEP8668)

THIS should keep a lot of people happy because it features the Lyttelton bands of 1953, 1956 and 1957. Which ever way you prefer Humphrey, you should find something to suit you.

From the layman's point of view this EP is a collection of the kind of gay music played in New Orleans around carnival time, with Humphrey's trumpet very much in evidence.

PEGGY LEE sings with BENNY GOODMAN and his Sextet

"Peggy With Benny"

On The Sunny Side Of The Street; Where Or When; Blues In The Night; The Way You Look Tonight. (Phillips BBE12172)

THESE tracks were made in 1941-2 when Peggy Lee had been singing with Benny Goodman for just a short time. Her voice was pitched higher in those days, and her feeling for a lyric has developed since the Goodman era but there is still enough of the Peggy Lee that was to come to make it worth while taking a listen to this disc.

Pat on the back for Sammy Davis

RECORD of the Week goes to Mr. Sammy Davis. Sam has been written about in the past by an over-zealous publicity man. "America's Mr. Show Business" is rather a precocious tag in a country that is so rich in talent. But Record of the Week, that's another matter.

The song is called "There's No Fool Like An Old Fool." Not a hit but good fare for the connoisseur. A special pat on the back for the composer, too.

number one in President Eisenhower's own personal hit parade.

Just over a year ago Joe wrote a number called Why Don't They Understand. It was recorded by John Fraser. So good was this disc that it was featured as Record of the Week on "Six-Five Special." But it was British and there is a resistance to British material from the musical profession and from the fans.

The record sold something like 14,000 copies, which is not a big seller by today's standards.

Joe then sold his song to

PUTTING ON THE STYLUS

LP BY JACKIE MOORE Line-up

JULIE LONDON With Russ Garcia And His Orchestra

"Make Love To Me"
If I Could Be With You One Hour; It's Good To Want You Bad; Go Slow; A Room With A View; Nearness Of You; Alone Together; I Wanna Be Loved; Snuggled On Your Shoulder; You're My Thrill; Lover Man; Body And Soul; Make Love To Me.
(London HAU2083)

It may just be possible that some people haven't noticed that Julie London has a sexy voice. If that fact has escaped them until now, this disc should make the situation very clear.

So close to the mike that she is practically the other side, Miss London throws all her breathless charm full on to every number. Unfortunately this has meant that her phrasing has gone a little astray on occasions and her singing is nowhere near as musically as when we first became aware of her.

I'm all for atmosphere, don't get me wrong, but I don't think this very talented singer is in such good voice at the moment. A little less sex appeal and a shade more attention to the music would be much appreciated.

REG OWEN and his Orchestra "Dreaming"

Over The Rainbow; Drifting And Dreaming; Lovely Lady; Deep Purple; Everything I Have Is Yours; My Moonlight Madonna; Stars Fell On Alabama; Embraceable You; By The Sleepy Lagoon; Memories Of You; Moonlight Serenade; Goodnight, My Love.
(RCA RD27040)

REG Owen is another member of the ranks of British arrangers who have been conquering the American disc market with the sort of mood music which was originally very much the property of Jackie Gleason's orchestra.

The emphasis in this album is on quiet rhythm, dreamy but not lacking in beat. It's relaxing—but not so much so that you fall asleep in the middle. The arrangements of the well chosen melodies are soothing, simple and very easy on the ear.

This is just what you need for a late hour party. The most miserable of landlords can't complain that it's noisy.

NAT "KING" COLE
sings the songs of W. C. Handy from the film "St. Louis Blues"
Overture; Harlem Blues; Chontez Les Bas; Friendless Blues; Stay; Joe Turner's Blues; Beale Street Blues; Careless Love; Morning Star; Memphis Blues; Yellow Dog Blues; St. Louis Blues.
(Capitol LCT6156)

THE star of "St. Louis Blues" with one of his best discs to date. Cole's personal interest in Handy's music has inspired him to even greater heights than usual.

I'm not altogether happy about the Nelson Riddle arrangements, on Careless Love, for instance there are too many familiar Riddle

tricks, though Riddle has composed the very attractive Love Theme which runs through the picture.

But Nat Cole is in great form and for him I'd recommend the disc.

LIBERACE

"Piano By Starlight"

You Were Meant For Me; It's Easy To Remember; I've Told Ev'ry Little Star; A Kiss In The Dark; Blue Moon; If You Are But A Dream; The Very Thought Of You; My Heart Stood Still; My Funny Valentine; Sweet And Lovely; Kiss Me Again; You Go To My Head.
(Philips BBL7230)

LIBERACE, this time without the fabulous orchestral arrangements and glossy production. In fact it's Liberace as many people first heard him, some years ago, when he used to sit at the piano in a small club, improvising a little, and enjoying himself playing through the best numbers of composers like Jerome Kern and Richard Rodgers. The days before the gimmick age, when the piano-shaped swimming pool and so on were just a dream.

I think I enjoyed this more than any other Liberace disc. With just a

rhythm hacking Liberace is relaxed and easy to listen to, with less frills and more of a sense of humour in his arrangements than usual.

JOE BUSHKIN with BUCK CLAYTON "Piano After Midnight"

If I Had You; They Can't Take That Away From Me; At Sundown; Here In My Arms; Pennies From Heaven; California, Here I Come; Dinah; Of Man River; Once In A While; Every Day Is Christmas; The Lady Is A Tramp; High Cotton.
(Fontana TFL5014)

NO, Joe Bushkin hasn't left Capitol for Fontana. This disc was recorded in 1950/51, when Joe had his own group at the



It's LIBERACE again, but this time without the glossy production—less frills, more humour.

Go easy on the sex-appeal, Miss Julie

Embers, New York. A group which included Buck Clayton on trumpet.

Before forming the Quartet Joe had worked with Tommy Dorsey, Benny Goodman and Louis Armstrong and composed some successful songs including "Oh, Look At Me Now," recorded by a fellow ex-Dorsey man Frank Sinatra. His varied career has left him with a piano style which can go in practically any direction yet remain individual. He is always relaxed but can veer from the driving beat of California to the gentler rhythm of Dinah with the ease of a man who knows his job.

There's some fine work, too, mostly on muted trumpet, from Clayton, and their *Of Man River*, with Eddie Safranski on bass and Jo Jones on drums, is a joy.

Such a versatile style as Bushkin's is difficult to describe, but this much is sure—he swings, he always has something new to say, and he doesn't get lost in a maze of so-called progressive harmonies.

VICTOR SILVESTER and his Silver Strings "Bewitched" Music of Richard Rodgers

Shall We Dance; Mountain Greenery; Some Enchanted Evening; If I Loved You; The Lady Is A Tramp; People Will Say We're In Love; No Other Love; Manhattan; Bewitched; Isn't It Romantic?; This Can't Be Love; Dancing On The Ceiling; Blue Moon; I Didn't

Know What Time It Was; I Could Write A Book; My Heart Stood Still.
(Columbia 33SX1081)

A WONDERFUL selection of sixteen numbers by Richard Rodgers, some the result of his collaboration with Larry Hart, the later ones from the fantastic Rodgers and Hammerstein successes. They started in 1925 with *Manhattan*, Rodgers' first big hit, and go on through the years until *No Other Love* in 1953.

The songs are arranged for either dancing or listening, with the Silvester stamp indelibly marked on each number.

THE PLATTERS

Only You; Hey Now; I Need You All The Time; Maggie Doesn't Work Here Any More; You Made Me Cry; Voo Voo Ah Bee; Give Thanks; Shake It Up Mumbo; Love All Night; Roses Of Picardy.
(Parlophone PMD1058)

A CHANGE of label for The Platters but not to worry, there's no drastic change of style. Mostly featured on this ten-incher are Tony Williams—with the Ink-spot-style tenor—and Herbert Reed of the deep brown voice. There's a good mixture of beat and ballad, and, for variety, a comedy number with neat lyrics called *Maggie Doesn't Work Here Any More*.

A very slick disc from the four men and a girl who have climbed to the top of the vocal group lists.

NEWS AND VIEWS FROM ACROSS THE ATLANTIC



whether the new Crosby show will automatically take the place of the Perry Como show on British TV screens.

Althea sings

IN the latest releases from the Dot label, there is an album issue by world-famous tennis star, Althea Gibson, who makes her vocal debut on wax under the title "Althea Gibson Sings."

It has always been a well-known fact that Althea had quite a singing voice, but she would never let her interest in this direction affect her tennis commitments.

Althea also made a guest appearance as a singer a few days ago on the Ed. Sullivan Show.

Bob's for Dot

ANOTHER addition to the Dot catalogue is singing star Bob Crosby whom, I understand, is due on your Sunday "Palladium" show this coming weekend.

Bob, who was previously waxing for the Coral label, is due to make his first Dot album for September release.

The National Broadcasting Company have also stated that Bob Crosby will take over from Perry Como during the summer months. It is not yet known

Robeson signed

THE Vanguard label have announced that they have signed Paul Robeson on a long-term contract. He has already recorded some material and this will be issued shortly on both ordinary and stereo discs.

He will record popular, spiritual and folk material, and considerable interest has already been shown in his first releases.

Court case

BIG interest centred on a court case action between singing star Gogi Grant and the Era Record Company, which took place in Los Angeles recently.

The case involved counter-suits with Miss Grant claiming that her record contract with Era had been obtained by misrepresentation, whilst Era alleged breach of contract on the part of Miss Grant.

After a day and a half of testimony, Gogi Grant requested that the court allow settlement between the two parties out of court.

Miss Grant agreed to purchase



Tennis star ALTHEA GIBSON makes her debut on wax. See first story.

highspot—a "Tribute to Duke Ellington."

Also on the Newport programme will be Dave Brubeck and his Quartet featuring Paul Desmond, the Miles Davis Sextet, the Marion McPartland Trio, and Gerry Mulligan.

Party guests

PIANISTS George Shearing and Joe Saye were guests of honour at the recent party given by Nigel Gaydon, director of British Information Services in Chicago.

Many important guests were at the reception to toast these two talented piano stars.

Connie's UK plan

BUSY days ahead now for young Connie Francis, and she is currently taking every advantage of the success of her best-selling platter "Who's Sorry Now."

Connie has completed a successful stint in Boston, and has now set off on a West Coast tour with Nat "King" Cole.

Connie follows this tour with a further one in Florida from June 10 to 14.

There is a strong possibility that Connie will try to make a visit over your way in August.

Al Anderson

her Era contract for 25,000 dollars, and on this proposal the Era company dismissed their cross petition.

Newport signing

NEW signing for the forthcoming Newport Festival includes the name of famous spiritual singer, Mahalia Jackson.

Mahalia will be making her first appearance before a big band ensemble when she sings on the opening night, July 3, with the Duke Ellington band.

She will be singing part of the Ellington suite "Black, Brown, and Beige" during the evening's



★ **Sonny Stitt
in Paris**

★ **Concerto for
Stan Gets**

★ **Feldman is
'brilliant'**

I SHALL never forget the final "JATP" concert the Sunday before last. I took Dizzy Gillespie and Sonny Stitt out to Kilburn by cab.

Dizzy was wearing a black bowler hat. In his hands—a pile of Press cuttings about Congressman Adam Powell ("my wife sends them to me; keeps me informed"), a sheaf of Mount Royal Hotel stationery, a bottle of brandy and a box of tangerine-filled tarts!

Dizzy said there wasn't much hope of his leading a big band again for some time ("Work's hard to find").

The slow, funky blues that he and Sonny played at all the concerts was called "Blues After Midnight." The composer, the important new tenorman-arranger Benny Golson, who was with his last big band, "Benny's my boy!" said Sonny. "He and I blow together a lot."

HALL MARKS THE BEST IN JAZZ BY TONY HALL

'Big bands are out for a while'—says Dizzy

Sonny said that he and Dizzy did an LP with Sonny Rollins ("I played tenor, I think." How did it turn out? "It was all right, from what I remember." After this JATP tour, Stitt will work in Paris for a few weeks at the Club St. Germaine-des-Près.

I finally found out the title of the Stitt blues theme our own Jazz Couriers use as a signature tune. It's called "Loose Walk." No one knew till now!

I asked Dizzy if he knew our local Dizzy (Reece).

"Yes, sure I know him. I met him in Paris. I liked that big-band record of his you sent me, 'Maenya.' Sounded real nice."

If Sonny didn't say very much in the taxi, he was wonderfully talkative on his horn at the concert which followed. Especially on "Imagination" on alto. And Dizzy was the best I've ever heard him.

I said to Sonny: "Which saxophone do you prefer, alto or tenor? The critics are always putting down your tenor-playing. They say you should stick to alto."

He replied: "It's all according to how I feel. Sometimes I like to play the tenor, sometimes the alto. And it depends a lot on the tune. Anyway, the critics have got to write about something!"

"Baritone? No, I haven't played it in quite a while. You like the baritone sound? Me, too!"

Stan Getz told me that John Lewis is writing a 40-minute concerto in five movements especially for him. They'll record it in Germany for Norman Granz, using a 40-piece orchestra.

"This should be the most important development yet towards a fusion of jazz and the classics," he said. I told him that Britain's Ronnie Ross had been featured on some experimental Lewis scores in Germany. "I know," replied Stan. "John played me some dubs just before I left home. They sounded good."

I asked pianist Lou Levy how he liked Victor Feldman's playing. "Vic? He's brilliant!" he said. "In some ways, I think he's the best vibes player I ever heard. At times, he has even more than Milt (Jackson). He's got such a fantastic sense of time."

"I did a couple of albums with him. A Bob Cooper date for Contemporary. You've heard it? How about 'Frankie and Johnnie'? And one with Vic, Terry Gibbs and Larry Bunker, all on vibes. That one worked out fine."

of the great bassists in jazz, George Duvivier. The later four titles have Jim Hall in place of Roberts. Strings is an extraordinarily intuitive, one-take workout by bass and drums.

It's a surprisingly interesting LP. The sort of thing at which World Pacific recording chief Richard Bock excels. As the notes aptly state: "The key here is interplay. The men show not only tremendous command of their instruments, but also astonishing understanding of each other's conceptions and capabilities. There is real rapport amongst them."

Roberts and especially Hall play fine, warmly swinging guitar. Duvivier is just brilliant. And Chico supports, fills-in and solos with taste, imagination and sympathy.

I thought monotony would be sure to set in after a while. But I was wrong. The diversity of moods, tempi and treatments make this an enthralling listening experience. (Duvivier's *Landscape* is really pretty.) *Lollipop* is not the same tune that you'll find in the Top Twenty, by the way!

A first rate, relaxing record, which will stand repeated playings (*****).

KENNY DORHAM

The Jazz Prophets

The Prophet; DX; Blues Elegance; Tahitian Suite.

(10in. HMV DLP1184)

THIS record arrived 24 hours before I wrote this and I've been playing ever since. It got a pretty poor review in "Down Beat" two years ago. I can't understand why. It's most enjoyable. These tracks (plus the ballad, "Don't Explain") were cut for a 12in. ABC-Paramount LP in April, 1956.

Kenny had just left the Messengers to form his own group, The Jazz Prophets. Unfortunately, the combo didn't last long and Kenny joined Max Roach when Clifford Brown was killed.

(Continued on page 17)

REVIEWS

DUKE ELLINGTON ORCHESTRA

"Solitude"

Solitude; Where Or When; Mood Indigo; Autumn Leaves; The Sky Fell Down; Prelude To A Kiss; Willow, Weep For Me; Tenderly; Dancing In The Dark.

(12in. Philips BBL7229)

THIS really is a beautiful record. The greatest big-band jazz has produced playing (what the sleeve calls) "an album of mood music in the Duke Ellington manner." A set of nine glorious ballad tracks, each featuring one or more of the sidemen.

Taking the tunes in the order listed above, the soloists are Ellington, Paul Gonsalves (tenor), Harold Baker (trumpet), Ray Nance (violin), with a sober—but rather dreary—vocal by one Ozzie Bailey; Nance again, but on trumpet; Johnny Hodges (alto), Ellington, Hodges, Baker; Jimmy Hamilton (clarinet), Harry Carney (baritone) and Nance on trumpet.

Much of Duke's *Solitude* is out-of-tempo. Gonsalves murmurs moodily with much tenderness. Baker, muted, gives *Indigo* a new shine and the saxes have a huge sound here. I preferred the arrangement to the actual melody line of Duke's own *Sky*. *Prelude* is a new score. *Willow* is my favourite track. A bit brighter in tempo than *Prelude*, it features some superb trumpet by Baker, especially when he puts down his mute. Hamilton is feelingfully immaculate on the swinging *Tenderly*. *Dancing* gets a 2/4 start, then it, too, swings steadily, building up to an exciting climax.

In the space at my disposal, I cannot possibly hope to do justice to this excellent LP, the richness of Ellington's arrangements and the solo performances. I'll just say that this is intelligent, adult, most moving music.

I hope you'll decide to buy it. One you won't get tired of in a hurry (*****).

CHICO HAMILTON TRIO

Blues On The Rocks; Street Of Dreams; We'll Be Together Again; Skinned Strings; Natty; Patch Light; Broadway; Autumn Landscape; Uganda; Lollipop.

(12in. Vogue LAE12077)

THOUGH the notes carefully avoid mentioning the fact, at least six of these tracks were recorded some time before drummer Hamilton formed his commercially successful, but jazz-sterile, quintet.

The trio comprises Chico, expert guitarist Howard Roberts and one

JAZZ DISCLAND, U.S.A.

● And still they come! These unknown, but wonderful, coloured American musicians. The latest: a 27-year-old trumpeter from Atlanta, Ga. Name of Louis Smith. A swinger with already considerable harmonic ability, his influences appear to be Dizzy Gillespie, Fats Navarro and Clifford Brown.

On his first, extremely impressive album, his colleagues are altoist Cannonball Adderley (billed as "Backshot La Funke"), pianists Duke Jordan and Tommy Flanagan, bassist Doug Watkins and drummer Art Taylor. The label: Blue Note.

Recording manager, Alfred Lion, has already signed him to an exclusive contract. And Lion was the man who first had faith in Brownie and who has since helped Lee Morgan's career so considerably.

● The lovely coloured American singer, Abbey Lincoln is not too well known in Britain. She's mainly a night-club singer. She once told a friend: "I'd rather like to do a jazz date, with some good musicians."

Riverside bosses, Orrin Keepnews and Bill Grauer got to hear this and recorded her on October 28, 1957. The "good musicians" Sonny Rollins, Kenny Dorham, Wynton Kelly (piano), Paul Chambers and Max Roach; Abbey's album shows her to have Billie Holiday and Dinah Washington influences. Frankly, I listened more to the sympathetic, superb accompaniment.

There's a chance that the LP may be issued here on London. The title: "That's Him!"

● Since Art Farmer left to join Gerry Mulligan, the trumpet spot with Horace Silver's group has been taken by Donald Byrd. The combo's third Blue Note LP, "Further Explorations by the Horace Silver Quintet" has just been released. Like its predecessors, it's excellent. Five out-of-the-rut Silver originals plus the standard, "Ill Wind." The line-up: Silver, Farmer, Cliff Jordan (tenor), Teddy Kotick (bass) and Louis Hayes (drums). You're all missing so much until "Blue Note" gets a new release outlet here!

"Duke" makes a beaut.





★
by
**OWEN
BRYCE**
★

DURING the next few weeks I am going to take time off from other duties to discuss the various types of jazz, combining this with a potter history of the subject—my history, I would add. Nobody yet has quite made up his mind about the early days.

This will answer many readers who have written asking me to give a guide to the various jazz styles. It will also give these readers, and others, a chance to hear records I may suggest and to familiarise themselves with one style before going on to the next.

For my own purpose . . . and please understand that we all have a different slant on the matter, I divide the history of jazz into four phases.

Phase One is concerned with the raw beginnings, mostly in New Orleans around 1890, up to the Great War and the commercial days of ragtime. Three main influences helped mould the music.

- (a) The marching bands.
(b) The blues singers, combined to a certain extent

with spirituals and folk singers.

(c) The ragtime pianists. The second phase was the jazz of the twenties, consisting of classic New Orleans, Dixieland, Chicago, New York style, and the early arrangements of the big Negro orchestras.

The thirties bring us to swing music, the jam session and the popularisation of boogie woogie (really already well established some 15 years before).

Post-war and period four finds us enjoying a revival of old-time jazz, with an outlet in Lu Watters, George Webb and Graeme Bell, and also in the unearthing of Bunk Johnson, George Lewis and Kid Ory. A music now called simply "Traditional."

Perhaps as a reaction to this and the war it was natural for the more intellectual Negro to re-assert himself with the music of bebop, bebop and later just bop (today usually called modern).

So there's a brief synopsis of our programme. But hold it! Before you write in again, I

know all about jump, barrel-house, Harlem skiffle, Ellingtonia, Kansas City, rock 'n' roll, West Coast, East Coast, progressive. We'll squeeze them in somehow or the other!

**CHRIS BARBER'S
JAZZ BAND**
Chris Barber in Concert. Vol. 2
Bourbon Street Parade; Savoy Blues; Lovesome Road; Shirk Of Araby; Bill Bailey; You Took Advantage Of Me; Sweet Sue; Moonshine Man; You Rascal You.
(Nixa NJ15)

I FIRST got to know Chris many years ago when we

knows what they want . . . he's got it all worked out . . . and he gives it to them, day in, day out, year in, year out. And it never fails. It will one day, of course, but until that day comes along, out comes the almost cold, calculated "Let's get 'em dancing" beat that continues to annoy, confound and exasperate the critics.

We know it's all wrong, yet it always sells, and it even sounds pleasant when we don't concentrate too much on listening. It's hard to fault the band. True, Pat Halcox blows out more than he should in his position, and Monty Sunshine

Dr. Jazz; Am I Blue; Bill Bailey Won't You Please Come Home; I Ain't Got Nobody; Some of These Days; 2.19 Blues; Trouble In Mind; Careless Love Blues.
(Philips BBR8116)

THIS review seems to be concentrating on personal friends and musical associates of mine. I've known and admired Neva for a long time. Admired her both for her outspoken talking and her straightforward singing.

There's no holds barred with Neva and that's just the way she sings. Straight out to the audience, eyes closed, fists clenched tight and head back, hard hitting her way through a selection of stomps and blues.

The Dutch Swing College has strong, bright, pushing beat with a rather over-pronounced bass. It's not a beat I particularly like, but I know that Neva is always very happy with the group, and on the evidence of this disc alone they go well with her style, especially in the more bouncy numbers.

Am I Blue! and I Ain't Got Nobody don't quite make it. A little laboured, I felt, but when she sings Bill Bailey, my favourite Raphaelle item, I forgive all.

This must be one of the best vocal jazz records yet made this side of the Atlantic.

The history of jazz, a la Bryce

both collected and exchanged records. Later, when I opened a record shop, this shy, nervous young man became one of my best customers, buying an enormous number of records of all types. Later still, we played together in the Original Dixielanders, a great band 10 years ago, but now practically forgotten.

I know him to be a good jazzman, a fine musician and an efficient business man with a mathematical approach to box-office appeal.

For me that very approach puts paid to any spontaneous feeling for the music. Chris

repeats himself. You've got to, I suppose, when you keep playing the same thing, but it's darned hard on inspiration.

This LP was recorded at a public concert in Birmingham Town Hall. Need I add to a full house. If you're a Barber fan, and there are thousands of you, you'll not want my recommendation to buy it, in spite of an exceedingly boring version of the Sheik.

But then there's Otilille, of course!

NEVA RAPHAELLO
with the
Dutch Swing College Band
"Meet Mrs. Jazz"

TONY HALL'S REVIEWS

(Continued from facing page)

His sidemen here are J. R. Monterose, probably the most exciting white tenor in the Rollins tradition; Dick Katz, the fine, two-handed pianist, who was with Tony Scott; Sam Jones, a Rhythm-and-Blues band bassist who has been with Cannonball Adderley, and about whom the MJQ's Percy Heath recently raved to me; and New York drummer Arthur Edgell.

Monterose and Kenny work excellently together and they get solid support from the others. Kenny (after Dizzy and Miles, my favourite present-day trumpet) plays with immense emotion throughout. He's pretty (à la Miles) or driving, as required. Monterose bubbles over with shouting passion and is particularly good on DX and Blues, where Kenny plays with directness and deep understanding. Katz also solos tellingly.

All the tunes are Dorham originals. All are well above average. Tom Stewart's notes tell you what's happening. Tahitian Suite, incidentally, is the same tune as Monaco on the Café Bohemia set Kenny did for Blue Note.

This is deep-digging, hard-swinging, enjoyable jazz. A pity that the recorded sound is rather Low-Fi. But then maybe Rudy Van Gelder has spoiled it for everyone! (****)

HANK JONES-MILT HINTON
Etc.

After Hours Jazz
Blues For Sal; I'm Getting Sentimental Over You; Mill's On Stilts; Southern Exposure; Bright's Bounce; He was Too

Good To Me; Hum-Bug; Jimmy's Tune; Ain't We Got Fun; Tangerine; Mambosies; Bryant's Folly.
(12in. FONTANA TEL5008)

ANOTHER "sampler" from the Stanhope Place tape files. Eight of the tracks are built round the celebrated New York jazz "sessioneer" rhythm section of Hank Jones (piano), Barry Galbraith (guitar), Milt Hinton (bass) and Osie Johnson (drums). A tasteful, swinging section, each member has an appropriate track to himself.

One of Hank's two features, brother Thad's Blues for Sal, has been recorded on two other occasions—by the composer on Blue Note (as "Slipped Again") and Hank Mobley (as "Thad's Blues") on Savoy (London here). On the remaining three tracks, a guest soloist is added. The three? Conte Candoli (trumpet), Jimmy Cleveland (trombone—whose playing here shows, strangely, the influence of Frank Rosolino as well as Jay Jay Johnson) and Gene Quill (alto).

Exposure and Hum-Bug are by the boppish Sahib Shihab on alto (he's better on baritone) with Eddie Bert (trombone), Kenny Burrell (guitar), Tommy Flanagan (bass), Elvin Jones (drums). Bounce and Folly are by trios led by pianist Ronnie Bright (maybe the same guy who was here with Sarah?) and Ray Bryant. I prefer Bryant's playing. His blues track is the earliest on the LP.

The album's unassuming show-stealer? Hank Jones.
Not great. But very pleasant jazz.

Worth considering for your collection. (****)

CHET BAKER QUINTET
Chet Baker and Crew

To Mickey's Memory; Slightly Above Moderate; Halema; Revelation; Something For Liza; Luscious Luc; Worshipping The Life Out Of Me; Meditation Rock.

(12in. VOGUE LAE12076)
I'M just about the only British jazz writer left who doesn't belong to the currently fashionable "crucify Chet" cult. But then, Mike Butcher and I are about the only ones who ever heard him really play. And the funny thing is that neither of us used to dig him before! His friendship with Miles was the making of Chet as a real jazz trumpeter.

On this new LP (recorded nearly two years ago), you can hear better Baker than on any of his previous Pacific jazz recordings. His Quintet comprises the Zoot-Cohn "school" tenorman, Phil Urso; talented young pianist Bobby Timmons, the dependable Jimmy Bond (bass) and Peter Littman (drums). On Memory, one Bill Loughborough is added on "chromatic tympani."

The album contains some excellent originals. Harvey Leonard's Memory is "I'll Remember April," harmonically. Bob Zieff's Moderate has a rather "gone"-sounding theme with interesting, but difficult and doomy, changes. Urso's haunting Halema is a beautiful piece of writing. Revelation is a typical Gerry Mulligan theme and a good excuse for some blues-blowing. Al Cohn's Liza and

Urso's "Ja Da'-ish Lucius both have a sort of old-time jazz feeling. Worrying is a lovely song written almost 30 years ago by Miff Mole and well worth reviving. Finally, Bob Zieff's Rock has some very pretty changes.

The band gets a good, if somewhat somnolent, feeling. Urso may not be the world's most original tenorman. But he blows with considerable warmth, feeling and a good jazz sound. Timmons impresses with good solos.

But Chet is the prettiest player. The Miles influence comes through quite often in his economic use of notes, although I think the notes he chooses are interesting and apt. He, too, plays with a wealth of warmth on most of the tracks. He's still my favourite white trumpeter. I think. He has a lot of "soul."

Anyway, hear this for yourself. Me, I like it. (****).

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COSTLY 3-D SOUND

EVERY day our mail includes letters from DISC readers who are somewhat confused by Press reports of the much-talked-of stereo discs which are due on the market towards the autumn.

In our own reference to stereo on April 26, we pointed out, quite clearly, that special playing equipment is necessary for reproduction.

It appears, however, that a number of people believe that stereo discs can be played on standard equipment with only minor alteration, such as a new stylus. This is not so. Generally speaking, present equipment is entirely unsuitable for stereo discs.

These new discs require a special stylus and the reproducing equipment needs a first-class amplifier and two separate, matched speakers.

Only with such a player can one get the "three-dimensional" sound intended.

At its cheapest, the playing equipment will cost around £60, although for perfect reproduction the enthusiast can expect to pay much more.

We have no wish to decry stereo on discs, nor to put a damper on what is an exciting development in recorded sound, but we do want to clarify with the many readers still in doubt, that "three-dimensional" sound is still not within the immediate reach of every record enthusiast.

Don't forget, girls, this Saturday (May 31st) is the closing date for the Safety Sue Competition in which you can win a free holiday at any one of Butlin's Holiday Camps, plus £20 spending money.

All you have to do is send a photograph of yourself and the coupon below to: (MSS) DISC, Hulton House, Fleet Street, London, E.C.4.

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6-5's big line-up

NEXT Saturday's "Six-Five" has a big line-up of disc stars including the programme's own discovery—The Mudlarks.

Since their debut on this programme earlier this year, the group have become big favourites on record and on television, and their waxing of "Lollipop" has made a big impression in the sales charts.

Vivacious Marion Ryan, The Dallas Boys, and Eric Delaney and his band will be in the same show which also features the National Skiffle Contest.

Amateur vocal group can win record test

—AND THE 'DISC' CHALLENGE CUP IN NEW NATIONAL CONTEST

DISC is pleased to announce this week a great competition for all amateur vocal groups, the winners of which will receive the DISC Challenge Cup PLUS a recording test with a major record company.

'Life of Satch' for schools

LOUIS ARMSTRONG will be the subject of a BBC schools broadcast on Wednesday, June 4.

His life story will be told in dramatised form in the series "Stories From World History" and is called "Young Man with a Cornet". The broadcast is on the Home service at 9.55 a.m.

The script is by Maurice Whitbread, and will include at least one recording by Louis Armstrong himself.

TOP VARIETY BILLING

AFTER deputising for Tommy Steele on recent dates, young Scottish singer Jackie Dennis will be heading variety bills shortly.

He starts on June 2 at Nottingham, and follows this with Chiswick (June 9); Birmingham Hippodrome (June 16); Bourne-mouth (June 23); Aberdeen (June 30); and Margate on July 7.

The John Barry Seven will be seen on many of the shows with Jackie Dennis.

Last week Jackie Dennis was in London for further recording sessions for Decca.

New 208 programme

EMI have launched a new disc programme on Radio Luxembourg called "Records from America" which will be presented by popular d.j. Gerry Wilmot.

The programme will be heard for 15 minutes every Tuesday evening from 9.45 to 10 p.m.

In it the EMI group will be able to give the fullest exploitation to their American releases.

Gerry Wilmot, of course, presents another EMI programme on Fridays—"Record Hop"—and this will continue in addition to his "Records from America."

BBC television tomorrow night (Friday) is to visit the Central Pier, Blackpool, for an excerpt from the summer show "Let's Have Fun." Amongst the featured acts on this show will be Don Lang, and guest star Josef Locke.

COMPOSITION of the variety bill to tour with Guy Mitchell on his forthcoming one-nighters at Granada Theatres will be Group One, Alan Clive, the Lana Sisters, Joe Church, and Dennis Ringrow and his Orchestra.

The one-nighters begin at Rugby on June 8.

In conjunction with the forthcoming annual London Soho Fair (to be held this year between July 13 and July 19), DISC will play its part in searching for an amateur vocal group worthy of a chance in the entertainment world and deserving the opportunity to make their first record.

The competition is open to all amateur vocal groups from the United Kingdom, and there is no limit on the size of the group.

Here, then, is a chance of stardom for ANY budding vocal team.

The final round will be held at the Lysbeth Hall in Soho Square, before a panel of famous celebrities on Tuesday, July 15, at 7.45 p.m.

Free entry forms may be obtained from the following addresses:

"DISC," Hulton House, Fleet Street, London, E.C.4.

The Soho Fair Office, 75/77 Shaftesbury Avenue, London, W.1.

The Record Centre, 60 Dean Street, London, W.1.

Feldman's Record Shop, 64 Dean Street, London, W.1.

Paxton's Record Shop, 36 Dean Street, London, W.1.

All entry forms must be completed and returned to the Soho Fair offices (address above) to arrive not later than first post Monday, July 7.

This would be your group's big chance. Lose no time in entering "DISC's" Soho Fair Contest, the FIRST vocal group competition to be held in London.

A **AMERICAN** singing star Patti Page has just landed a 250,000 dollars radio series on CBS.

In addition to this she has signed another contract for an American ABC-TV series.



American rock 'n' roll star Jerry Lee Lewis, who arrived in Britain last Thursday with his 13-year-old wife, Myra, has cancelled his tour. This was announced by the Rank Organisation in association with Lew and Leslie Grade. The reason given was the bad Press Jerry received on his first dates over here.

Marvin leaves new disc behind

HIT recorder of "Whole Lotta Woman," Marvin Rainwater, left London Airport on Sunday evening after his first British tour. Marvin's last engagements included an appearance on the Jack Jackson Show, and a visit to the Record Corner, Stratford.

For the latter event, Marvin was to ride into Stratford on horseback in his now familiar Indian outfit, accompanied by 10 other riders on horses.

Before leaving for the States, Marvin told DISC, "I've had a great time in Britain, and made a 'whole lotta friends.' I hope to come back one of these days and renew my acquaintances."

Marvin continued, "I found the entertainment scene considerably different from the States, and I had to learn many new techniques on the way. I've certainly enjoyed the experience."

His newest MGM release, recorded in this country during his visit, "I Dig You Baby," is gaining in sales impetus and is being strongly tipped for Juke Boxes.

SINGING star Michael Holliday is proposing to take a vacation in Majorca with his wife, Margie, before his summer season starts in Blackpool.

He is due to open at the Blackpool Hippodrome in "Light Up The Town" with Winifred Atwell and the Kaye Sisters, at the end of July.

FAMOUS bandleader, Lou Preager, will launch a new weekly AR-TV show "Dream Girl '58" on Thursday, July 10.

Each week a "Cinderella Princess" will be chosen and asked to name her three Dream Wishes, which "Prince" Preager will endeavour to grant.

JERRY'S TOUR IS CANCELLED

NEV TAYLOR ON PARLOPHONE

SEVERAL new vocal signings have been made recently by Parlophone recording manager George Martin.

Making their debut on this label shortly will be personality singer Neville Taylor, a great favourite in cabaret circles, Kerry Martin, the girl the BBC banned from "Six-Five," and a newcomer from Newcastle, Eddie Silver.

Both Kerry Martin and Neville Taylor will be "regulars" in the ABC-TV show "Oh! Boy" which starts on June 15.

Guetary for TV series

FAMOUS French singing and recording star, Georges Guetary, will be seen in a short series for BBC television.

The first of four fortnightly programmes will be transmitted on Tuesday, June 3.

Guetary became particularly well-known in Britain through his starring role in "Bless the Bride." He enhanced this as one of the stars of the film "An American in Paris."

NEWS FROM BEHIND THE LABEL

DISCLOSURES

BY JEAN CAROL

TOMMY STEELE, Colin Hicks, Marty Wilde — and now Vince Eager. Just a few of the names on the gilt-edged books of Parnes and Kennedy. Vince Eager is on his way to being groomed for stardom, and judging by his above-mentioned predecessors, will hit the super-tax bracket on the strength of his first disc for Decca "Yea Yea/Tread Softly Stranger."

A grand boy is young Vince. Just 17, good-looking and, what's more, the boy has talent—with a capital "T."

By the way, Vince wasn't discovered in a coffee bar, or even at a record-packing factory. His is a story that is dreamed every night by potential top tens; he won a talent competition in an amateur spot in a Sunday show topped by Marty Wilde at Coventry.

You can guess the rest, he did a test record for Parnes and Kennedy. Dick Rowe of Decca saw it lying around, heard it, thought it terrific, and signed the boy up.

Can anyone beat this for a fairy-tale beginning? I hope he ends up in Wonderland—then he can prove his dream true.

Mum is No. 1

A LOVELY gesture from Ronnie Carroll (no relation, but I'm still hopeful), comes every time he cuts a new record. The first wax

always goes to Mum, who I bet does a very thorough job of giving Junior the going over. Anyhow, I don't think she'll find much fault.

Big tie-up

AN interesting piece of news about a colossal tie-up coming our way in the early Autumn. America's largest jazz music publishers, the Melrose brothers (they do all the numbers for Kid Ory and Jelly Roll Morton), are going to be done justice by Dixielander Alex Welsh on a new LP for Nixa called the "Melrose Follie."

plucked up all her courage and asked the great man if he needed any help to run his fan club and other incidentals.

He did. Sheila got the job and has been working in a luxurious office for well over a year. And what's more, she's treated very well by all her old friends!

Happy Nancy

NANCY WHISKEY is a new woman. I saw her for the first time in many months last week. On our last meeting she'd looked morose, miserable, yet she was at

started taking chances the other side of the stand.

Listen to their first Nixa recording "There Will Never Be Another You"—it's great.

Changing?

I'M waiting for the day when everyone decides that whatever business they're in is decidedly unsuited to their talents.

Do you know (but keep it dark) that our own photographer Richi Howell was asked to make a test record by one of our International companies.

Maybe it will be my turn next—you never know these days!

Watch Pearl

IF you have the chance to see the movie "St. Louis Blues," which had good material but shaky exploitation, keep a look out for Pearl Bailey.

In my opinion she steals all the limelight from Nat "King" Cole and Eartha Kitt.

If you don't dig the picture you'll really go for the LP on Capitol. Come to think of it, that could be a punch line as a certain revered executive from Capitol was at the premiere keeping his fingers crossed that the film would be as good as the disc. He was wrong.

Fairy-tale start for new boy Vince



Cleo Laine has made a hit in her first acting role. Here she is with Edgar Wreford in a scene from the play, "Flash to a Tiger." (DISC Pic.)

Glamorous Mary Marshall, best known for her parts in science fiction films, has made her first record for Columbia. See "Mary's first." (DISC Pic.)



When the wax is released, Feldmans are putting out a folio of all the sheet music. Mr. Welsh, incidentally, will be buying himself a Daimler next month, but just at present he can't drive. Hope he doesn't learn in his new car.

Just in case you didn't know, Frank Sinatra and Nelson Riddle have now been signed up on the American Decca label.

Wilde words

ANOTHER success from the moneybag office of those star managers, Marty Wilde, does his 21st TV show on June 13 in fellow-columnist Jack Good's show "Oh Boy!"

Marty has been in show biz for under a year, has been working continually for 26 out of 32 weeks, loves sports car racing (to the woe of his managers) and sometimes plays football for the Show Biz Eleven.

How he ever has time to make records is a mystery.

Oh, and I nearly forgot, whenever he relaxes, Marty flings himself in his manager's luxuriously-appointed armchair and whispers quite confidently to all around him that one day he's going to make a name the other side of the desk.

Mary's first

EXOTIC, dark-haired Mary Marshall, has just cut her first disc for Columbia, "Kisses in the Dark/Chowannoy." Although Mary's profession is show business, she's the girl you usually see in the science fiction movies, as an innocent victim of merciless monsters from outer space.

Come to think of it, what a smashing way to describe some of our pressmen.

Tip for fans

FANS! How to become a star's secretary in easy stages. (That is if you're prepared to work from 6 a.m. till all hours of the night.)

Lonnie Donegan's pretty secretary, Sheila, was a skiffle fan back home in Manchester.

One night she went round to the stage door of the local theatre,



the top with a hit record. Now she hasn't a hit to her name, but she's happy to be singing the folk songs that are so dear to her heart and for which she gave up skiffle.

Nancy is not making as much money now, but it does prove that lolly isn't everything.

He lost her

YOUNG contender for the Columbia rock title Jimmy Jackson looked slightly bewildered when I saw him recently in the foyer of the Leicester Square Theatre.

He was escorting Mrs. Norrie Paramor to the premiere of "St. Louis Blues," but lost her in the crowds a couple of minutes before the movie was due to begin. I wonder who held the tickets.

Mystery

PERHAPS a certain doctor in Wimpole Street will tell us in the near future what's wrong with Tommy Steele. The news has got to break sooner or later, or do we all have to wonder at some imaginative cause that might have led to his neatly instructed rest!

Other side

INTERESTING off-beat point is that the new vocal group the Polka Dots are all males, and were previously musicians before they

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all!

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