

February 7, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 53 Week ending February 7, 1959

VOUCHER

EVERY  
6<sup>D</sup>  
THURSDAY

1<sup>ST</sup> BIRTHDAY ISSUE



**PAT BOONE** **I'LL REMEMBER TONIGHT**  
 a great hit on  **HLD 8775**

..... Who won't? It's DISC's first birthday party—sure to be a great hit  
 LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SE11





### Greetings

**T**HIS week, DISC celebrates its first anniversary. May I take this opportunity to say how much I have enjoyed reading it?

On seeing the first few numbers, despite praising the excellent quality, my friends and I thought that such a standard could never be maintained. How glad I am to say, therefore, that the standard has not only been maintained, but surpassed.

In closing, may I, on behalf of all other readers, wish DISC a very happy birthday, and long may it continue to give the public exactly what it wants.—(Miss) ANNE PAVEY, Norman Road, Ashton-under-Lyne, Lancs.

(For this and many others we gratefully thank you all.)

### Nixa and the gap

**I**N reply to T. Chipchase (DISC, 17-1-59), I would like to point out that Nixa did release two records "bridging that gap." One is an LP, "The American Song Train," on which the pauses in-between the tracks are filled with the sound of passing locomotives, and the other is an EP, "Donegan On Stage," in which Lonnie introduces each of his numbers.

Thank you Nixa, for giving us that little bit of extra for nothing.—THOMAS O'CONNOR, 35 Lindale Road, Fairfield, Liverpool, 7.

(Something for "nix" from Nixa.)

# Post Bag

An LP for the best letter every week—and a Ronson lighter and ashtray set for the best letter of the month

### Dickie wishes

**I** WAS very pleased to read your account of Dickie Valentine's "Wisee Washee" in pantomime at Finsbury Park.

I have long been a fan of Dickie's, and what I should like most is to have him in pantomime in or near Glasgow, so that his Scottish fans could see him for themselves, instead of just reading about his success.

—(Miss) BLANCHE DALZIEL, 153 Canhill Circus, Rosshall, Glasgow, S.W.2.

(Don't forget, he makes records too!)

Any record topic, from classic to jazz, may win you a prize. Address your letters to 'Post Bag,' DISC, Hulton House, Fleet Street, London, E.C.4.

## Converted — by Cliff Richard

### PRIZE LETTER

**W**HY don't the older generation give the rock 'n' roll singers a try? I used to think the rock boys were mad and made a point of turning off the wireless every time the announcer introduced certain rock singers.

But at Christmas my son received a record player and four records (three of them by Cliff Richard).

These, as you can imagine, are played morning noon and night, I now find myself stopping whatever I'm doing and rushing into the room to listen. Believe me, these young singers have something!

My advice to the older generation with young children is: Buy them a record player, get to know the singers and you, too, will enjoy their singing. It grows on one.

I now find myself reading every word in DISC (after my son has finished with it) and discussing records and singers.—V. D. HEWITT, 35 Malmesbury Road, Chippenham, Wilts.

### Five-star talk

**I** CONSIDER it my duty as a rational creature to comment on Ken Graham's review of five EPs (DISC, 24-1-59). On one of these EPs we overhear a Press interview given for publicity purposes by Elvis Presley. He doesn't even utter a singing note. Yet this gets a five-star rating, while masters such as Bing Crosby and Al Jolson receive only three.

Does Mr. Graham really consider the talking voice of Elvis Presley superior to the singing of Crosby and the late Al Jolson?—STEVE McKENNA, Kevin Road, Omagh, Co. Tyrone, N. Ireland.

(Not necessarily as a general rule.)

### Really!

**W**HY do so many older people pretend that they do not like young singers—Elvis Presley in particular—when they really do?

One day I excitedly showed my mother a new photo of Elvis and she expressed great distaste at his looks.

As soon as I left the room I heard her playing one of Elvis's records and saying that he was quite good looking—really!—V. HERBERT, Lamsdowne Walk, W.11.

(Mother's keeping Mum!)

### Listen again

**I** THINK that A. J. Laws (DISC, 24-1-59), who wrote saying he didn't think that Marion Ryan should be elected Disc Singer of the Year, should retract his statement.

Marion is one of the few girls who can sing. She has a great personality, and everything else it takes to be a good singer. It is obvious that Mr. Laws has only seen and heard Marion on TV. He should listen to her properly before passing judgment.—(Miss) EUNICE EVANS, Viaduct Street, Manchester 12.

(Miss Evans takes the Laws into her own hands.)

### SWAP CORNER

**I** AM starting my own David Whitfield album, and I would be very grateful if any of DISC's readers could help me by sending me pictures or articles of David.

I have many articles and photographs of singers and film stars which I should be willing to exchange.—(Miss) GAY SHARPE, 112 Rainham Road, Chatham, Kent.



BONNIE SCOTLAND  
NANAY WHISKEY

JOHNNY BLUE  
OLD GREY GOOSE  
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SIV MALMKVIST

SERMONETTE  
THE PREACHER  
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DOMENICO MODUGNO

STAY HERE WITH ME  
(RESTA CU' MME)  
IO, MAMMETS ET TU  
CB 1479 45/78 rpm

AMERICA  
HUGH O'BRIAN  
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AIN'T GOT A NICKEL  
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AND HIS ORCHESTRA  
TIVOLI - MELODIE

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### Why, oh why?

**W**HY do most people who call themselves music lovers condemn any music except the type that they themselves prefer?

The followers of pop music, in the main, abhor the classics, while ardent concert fans dismiss all other music, from jazz to cha-cha, as trash.

Surely any music lover worth his salt would admit that any musical composition is an accomplishment to be admired.—K. KEARNS, 4 Grafton Road, Ellesmere Port, Cheshire.

(The answer, we fear, is that most people are not broadminded.)

### 'Dig' talent

**T**HE B.B.C. did not dig up "Dig This!" at all (DISC, 24-1-59). They have put together a programme of continuous talent, unlike "Oh Boy!" in which everything is so loud and the singers inaudible.

"Oh Boy!" is the loudest and most unfinished programme on TV, while "Dig This!" is not only pleasant to the ear, but pleasing on the eye.—(Miss) P. MARLTON, Knighton Park Road, London, S.E.26.

(Oh Boy, Dig This, It's Cool, Jackson.)

### Good old Tom!

**I** SHOULD like to pay a tribute to Tommy Steele. One afternoon, recently, I was passing the Coliseum

Theatre and I went into the foyer. There I saw Yana, Jimmy Edwards and Tommy signing autographs for the children from St. Mary's Hospital, Carshalton Beeches.

It brought tears to my eyes to see the way Tommy cheered up those unfortunate children; his presence really made them happy.

I'm sure it would give great pleasure to countless people to see other stars doing similar deeds. I am glad to know that we have Tommy around to make others happy with his wonderful personality.—STAFF NURSE JOYCE HARP, Dulwich Hospital, London, S.E.22.

(We gladly publish this well deserved tribute.)

### Not forgotten

**I** AM glad to hear those thumping drums and that familiar sax that are characteristic of the Little Richard sound. Little Richard seems to be trying his hand at the oldies and is causing a big stir with "Baby Face."

Another great revival is "By The Light Of The Silvery Moon," a track from his latest LP. This is really great, complete with honking sax and all.

Other singers may be accused of copying you-know-whom, but no one can copy Little Richard because this is impossible.—D. GOULDING, Garden Row, London, S.E.1.

(You can say that again!)

## COVER PERSONALITY

PAT  
BOONE

**J**UST four years ago this month a young singer called Pat Boone made his debut on record. Since then, amid the overnight wonders and the ever-changing façades of the big beat, Pat has successfully maintained a combination of high standard and good technique.

For an artiste of Pat's calibre, becoming an international star and being able to hold such a position is not necessarily a feat, but it does need a consistency of goodwill and strength.

As an entertainer Pat Boone is very sincere, which is proved by the warmth he projects from a ballad, and although his countless fans may tap their feet when he does a beat number, it certainly doesn't encourage him to copy others and perform hysterical gyrations.

Tall, slender, 24 years old, Pat is the idol of many, many teenagers, and is thoroughly enjoyed by the older generation, too. To the average pop music fan, Pat's voice is pleasant and appealing, and its smooth tone can be

adapted to any form of number, be it ballad or beat.

One example that comes to mind is Pat's fairly recent recording of "Wonderful Time Up There." This is a rock number, yet the flipside is "It's Too Soon To Know," which is probably one of the slowest ballads he has ever recorded.

In his four years in show business, Pat Boone has collected 11 golden discs out of the 19 singles he has recorded. His EPs number 14 and his LPs eight.

His two latest LPs, which at present are enjoying tremendous successes, are "Pat's Big Hits, Volume 2" and "Stardust," and his newest single, "I'll Remember Tonight," which is

taken from the sound-track of his film "Mardi Gras," has now entered the Top Twenty charts, and looks like remaining there.

And there is another Pat Boone LP due for release this week. Entitled "Yes Indeed," it is a selection of oldies.

The past two years have been highlighted by films and television, but he did find time to come to Britain for the Royal Variety Show last November. This was his third visit to this country, his previous ones being in 1956 and 1957.

Yet Pat still won't let all this success interfere with his studies, and last year he graduated with a B.A. in English from Columbia University.

He has often refused opportunities for personal appearances simply because they have clashed with this other work.

Pat Boone is quiet, sincere and a very capable performer. We feel sure he will be with us for a long time yet.

JUNE HARRIS



Teresa Brewer  
**THE ONE ROSE**

Q 72354 **CORAL** 45/78



JERRY LEE LEWIS—now at No. 10

# TOP TWENTY

Week ending January 31

Compiled from dealers' returns from all over Britain.

Last Week	This Week	Title	Artist	Label
1	1	I Got Stung / One Night	Elvis Presley	R.C.A.
2	2	Baby Face	Little Richard	London
3	3	To Know Him Is To Love Him	The Teddy Bears	London
6	4	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
12	5	Smoke Gets In Your Eyes	The Platters	Mercury
7	6	Problems	Everly Brothers	London
4	7	It's Only Make Believe	Conway Twitty	M.G.M.
8	8	As I Love You	Shirley Bassey	Philips
5	9	The Day The Rains Came	Jane Morgan	London
18	10	High School Confidential	Jerry Lee Lewis	London
16	11	You Always Hurt The One You Love	Connie Francis	M.G.M.
9	12	Tom Dooley	Kingston Trio	Capitol
13	13	Hoots Mon	Lord Rockingham's XI	Decca
15	14	Chantilly Lace	Big Bopper	Mercury
10	15	Tom Dooley	Lonnie Donegan	Nixa
11	16	Love Makes The World Go Round	Perry Como	R.C.A.
—	17	Does Your Chewing Gum Lose Its Flavour?	Lonnie Donegan	Nixa
14	18	Tea For Two Cha-cha	Tommy Dorsey	Brunswick
—	19	Pub With No Beer	Slim Dusty	Columbia
—	20	Livin' Lovin' Doll	Cliff Richard	Columbia

**ONE TO WATCH**

Wee Tom

Lord Rockingham's XI

The McGuire Sisters

**MAY YOU ALWAYS**

Q 72358 **CORAL** 45/78



LONNIE DONEGAN—one down, one up

## JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending January 31st)

Last Week	This Week	Title	Artist
3	1	ONE NIGHT / I GOT STUNG	Elvis Presley
1	2	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
4	3	KISS ME, HONEY HONEY, KISS ME	Shirley Bassey
2	4	BABY FACE	Little Richard
5	5	SMOKE GETS IN YOUR EYES	The Platters
8	6	PROBLEMS	Everly Brothers
—	7	I'LL REMEMBER TONIGHT	Pat Boone
—	8	QUEEN OF THE HOP	Bobby Darin
—	9	CALL ME	Johnny Mathis
—	10	HIGH SCHOOL CONFIDENTIAL	Jerry Lee Lewis

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

## AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending January 31st)

Last Week	This Week	Title	Artist
1	1	SMOKE GETS IN YOUR EYES	The Platters
2	2	MY HAPPINESS	Connie Francis
4	3	DONNA	Ritchie Valens
5	4	SIXTEEN CANDLES	The Crests
9	5	STAGGER LEE	Lloyd Price
7	6	GOTTA TRAVEL ON	Billy Grammer
6	7	A LOVER'S QUESTION	Clyde McPhatter
—	8	LONELY TEARDROPS	Jackie Wilson
—	9	GOODBYE BABY	Jack Scott
8	10	WHOLE LOTTA LOVING	Fats Domino

**ONES TO WATCH**

Lucky Ladybug . . . . . Billy and Lillie  
Peter Gunn Theme . . . . . Ray Anthony

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Song 2/-  
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**M**EETING Andy and The Bey Sisters the other day, I was surprised to learn that they are all one family. Andy is the youngest of nine kids, and he sings with his two sisters, Salome and Gerry (short for Geraldine). They teamed up as a group a year ago.

I asked them why they had not called themselves the "Bey Trio," and found out that in the States they had recorded separately. So naturally they had decided to use both their names.

The trio have been visiting Spain, and return there in April. Later in the year they will tour Australia.

While they were in London they called at "The Bristol Club." Soon you will hear their song, "Pretty Baby." Their new EP is due out this month.

## KNOCKED DOWN—BUT NOT OUT

### Billy Fury hit by car

**O**UR guest artistes, Billy Fury and The Monograms, all had narrow escapes that might have stopped them from coming along to our "Cool" show.

A few days earlier, Billy Fury was knocked down by a car in his hometown, Liverpool, and was lucky not to be seriously injured. "Cool" gave him first chance to appear on TV as a singer, when he performed for us his new Decca release, "Maybe Tomorrow."

Two of the Monogram boys were nearly faded out on the night before they came along to "Cool" with their Parlophone release, "The Greatest Mistake

Of My Life." They were auditioning at a London teenage club when three strings on Rod's guitar broke, and, simultaneously, the electricity lead to Chick's guitar went dead.

Before they could figure out what had happened, there was a bright flash and a cloud of smoke. But I am glad to say that when they repaired the damage they went on with their show—and got the job.

These boys come from different parts of the country. Clyde, who plays bass and is the leader, hails from Guernsey. Rod comes from Leeds and Chick from Glasgow.

## Decca hustle out 'Little Drummer Boy'

# NEW RECORD BEATS AN OLD RECORD

**T**HE Decca boys are pretty proud of themselves. They have beaten every known speed record in the British disc biz—and they're still wondering how it happened. The boss told them: "It will be done." They just did it.

The new record which they have put up—in both senses—features an up-and-coming song, "The Little Drummer Boy," by The Beverley Sisters, with the girls' version of the English folk song, "Strawberry Fair," on the flip.

The three glamorous sisters rehearsed the disc and taped it in the studio one afternoon last week. The Decca presses were waiting, and once they started copies just rolled off. Advance pressings were in the B.B.C. gramophone library and with D.J.s next morning, and while you read this, the disc has already been on sale in most shops for nearly a week.

"Why the rush?" I asked a Decca executive.

"We heard 'The Little Drummer Boy' was coming out on other labels, so we decided to get in first," I was told. "It's the fastest we've ever worked on a record."

## Good teamwork

Having the Bevs at home was a lucky break for Decca, but it is still a fine piece of teamwork. Usually there is a week or more between the making of a British disc and its sale over the shop counter.

Decca appear to have gone one better than the previous record holders, Oriole, who last year got their Domenico Modugno recording of "Volare" out in slick time. Oriole, however, had the advantage of having the tape available, and only had to wait for it to be flown from Italy.

More comparable was the taping of "The Hula Hoop Song" by Teresa Brewer for American Coral. She recorded it one morning and heard it played on New York radios the same afternoon.

Incidentally, that is one point the Americans can still beat us on.

"Even when we rush a disc, we don't know precisely when it's going on the air," I was told. "Most popular disc programmes are made up a week in advance, including request sessions. It may mean that we have to wait two or three days or even longer."

## Johnny Gregory provides some beat and bite

**J**OHNNY GREGORY, who was laid up with eye trouble recently, is back at work again organising some sessions that will include a couple of LPs.

His most recent work was the backing for the new Rikki Price disc, "Honey, Honey" (Fontana) and it should go a long way towards making this disc a hit.

Instead of the band merely playing in the background, it swings along as a vital part of the record, providing beat and bite from the opening bars.

"Although I was told to go to town on the music, I was a bit worried because I hadn't written in that style for a couple of years," he said.

"I used four trumpets, three trombones, five saxes and a rhythm section. Some of the boys in the band have played with me for 10 or 11 years."

Most of Johnny's work of late has been for the Oriole and Fontana labels, and he is becoming particularly well-known for his cha-cha discs.

"I've been thinking myself a bit of a square because I haven't played jazz for ages," he told me.

"In fact, after I'd made a record of Irish folk songs I thought of calling myself 'Shamus O'Gregory.'"

An odd ambition which Johnny has just fulfilled is owning a church harmonium. He saw one going cheaply and bought it.

"I don't suppose I'll use it on my records," he said. "But it's a bit of fun at home."

## MY DISC CHOICE

**S**INCE meeting Joni James the other week, I have talked to another girl singer who is going ahead in the charts. Soon I reckon Rosemary June will be safely inside the Top Twenty with her beat tempo version of *In Apple Blossom Time* (Pye-International), and I make it my first choice for this week.

Rosemary told me that after a holiday trip to Paris she'll go back to the States for more appearances on the "Perry Como Show"—the third year that she has worked with him.

And, she added, she's had such a wonderful reception in Britain that she will try to persuade Perry to make a visit.

A new record from Mike Hollis-



**KENT WALTON'S Cool for Cats**

## Ready for his 'Cool' debut

**"W**ENDY, Oh Wendy" is the title that 24-year-old Brian Gray will be performing when he makes his "Cool" debut this week. It is also the top side of his first disc which he made recently for Columbia, backed with an old favourite, "Ramona."

Brian started singing at seven, started touring with the Corroll Lewis Show at 16 and stayed until time came for his National Service. Since then he has sung in touring revues, at Bullin's holiday camps and in several leading London night spots.

Also coming along to "Cool" are Bill Hobbs and Stuart Freeman, two pals who have teamed up for discs as Bill and Brett Landis.

Their first public appearance came early in 1958 when DISC ran a contest to discover "Britain's Top Vocal Group." Bill and Brett Landis were runners-up. They scored another success when they won the ITV talent contest at the Earl's Court Radio and TV Show.

Bill and Brett's first record is "Since You've Gone" and "Bright Eyes," both original titles for the Parlophone label.

## Decision soon

**H**OPES of a tour of the States for The Mudlarks are freshening with the news that their Columbia disc "The Love Game" is to be released there on the Roulette label.

American reaction to this number is being awaited eagerly, and a decision is likely to be made within the next couple of weeks.

day, The Palace Of Love (Columbia) will please his fans. And Kevin Scott has a likely ballad in *Love Of My Life* (Parlophone).

Conway Twitty returns to the juke box fold with a big number, *Story Of My Love* (M.G.M.), and a teenage slow rocker that is making big paces in the States should go down well here as *The Crests* sing the birthday song, *Sixteen Candles* (London).

And for those to whom the motto, "He who watches the clock will always remain one of the hands" applies, there is *Gotta Travel On*, a snappy country and western stayer from Bill Monroe and His Blue Grass Boys (Brunswick).

SEE YOU FRIDAY.

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**YOUR 1st BIRTHDAY**  
**Congratulations**  
 and  
 'My Heart Sings'  
 YOURS **PAUL ANKA**

*Happy  
 Birthday*

\*\*\*\*  
**Petula Clark**

**CONGRATULATIONS**  
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*We have already learned that it  
 would cause great DISComfort to  
 DISCard DISC after only one year.*

Happy Birthday DISC and  
 many more happy  
 anniversaries!  
 Love ...

*Alma Lopez*

I dive in with  
 Birthday Greetings  
 and may  
 DISC springboard  
 even further

**PETER ELLIOT**

Many Happy Returns  
 DISC

**Ronnie Carroll**

**CONGRATULATIONS to  
 DISC**

on this, your first anniversary.  
 May there be many, many more  
 Keep smiling, always

**RUSS CONWAY**

*Happy Birthday to  
 DISC and all its  
 Readers*

from all at

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Congratulations on your  
first year and lots of success  
for next, etc.

**Michael Holliday**

*Wishing DISC  
a Happy  
Anniversary*

**LAURIE LONDON**

**CONGRATULATIONS**

from

**GROUP ONE**

CONGRATULATIONS  
and  
MANY HAPPY RETURNS

**Jack Jackson**

*Congratulations*

*may this be  
the first of  
many.*

**DENNIS LOTIS**

CONGRATULATIONS

and  
Many  
Happy  
Returns

Sincerely

**JOE HENDERSON**



**LANG MAY YOUR  
LUM REEK**

*(Long may your chimney smoke)*

Best Wishes  
**KATHIE KAY**

Congratulations on the success  
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wishes for the future

Sincerely

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AND YOUR TREMENDOUS  
SUCCESS

SINCERELY

**Lana Sisters**

CONGRATULATIONS  
and  
MANY MANY HAPPY RETURNS

**MANTOVANI**

CONGRATULATIONS

Sincerely

**EDMUND HOCKRIDGE**

CONGRATULATIONS!

May

"BRIGHT EYES"

continue to read

**THE DISC**

**Bill and Brett Landis**

HELLO  
from  
**MELO DISC**

*Congratulations  
on your First Birthday*

SIGGY JACKSON  
**MELODISC RECORDS LTD.**





# PUTTING ON THE STYLUS

**BILLY MAY**  
Big Fat Brass

*Brassmen's Holiday; Autumn Leaves; Love Is The Thing; Ping Pong; Moonlight Becomes You; Pawn Ticket; Solving The Riddle; Invitation; The Continental; Return Of The Zombie; On A Little Street In Singapore; Joom Joom.* (Capitol T.1043)\*\*\*\*\*

TOP marks here for Billy May—mainly because he is once again adventuring in new arranging fields. The arrangements of this talented leader always give me the impression of a mischievous imp taking delight in poking gentle humour at the world around him. The music here showcases the brass section of the orchestra and there is some wonderful scoring for French horn. The magnificent tones of the brass instruments are fully exploited and the result should please.

Notice the humorous musical tag in *Solving The Riddle*. Here Billy May and Dave Barbour have written a number in typical Nelson Riddle style which I bet gave the session men and the man in question a big laugh.

## THE FOUR FRESHMEN In Person

*Somebody Loves Me; In This Whole Wide World; Holiday; Sweet Lorraine; You've Got Me Crying Again; My Heart Swood Still; Old Folks; Day By Day; Malaya; Indian Summer; Them There Eyes; Circus; It's A Blue World; Mr. B's Blues.* (Capitol T1008)\*\*\*\*\*

I APPROACHED this disc very warily as some of the recent freshmen albums have slightly disappointed me. Having admired them since before their first disc was issued in Britain, I was afraid I might have to find fault with this latest effort.

I needn't have worried, however.

LONG PLAYING REVIEWS . By KEN GRAHAM

## Billy the Imp pokes fun at the world

In my opinion this is the best thing they have done since their fabulous "Five Trombone" set.

The boys seem to be in better voice and more relaxed than of late. Perhaps the presence of an audience helps.

### DORIS DAY

*Houray For Hollywood—Vol. 2*

*It Might As Well Be Spring; Nice Work If You Can Get It; Three Coins In The Fountain; Let's Face The Music And Dance; Pennies From Heaven; Oh, But I Do; Over The Rainbow; Love Is Here To Stay; In The Still Of The Night; Night And Day; Easy To Love; I Had The Craziest Dream.*

(Philips BBL7248)\*\*\*\*\*

IN recent years, Doris Day has switched from the bubbly vivacious singer of happy-go-lucky songs to the quieter more sophisticated but no less vivacious ballad singer.

And throughout this metamorphosis she has lost nothing of the carefree charm which won our hearts when she first appeared.

Here, superbly accompanied by

the Frank De Vol orchestra, Doris breezes her way easily through twelve well-tryed favourites.

### BILLIE HOLIDAY

*Lady In Satin*

*I'm A Fool To Want You; For Heaven's Sake; You Don't Know What Love Is; I Get Along Without You Very Well; For All We Know; Violets For Your Furs; You've Changed; It's Easy To Remember; But Beautiful; Glad To Be Unhappy; I'll Be Around; The End Of A Love Affair.*

(Fontana TFL5032)\*\*\*\*\*

FEW singers can move me emotionally in the way that Miss Billie Holiday does. Alas, time and unhappiness have taken their toll, but to me Miss Holiday still remains one of the greatest ever.

In this album, instead of the more usual jazz backing, she is accompanied by the magnificent Ray Ellis orchestra which features many strings but with jazz-based solos interspersed among the arrangements.

If you do not know the work of this wonderful vocal stylist then I suggest that you first listen to some of her earlier recordings in order to get the right feeling for her more recent work.

### RUBY MURRAY

*Endearing Young Charms*

*Coortin' In The Kitchen; Believe Me If All Those Endearing Young Charms; At Finnigan's Ball; A Little Bit Of Heaven; With Me Shillelagh Under Me Arm; Let Him Go Let Him Tarry; Dooncreet; The Humour Is On Me Now; The Meeting Of The Waters; Mick McGilligan's Ball.*

(Columbia 33S 1135)\*\*\*\*\*

BEGOSH and begorrah let's be off to dear auld Oireland with that charming colleen Ruby Murray and listen to her sing a collection of beautiful ballads.

Well, having set the atmosphere, I hope, let me say that Ruby's recent return to the hit parade gave me a lot of pleasure. It also pleases me to hear this attractive little album which has a strong Irish flavour.

But listen to maestro Norrie Paramor's bouncy accompaniments and you will discover that it is an Ireland very much in the 20th Century.

A delightful, all round album.

## RATINGS

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

TOP MARKS  
FOR  
BILLY MAY



## Vintage Como is a joy to hear

### PERRY COMO

*Como's Golden Records Don't Let The Stars Get In Your Eyes; Till The End Of Time; Prisoner Of Love; Catch A Falling Star; A Hubba - Hubba - Hubba; Temptation; Papa Loves Mumbo; Wanted; Round And Round; Because; Mi Casa Su Casa; When You Were Sweet Sixteen; Magic Moments; Hot Diggity.*

(R.C.A. RD-27100)\*\*\*\*\*

SOLID proof of Perry's ever-green popularity is the fact that one of these titles, "Temptation," was a hit in 1945 for the singing barber. This is a fine

collection of some of the great Como hits from that date right up to the present.

The compiler of this set must have had a hard job selecting the titles from the tremendous array of Como hits throughout the years and though he has done an excellent job someone is bound to say, "Why didn't he include such-and-such?"

The younger Como fans will love this album as it will virtually prove new material to them.

Let's hope he enjoys huge sales with this—he deserves it after all the pleasure he has brought to millions.

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to

DISC

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RECORDS

Oriole and their artists offer you hearty congratulations on the occasion of your first anniversary and very best wishes for the future.

ORIOLE





\* YOUR WEEKLY \*\*

## DISC

## DATE

\*\*with DON NICHOLL\*

THREE things which have been dominating factors in the disc game for some long while now are still making their presence felt in a big way.

They are the fashion for reviving old numbers, the craze for continental ballads, and the cha-cha.

You'll find all of them heavily represented in this week's selection. Tunes like "My Man," "Let The Great Big World Keep Turning," "Abdul the Bulbul Amer," "Jeepers Creepers," "Fascination," "Maybe" and "I Don't Want To Walk Without You" can be found among the oldies. There's also a new version of the old-oddie "Hold Your Hand Out Naughty Boy".

Cha-chas in plenty . . . from Tony Scott, Tony Crombie, The De Castro Sisters and Billy Vaughn.

## DEAN REED

The Search; Annabelle  
(Capitol CL14986)\*\*\*\*

DEAN REED'S an athletic youngster who first made headlines by racing against a man on a mule. Now he brings his muscles to the groove.

But don't expect a heavyweight of a voice. Instead Mr. Reed shows that he's been under the influence of the top folk singers. Sounds like a young Belafonte—and that's a good sound.

The Search is one of his own songs—an enjoyable romancer which flows nicely.

Annabelle has guitars and a big chorus behind Dean. This one's an up-tempo offering with a lyric using up other rock titles like "Peggy Sue." Annabelle may take her place among them.

## RATINGS.....

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

And those that look like heading for the Top Twenty are marked D.N.T. (Don Nicholl Tip). So watch them.

## THE STARGAZERS

How Ja Lika; My Blue Heaven  
(Decca F11106)\*\*\*\*

THE STARGAZERS, having had a good television run with their "Nightcap" series, must have quite a crowd of customers waiting for a new disc. Here it is.

How Ja Lika bounces along with a modern lilt, a novelty romancer well sung. Not quite strong enough, though, for high honours.

It is the revival of My Blue Heaven which will draw major attention. Here the group and M.D. Eric Rogers have borrowed a leaf from Ray Conniff's current book. Result is a slick, quick, up-to-date treatment.

## MANTOVANI

Separate Tables; Fascination  
(Decca F11103)\*\*\*\*

MANTOVANI'S version of the film theme, Separate Tables, gets away from the rest by using a male narration while the strings go on their lush trip through the melody.

Well done if you want things that way. Personally I'd rather have had the good piano and orchestra by themselves on this side. The voice got in the way, and the dramatics weren't sincere enough to compensate. But—it should do well in the U.S.

Fascination comes up yet again with a three-minute ten-second



## D.N.T.

EDDIE  
CALVERT

## Calvert blows the sway your way

## EDDIE CALVERT

Angelina; Let The Great Big World Keep Turning  
(Columbia DB4252)

EDDIE'S on the way to another smash hit with this compelling commercial arrangement of "Angelina." Norrie Paramor opens the side out with some ear-grabbing bass work and hand-clapping.

Then the trumpet star comes in to weave rings round the familiar Latin theme. The whole production is first-class—rich in noise and variety from orchestra and chorus, while Calvert blows the sway your way. A winner all right.

For the turnover Eddie digs way way back and comes up with "Let The Great Big World Keep Turning." Something of a pounding beat is fitted into the well-known ballad. I've a suspicion there's a tongue in someone's cheek, but the side will be commercial, of that I've no doubt. Eddie plays straight and sentimental while the chorus chant the lyrics in very modern style.

## TORCH MATERIAL

## PEGGY LEE

My Man; Alright, Okay, You Win  
(Capitol CL14984)

PEGGY'S certainly finding the torch material nowadays. She takes the superb standard "My Man" and gives it a tremendous work-out for this release.

Starts off with a pounding slow bluesy style—drums accompany her, then in comes the brass, then the piano.

Gradually, musical director Jack Marshall brings the whole outfit in behind the star for Dixieland second half to the song.

"Alright, Okay, You Win" is taken from Peggy's long player "Things Are Swingin'," and she certainly swings this one. Jack Marshall's orchestra drives powerfully with her as she puts her very special stamp on the ballad.

## ROMANTIC

## MALCOLM VAUGHAN

Wait For Me; Willingly  
(H.M.V. POP590)

OH yes, wait for this one to flash past. Malcolm's got the goods again with "Wait For Me." The kind of romantic ballad which suits him down to the ground.

Malcolm's in fine shape as he sings this one with an easy beat. The song is a certainty for top sales, and I think this may be the biggest version. Frank Cordell gives his star a very firm accompaniment.

The record may suffer from the fact that both decks are liable to receive plugs. For "Willingly" is a hefty offering also, and Malcolm's singing of this continental ballad is way out in front with the leaders.

A grade one romantic record from whichever side you look at it.

performance on the flip. And it's worth every second of it. Rich strings contrasting with moments of accordion make the warm waltz as fascinating as it has ever been.

## THE MUDLARKS

Abdul The Bulbul Amer; The Love Game  
(Columbia DB4250)\*\*\*\*

FRANK CRUMIT cleaned up during the thirties with his novelty recording of Abdul The Bulbul Amer, and the lyrics he used have been rolled out at Army concerts ever since (with slight variations perhaps). But I doubt if Frank would recognise much except the title of this new treatment by The Mudlarks.

The tune's still there, but speeded up to furious cha-cha-tempo. The words have been switched into modern "slanguage" and The Mudlarks whip them over to a breezy Ken Jones backing. Potent material which could bring the boys and a girl back to the hit parade soon.

The Love Game is a heavy beat ballad which the trio stamp with their particular trade-marks. A good contrast.

## DICK ROMAN

Party Girl; My Greatest Mistake  
(M.G.M. 1004)\*\*\*\*

FROM M.G.M.'s picture of the same name comes Party Girl which Dick Roman sings in company with Gus Levene's orchestra and chorus.

Typical sound-track or show tune and the lyrics follow a "Poor Little Rich Girl" pattern. Roman's voice is easy on the ears, but he'll need stronger material than this to make an impression.

More likely to succeed is My Greatest Mistake. This ballad has a beat in it and Roman sings it with some warmth. Tends, however, to be overshadowed by the dramatic strings in the accompaniment.

## TONI DALLI

Monte Carlo; The Gypsies  
(Columbia DB4251)\*\*\*\*

FROM the film "Invitation to Monte Carlo" Toni Dallì gets the theme melody to sing on his latest release. I've already hinted

that the song itself lacks in quality so far as I'm concerned, but there'll be plenty who will enjoy the liquid performance on this deck.

Tony Osborne's Orchestra and the Rita Williams Singers make sure of the right atmosphere as they back the Italian ballad boy.

Toni's better performance comes with the hair-tossing ballad The Gypsies which he sings on the reverse.

But how I wish they'd give Toni just one solid pop to place him in the Twenty!

## BILLY VAUGHN

Blue Hawaii; Tico Tico  
(London HLD8797)\*\*\*\*

BILLY VAUGHN'S orchestra roll out that sweet sax sound again for Blue Hawaii, a gentle rocker which will draw money from thousands of pockets.

Billy has got himself a distinctive sound with these recent recordings of his—a pleasant noise which satisfies both old and new ears at the same time. Blue Hawaii could be big both on juke boxes and in living rooms by the late-night fires.

Tico Tico has seen hundreds of arrangements in its time. Now Billy brings it into line with current Latin requirements and makes a delightful side out of it.

For once, it is not used just for a demonstration of dexterity on the part of soloists. The melody gets a chance—and seizes it.

## GUY LOMBARDO

St. Louis Blue Cha Cha; Exactly Like You  
(Capitol CL14978)\*\*

THAT old St. Louis Blues has worn more different clothes than The Duchess of Windsor. Now Guy Lombardo dresses it up in cha-cha, and it manages to survive Guy's guise—but only just.

The Lombardo orchestra hasn't quite the appeal in Britain that it has attained in the States, but it's a competent straight band for all that.

The oldie Exactly Like You also receives a cha-cha going over, but the result is more successful in this case. Ideal stuff for dancing.

(Continued on facing page)

# PETULA CLARK

"EVER BEEN  
IN LOVE"

b/w

"Lucky Day"

NIXA 7N 15182 (45 & 78)

# LONNIE DONEGAN

"Does Your  
Chewing Gum Lose  
Its Flavour  
On The Bedpost Overnight?"

b/w

"Aunt Rhody" (The Old Grey Goose)

NIXA 7N 15181 (45 & 78)







## MARION RYAN WON'T HAVE TO WAIT FOR SUCCESS WITH THIS ONE

### MARION RYAN

Wait For Me; Jeepers Creepers  
(Nixa N15184)\*\*\*\*

FIRST of the feminine versions I've heard on Wait For Me comes from Marion Ryan—and it's one of her best too.

She gets away from the others slightly—particularly at the beginning—but she uses the same persuasive beat which you'll find on the competitive halves. Should be a hefty seller for the girl who's backed by the Bill Shepherd orchestra and Beryl Stott Chorus.

The standard Jeepers Creepers doesn't show its age under the Latin tempo treatment given to it by maid Marion on the flip. Very professional job to a hypnotic accompaniment directed by Bill Shepherd.

### TONY CROMBIE

Champagne Cha-Cha; Shepherd's Cha-Cha  
(Columbia DB4253)\*\*\*\*

WHICH Tony has the Cha-Cha? Mr. Crombie's beating out the Latin rhythm this week and so is Mr. Scott.

And I found the Crombie band's performance of Champagne Cha-Cha as light as the bubbles from any vintage glass. Nice mixture of brass and woodwind to carry the melody on this side.

I presume it's Tony himself on the drum kit. If so he deserves plenty of applause for his work in Shepherd's Cha-Cha. In fact this side is even better than the Champagne Cha-Cha.

ANDY AND THE BEY SISTERS  
Pretty Baby; Sweeter Than Sweet  
(Fontana H174)\*\*\*\*

ANDY and The Bey Sisters, the coloured trio of piano man and two girls whom you may have seen on television recently, sound splendid on this disc.

The singing by the threesome in Pretty Baby shows more than a slight understanding of what jazz is all about. Sharp, tempo-switching arrangement which they perform perfectly. The orchestra leader deserves a credit, too, for the accompaniment—but he doesn't get one on the label.

Sweeter Than Sweet takes things easier. The group phrase with polish on this ballad.

### KEVIN SCOTT

Wait For Me; Love Of My Life  
(Parlophone R4520)\*\*\*

PLEASANT, firm ballad voice singing the charmer Wait For Me with just a hint of the beat belongs to Kevin Scott.

Geoff Love directs the backing and uses the Rita Williams Singers to give his soloist extra size on the side. Clear-cut half—but not exactly inspiring.

Same combination for Love Of My Life which we get on the other side. Mr. Scott again reveals a good ballad manner, but again reveals nothing that will lift him just that essential inch higher than the rest of the field.

### DE CASTRO SISTERS

Teach Me Tonight Cha-Cha; The Things I Tell My Pillow  
(H.M.V. POP 583)\*\*\*

THE DE CASTRO SISTERS were originally among those largely responsible for the success of Teach Me Tonight when it emerged two or three years ago. Now they record it—as a cha-cha.

The song is a natural for this rhythm, and the Sisters sing it most attractively while Don Costa's orchestra keep the Latin lilt going.

The Things I Tell My Pillow has a gentle beat to it, and the De Castro girls manage to combine

harmony and clarity perfectly. A sentimental ballad which will have a fairly wide appeal.

### TONY SCOTT

Midnight Cha-Cha; Bala  
(Parlophone R4521)\*\*\*\*

TONY SCOTT'S Cha-Cha Band could make most folk wear "I Like Latin" badges, and it gets right into your hips and feet with Midnight Cha-Cha.

Quick, compelling performance, using piano and saxes as well as the rhythm section to excellent effect. May not be a hurry seller, but one to keep around.

Even more successful is the cha-cha-ing of the well-known Bala. This tune's had a great run for your money over the years, and I think it should collect still more coin.

### DORIS STEELE

Why Must I; Never Again  
(Oriole CB1468)\*\*

WHY Must I, which Doris Steele revives on this disc, is a slow, romantic ballad with a gentle beat behind it.

To a quiet chorus and orchestra backing directed by Gordon Franks, the girl sings the song in straightforward fashion. With more bite to the performance she might have what it takes.

Never Again is another gentle half—quite likeable, but nothing emerges that is beyond ordinary good band standards.

### THE QUAKER CITY BOYS

Teasin'; Won't You Come Out, Mary Ann  
(London HLU8796)\*\*

THE QUAKER CITY BOYS certainly sound as if they come from the corn belt—and they've brought their corn with 'em. Teasin' is a chorus-and-whistler put across to strumming banjo backing.

Familiar tune and simple words—ideal for community singing. In fact that's almost what the disc is.

Quick marcher on the other side turns out to be a re-write of the old British music-hall favourite "Hold Your Hand Out You Naughty Boy".

### CLIFFIE STONE

Maybe; I Don't Want To Walk Without You  
(Capitol CL14982)\*\*\*

CLIFFIE STONE'S music with the Billy Liebert Choir is what we get on this release.

We also get a couple of oldies brought into the limelight again. Maybe—which doesn't seem all that old—is produced with a steady shuffle beat, and you'll enjoy the sax noise which Mr. Stone underlines.

I Don't Want To Walk Without You opens with the mixed choir singing to a quiet rhythm section. Then Cliffie creeps the saxes in once more.

### RIKKI PRICE

Honey Honey; The Very Thought Of You  
(Fontana H171)\*\*\*\*

NORTHERNER Rikki Price comes up with a second coupling for Fontana and ought to have more luck than with his first. Then he was up against too strong competition on "Tom Doolley."

Looks like having things more to himself with Honey Honey, a lilt which he sings easily and effectively to a bold big band backing by Johnny Gregory.

The Very Thought Of You is the old Ray Noble ballad—and its charm never dims. Rikki sings it straight and with a wealth of romance.



# GORDON MacRAE

'FLY LITTLE BLUEBIRD'  
b/w 'LITTLE DO YOU KNOW'

45-CL 14983 (also available on 78 r.p.m.)



# PEGGY LEE

'MY MAN'

b/w 'ALRIGHT, OKAY, YOU WIN'

45-CL 14984

# THE KINGSTON TRIO

'SALLY'

b/w 'Raspberries,  
Strawberries'

45-CL 14985 (also available on 78 r.p.m.)



# JANICE HARPER

'I WAS  
HOPING YOU'D ASK ME'

b/w 'I'm making love to you'

45-CL 14977

# GENE VINCENT

'SAY MAMA'

b/w 'Be Bop Boogie Boy' 45-CL 14974



# NAT 'KING' COLE

'MADRID'

b/w 'Give me your love' 45-CL 14987



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# DISC

## THANKS, ALL OF YOU!

WE are one year old this week. Not unnaturally, we are more than a little excited about our first birthday. One year can be a very short span of time, but in terms of events, newsprint and words, our 52 issues have amounted to a great deal.

While we would like to crow about our establishment on the music scene, we must freely confess that we could never have done it alone.

The most important people in the success of DISC during the paper's first year have been YOU, our readers.

Without your loyal support, your letters and suggestions, we could never have become the strong, healthy publication that we are today.

Alongside our readers come the record and musical publishing concerns who have shown their unflinching faith in our venture.

These companies have happily used DISC as the medium through which to announce their wares.

The stars, the lesser stars, the newcomers and the agents have helped, too, with co-operation and kindness, and we are ever ready to throw the spotlight on them for their part in making the record business such an exciting and enjoyable one.

There are many people involved in such an undertaking, too many to detail here, but to all of them, and to our own backroom boys, we give sincere thanks.

### Great prize for one slogan

How would you like to go — with a friend — to the mammoth concert to be staged by the Stars' Organisation for Spastics at the Empire Pool, Wembley?

DISC is awarding four sets of two 21s. tickets for the star-studded concert on March 22 to readers whose entries are judged the best in a very simple competition.

All you have to do is submit a slogan of not more than SIX words which sums up the good work which the stars and their Spastics Organisation set out to do.

Just a SIX-word phrase, and the chance of a seat at this concert can be yours.

Our panel of judges will decide on the most apt and their decision must be final.

The function of the Stars Organisation for Spastics concerns the well-being and financial upkeep of all handicapped children, and the majority of stars devote as much of their leisure time as possible to organising events which will help swell the funds for this most deserving cause.

Closing date for this competition will be announced later.

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Cut out and paste on a postcard. 2½d. stamp required.

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(Block letters, PLEASE). DISC 7-2-59.

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

## Hockridge at Blackpool

MANY record stars will be seen again this year at seaside resorts throughout the country.

Edmund Hockridge returns to the North Pier, Blackpool, with Charlie Drake, the Three Monarchs and The Mudlarks.

At Gt. Yarmouth, the show will be headed by David Nixon, Joan Regan and The King Brothers.

At the Alexandra Gardens in Weymouth, the bill will be headed by Bruce Forsythe, Gary Miller and Audrey Jean.

## MANTOVANI—AT LAST

THE long awaited Mantovani television series, which is being presented by A.B.C. TV, will be seen on British screens for the first time next Sunday, February 8, over the Scottish, Welsh, Midlands and Northern networks. Each programme features Mantovani with a 48-piece orchestra, guest stars, and John Conte as the compère.

These special films have already included such people as Vic Damone, Edmund Hockridge, Adele Leigh, Connie Francis, The Hi-Lo's, Joni James, Dorothy Collins, Joan Regan, and Petula Clark.

The first Mantovani programme will feature Paris as the setting with Vic Damone and Jacqueline Delman. On the February 15 programme The Hi-Lo's will take part.

Frankie chats to nurses during a visit to a children's hospital in Manchester early this week.



# Frankie V

## Cliff Richard to make an LP

CLIFF RICHARD is to start work on his first LP next week for Columbia, who intend to release it within a matter of weeks. The material will be mainly that which he has been featuring on his stage appearances and the LP will be called "Cliff Richard With The Drifters."

### Bandleader Boyce is robbed

BANDLEADER Denny Boyce, who runs "The Leisure Shop" in Streatham, found that burglars had ransacked the premises last Friday. More than £300 worth of stock—including LPs and guitars—was missing.

### Singer joins Silk

JAZZ singer Patti Clark has joined the Eric Silk Southern Jazz Band as vocalist. She made her first "official" appearance with the band on Friday at Leytonstone's Southern Jazz Club.

Plans are now going ahead to feature Patti—who was formerly with the Dick Charlesworth Band—on Eric Silk's next Esquire record.

In order to obtain an atmosphere as near as possible to that of a stage show, a special stage will be built in E.M.I.'s Abbey Road, London, studios. They are even installing special stage lighting to heighten the effect.

An audience will be present, but not just any audience—already representatives from Austria, Switzerland, Germany, India and China have been invited.

### Anna Russell back

FOLLOWERS of music with a difference will be pleased to know that Anna Russell is to make one of her rare broadcasts in this country next week. Miss Russell's parodies on classical and folk music will be heard between 10.15 and 10.45 p.m. on Wednesday, February 11, in the Home Service.

### Elvis sells ten million

THE R.C.A. Victor company announced last week in New York that singing star Elvis Presley had sold more than 10,000,000 discs during the year 1958. This staggering amount only takes into account his sales in the United States.

## 'Oh Boy!' to come off

"OH BOY!" is to come off the A.B.C. TV screens after the May 30 show, but it is fairly certain that it will be returning in the autumn.

Since it started last September, "Oh Boy!" has obtained one of the biggest teenage followings of any show. It has been largely instrumental in building up the high popularity of Cliff Richard.

Lord Rockingham's XI have also made their mark through this production and they have seen their "Hoots Mon" become one of the biggest-selling band records.

### Luxembourg contest

RADIO Luxembourg are to run a competition next Saturday, February 7, in their "Spin With The Stars" programme, during which listeners will have the chance of winning a long playing record.

The programme starts at 10.30 p.m.

### Jazzman 'comfortable'

JACK TEAGARDEN, 54, the jazz trombone player, is reported to be resting comfortably in hospital at Glendale, California, after undergoing an operation to the lower abdominal wall.

He had recently returned from a 39,000-mile tour of the Far East for the U.S. State Department.

## 3 cheers for DISC!

from

The BEVS

X X X

### New Jack Payne series

JACK PAYNE starts a new B.B.C. television series, "Words And Music," on Thursday, February 12. The show, which will feature music in every style, will be fortnightly.

In the first, Jack interviews Frankie Vaughan.

### Rodgers' 'Life'

LAST week in New York, popular singing star Jimmie Rodgers was surprised to find himself chosen as the "victim" in the American version of "This Is Your Life." He was presented with three gold records by his recording chiefs for his success with "Honeycomb," "Kisses Sweeter Than Wine" and "Secretly."

## BILLY VAUGHN

### Blue Hawaii

HLD 8797



45/78

## VERA

### Vera S to-day's p

THE DAY THE RAINS COME TONIGHT; LOVE MAKES THE TO KNOW HIM IS TO LOVE MANDOLINS IN THE

P 11106



RECORDS MAGAZINE—now in a new form. 16 pages of stereo and mono releases. Full colour. Your monthly guide

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# Vaughan stars at Palladium

**FRANKIE VAUGHAN** is to head a six-week season at the London Palladium next month. Though no title or supporting cast have yet been announced, Frankie will be the star of the show which opens on Easter Monday, March 30.

A much-needed holiday will probably follow, then Frankie departs for America, where he has been booked as the top star of the Copacabana in New York for a two-week stay.

In holding this top starring spot, he will be the first British record star to do so.

*Vaughan opens at the Copacabana on June 25, and he will follow this residency with similar stints in Chicago, Miami and Las Vegas.*

Currently Frankie Vaughan is busy on the film set on "The Heart Of A Man" (originally called "Give Me The Moonlight"), and he has more film work when he returns from America.

He had his 31st birthday last Tuesday, the day after he attended the royal film premiere of "The Horse's Mouth."

## BIG NAMES JOIN TOP RANK

**TOP** Rank Records, the subsidiary of J. Arthur Rank, have made several new appointments to their rapidly growing organisation.

Bob Roberts, who was formerly one of Decca's southern distributors, joins the company and in doing so relinquishes his post as general manager of Appleton's, the northern distributors for the Selecta organisation.

Allan Tulloch, until recently sales manager with Philips Records, is another Top Rank appointment. Prior to his work at Philips, he was on A. & R. work at E.M.I.

Final new appointment is that of Tony Hatch, well known as a pianist and arranger, and he joins the Rank organisation from the Robert Mellin publishing house.

## Lou's mink sound

**B**ANDLEADER Lou Preager plans to introduce a "new sound" on today's (Thursday's) "Music While You Work" programme. He calls it "Mink Tone," because the mutes used in the instruments have been lined in real mink.

The idea is attributed to Lou's wife and it produces a soft tone.

## 'DISC' GIVES A PARTY

**TONIGHT** (Thursday), DISC will be celebrating its first birthday at a party being held in Hulton House, Fleet Street. Among the star guests will be the four DISC readers who won our recent party competition.

They are Bernice Williams, of Bristol, Anita Hunter, of Sunderland, Leslie Holden, of London, S.E.22, and Mary Hoffman, of London, S.W.11.



American DJ, Peter Tripp, is attended by a doctor after he has just completed a 200 hours programme non-stop. The long session took place in a Times Square recruiting station in New York, and was made in an attempt to raise funds for the March of Dimes.

In Jacksonville, Florida, another disc jockey, Dave Hunter, claims to have bettered the period set up by Tripp. He is reported as having presented a marathon programme of nearly nine and a half days.

## MODUGNO DOES IT AGAIN

*Easy winner at San Remo*

**THE** "Volare" man, Domenico Modugno, has swept the board again at this year's San Remo Music Festival. Last year his composition "Volare" won the distinction and, in consequence, became a world-wide hit and a big financial success for its composer.

Modugno's latest winner, chosen last Sunday, is called "Piove" (It Is Raining), and the experts are already forecasting that it will earn him over a quarter of a million pounds.

Oriole Records, responsible for the "Volare" release over here, are again quick off the mark, and will issue Modugno's new prize-winning song in the very near future.

## Toni Dalli goes on tour

**T**ONI DALLI, now back from his holiday in Italy, is about to embark upon an extensive variety tour. He opens at the Empire Theatre, Sunderland, on February 16, continuing at Newcastle the following week, and the Empire, Edinburgh, on March 7.

## Mike 'relaxes'

**SINGING** star Michael Holliday begins a new series of his popular TV show, "Relax With Michael Holliday," on February 9.

The show will be televised every Monday evening from Manchester for the next few months.

The music will be provided by Harry Hayward and his Music, and Michael will continue his popular duets with his tape-recorder.

## Vera from Hamburg

**V**ERA LYNN, one-time British Forces sweetheart, is to broadcast one of her popular record programmes in Hamburg on February 10. She will talk to servicemen on the programme—"Vera's Evening Record Album"—and play their particular favourites in records.

# TOP HITS

**RUSS CONWAY**  
SIDE SADDLE



COLUMBIA DB4256 (45 & 78)

**RONNIE HILTON**  
THE WORLD OUTSIDE



(Theme from 'The Warsaw Concerto')

H.M.V. POP550 (45 & 78)

**Joni James**

*There must be a way*



M.G.M. 1002 (45 & 78)

**The Platters**

*Smoke gets in your eyes*



MERCURY AMT1016 (45 & 78)

**Cliff Richard**

LIVIN' LOVIN' DOLL  
AND  
STEADY WITH YOU



COLUMBIA DB4249 (45 & 78)

**Conway Twitty**

*Make me know you're mine*



M.G.M. 1003 (45 & 78)

**MALCOLM VAUGHAN**

*Wait for me*



H.M.V. POP500 (45 & 78)



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NAME; I'LL REMEMBER  
THE WORLD GO 'ROUND;  
LOVE HIM; SOMEDAY;  
THE MOONLIGHT



45/78

The little drummer boy  
**THE BEVERLEY SISTERS**



of pictures and features. Complete details of all Decca-group guide to good record buying. Sixpence from your dealer.

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'POP' FANS! get the disc news of the month in 'RECORD MAIL'— a 16-page paper, price only 1d., obtainable from your record dealer.





**D.N.T.**

## Number two for Twitty?

**CONWAY TWITTY**

The Story Of My Love; Make Me Know You're Mine (M.G.M. 1003)

**CONWAY TWITTY'S** on his way to the upper ten for the second time running with "The Story Of My Love." This one is a slow, heavy, pounding ballad with a very reminiscent tune.

He sings it with the deep breathing style that Presley made popular for such ballads. Simple instrumental and chorus background as Twitty goes about cementing his present standing.

"Make Me Know You're Mine" has twangy guitars and male group while Conway brings out the growl in his throat. Violent contrast to the other slice. Heavy rock item.

**LLOYD PRICE**

Stagger Lee; You Need Love (H.M.V. POPS80)\*\*\*\*

**LLOYD PRICE** had something of a hit here two or three years back. Now, after quite an absence, he sends us a fast rocker, Stagger Lee, which ought to see him riding high again.

The raucous chanter is married to a thumping accompaniment by Don Costa, and the sound has pounds shillings and pence written on every squawk.

His own song, You Need Love, has a familiar spiritual beat to it,

# THE BIG BEAT

and Price is again in top form. Girl chorus and handclapping as well as the Costa saxes make sure no opportunity of getting into the juke boxes is wasted.

**CLINTON FORD**

I Cried A Tear; You Were Only Teasin' (Oriole CB1483)\*\*\*

**SLIDING** guitar, then Clinton Ford's country voice goes into the slow rock-a-ballad I Cried A Tear. Sounding more and more like Mr. Whitman as the side goes on, Ford may do well with the G. and W. devotees, but I doubt if his new disc has the strength to get custom from a much wider section of the public. I'm afraid LaVerne Baker's version leaves Clinton's far behind.

The brisker You Were Only Teasin' is sung well enough by Ford, while Gordon Franks directs the plunkety-plunk backing for this happy-go-lucky bag of corn.

**THE DIAMONDS**

From The Bottom Of My Heart; She Say (Oom Dooby Doom) (Mercury AMT1024)\*\*\*\*

**YOU'LL** know From The Bottom Of My Heart—a quick rock-a-ballad which has been around before. The Diamonds race it to probable sales success.

Group works fluidly with a femme voice flying somewhere behind them. Pace never flags on this slice. Apart from the top-line performance of the boys themselves, I think you'll appreciate the orchestral backing.

She Say (and what she says you'll find in brackets above) is a steady little rocker which allows most of the group brief solo shots. Opens with the deep dark voice,

## KALINS GO VERY COMMERCIAL



and he's there underlining most of the number. Novelty material.

**THE KALIN TWINS**

It's Only The Beginning; Oh! My Goodness (Brunswick 05775)\*\*\*\*

**THE KALIN TWINS** have a slow beat to offer in It's Only The Beginning. Backed by chorus and a good instrumental group in which organ is used prominently, the Twins twang-voice their way through the romantic ballad easily.

Tune is simple enough to make it another quick success for the boys. At the very least it will be the jukes.

Things speed up for Oh! My Goodness—and again it's a bright commercial half from the Kalins. Not an advertisement for Guinness, but a lament for a sweetheart who went away. Strange how many rock items sing the saddest lyrics to a breezy beat!

**LaVERNE BAKER**

St. Louis Blues; I Cried A Tear (London HLE8790)\*\*\*\*

**STILL** another arrangement of those St. Louis Blues. Makes me feel as if I'm writing a serial. LaVerne Baker—one of the best of the rhythm 'n' blues girls for my money—sends out a smooth sizzling performance. Tempo is ripped around and most of the time we get it as a fast rocker. Sounds good at that. But then, the thing's pretty near indestructible.

Slow lament on the turnover is like a rocking waltz. I Cried A Tear could do with some nice selling if it gets heard around. Miss Baker handles the song flawlessly and is backed by some good instrumentalists.

**THE MARK IV**

Ab-Ooo-Gah; I Got A Wife (Mercury AMT1025)\*\*\*\*

**Ab-Ooo-Gah** really does make sense when you listen to the lyric. Title is descriptive of motor-car horns blaring in a rock 'n' roll traffic jam.

Smart idea for a steady beat number which is slipped across effortlessly by the male group here.

### RATINGS

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

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

One or two gimmicky hooter noises, to make you get the general idea, while the boys are rocking.

The Mark IV (and that's a neat name for a group isn't it?) have a humorous song for the flip. A quick-moving ballad about a nagging wife, with breathless chorus. Good for toe-tapping chuckles.

**BILLY AND LILLIE**

Lucky Ladybug; I Promise You (London HLU8795)\*\*\*\*

**BILLY FORD** and Lillie Bryant, who made their first disc break with "Lah Dee Dah," should clean up again with Lucky Ladybug—and this time they may do as well in Britain as they do in the States.

They've got a very cute rhythmic offering in this one. Working other titles into their lyric they go on a Latin beat, using handclapping for punctuation. Sounds extremely commercial to me.

I Promise You is a slower, more romantic beater. Again the couple are well in the current line. Chorus backs them up.

Contrasting coupling, with both halves sunnyside up.

**MR. CONWAY TWITTY** arrives on the scene with yet another smash coupling. The oddly-named rock man could beat his way to the top in double-quick time with his latest. May even be in the Parade before his current topper goes out of sight. New beat group, The Mark IV, finally reach our shores, and are worth hearing. On other sides you'll find The Diamonds, Bobby Darin and The Kalin Twins—and Lloyd Price returns to the fray with plenty of weight on his side.

Sad lyrics from The KALIN TWINS, but the beat is breezy.

**THE CRESTS**

16 Candles; Beside You (London HLE8794)\*\*\*\*

**THE 16 Candles** are bright on the birthday cake in this teenager's happy birthday song. A slow rock romancer which the male group handles comfortably. One voice carries most of the weight—but then it's not too heavy. Simple melody, and ingenious lyric idea.

Beside You allows The Crests to introduce another of those deep-and-husky voices which rock groups love to possess. Often wonder if it's not the same character working himself to death on every session in sight! Hiccoughing cling-clinger.

**BOBBY DARIN**

You're Mine; Mighty Mightyman (London HLE8793)\*\*\*\*

**BOBBY DARIN** may well be off to his biggest success on this side of the Atlantic with You're Mine. The "Splish Splash" boy is one of the rock 'n' rollers who also gives the impression of being a straight ballad man of merit. Could be around well into the future.

You're Mine is a slow beat ballad which he sings to chorus and twanging accompaniment. Natural for teen-age custom everywhere.

Mighty Mightyman brings out the Presley in Bobby. A swift rocker packed with squawking saxes and chanting femme chorus. Darin whoops and shrieks and rocks furiously. One to scream to.

Don Nicholl

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## ONE YEAR AGO NONE OF THEM COULD PLAY!

### STOKE-ON-TRENT

THERE'S nothing like a novelty to give a group that extra sparkle which lifts them away from the others. "The Blades," a Stoke-on-Trent group which concentrates on Big Beat numbers, has the novelty of an electric bass-lute, played by Bill Jamieson.

The other members of the group are Jerry Smith (vocals and electric rhythm guitar), Eddie Hurst, lead electric guitar, Tal Jones, neonistic rhythm guitar and Roxy Brockway (drums). Eddie Hurst, who is only 17, is also reserve vocalist—and while he's singing 16-year-old Jerry Smith takes over the guitar.

"The Blades" have a twice-weekly residency at a local dance hall—no mean achievement considering that a year ago none of them had ever played an instrument.

### LUTON

TWO 17-year-old boys from Luton have a more unusual sort of act. They mime to records, mainly using those of Stan Freberg. They have performed in many local shows, and also pro-

duced two of their own. They had a one-night stand at the Chiswick Empire for Carroll Levis.

The boys call themselves "The Stormo Twins," which uses part of the surname of each of them—David Sturgess and John Moss. They have been doing their act for over two years.

### BURY, LANCS

PRESSING hard for wider recognition at the moment is Bill Trainor, 17-year-old rock 'n' roller who runs his own group in Bury (Lancs)—and a very talented group they are.

Bill and his guitar are familiar figures at clubs and dances in the area surrounding his home in Southfield Road, Holcombe Brook. He and his boys used to play skiffle before changing over to the hotter beat.

The group comprises 16-year-olds Colin Danson and Steve Horrocks (guitars) and 18-year-olds Alan Hardman (drums) and Ken Bailey (bass).

Bill is preparing to make a bid for bigger things.

## Play Anywhere Kids

### MANCHESTER

JOHN MEPHAM and George Owen are the Play Anywhere Kids. Guitars slung round their shoulders, these two teenagers have been making a name for themselves over the last year in clubs, pubs, concerts and at socials in the Manchester area.

Every week-end they usually have engagements, sometimes as far away as Warrington.

"We'll play anywhere we're wanted," said John, a 17-year-old typewriter mechanic who lives in Upper Brook Street, Ardwick.



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**DISC**  
the paper  
that  
encourages  
local talent

"We're going to try for the Carroll Levis Show," he says. "Boy, what I'd give for chance on TV."

### NOTTINGHAM

YOU can't start too young in this business, but even so 14-year-old Colin Ware is off to an early one. Colin is dark, good-looking and is a rock 'n' roll fan.

That he can put over rock 'n' roll is proved by the appearance he made on stage last year—he

started all the girls screaming, so much so that they have made him too shy to repeat the experiment in public.

However, those who have heard him in private have high hopes for his chances.

### WELLINGBOROUGH, NORTHANTS

A NEWLY-FORMED group in Wellingborough has great hopes for the future. The combo, which is a quintet devoted to modern jazz and the blues, features

an unusual line-up for this type of music. Piano, bass and drums have a front-line of alto saxophone and clarinet.

At the moment the group is short of a drummer—a difficult position to fill, say the other members of the team, because their special sound requires a particularly sensitive player.

The group consists of Dick Lay on alto sax, Phil Martin clarinet, Dave Dalby piano, Eric James bass. All members of the group are lovers of the great names of modern jazz—Dave Brubeck, Paul Desmond, Stan Getz and the Mulligan Quartet are great favourites.



COLIN WARE, of Nottingham.

## Spotlight ON LEEDS

Marion Ryan came from Leeds. Ronnie Hilton lives there. But what NEW talent have they got?

Next week DISC begins the first of a new series spotlighting the towns where tomorrow's stars will come from.

# Birthday Greetings

to

# DISC

From all the Artists and Staff of







# HALL MARKS THE BEST IN JAZZ BY TONY HALL

## COUNT BASIE ORCHESTRA

### Basie Meets Hefli

Has Anyone Here Seen Basie?; Cute; Pensive Mix; Sloo Foot; It's Awfully Nice To Be With You; Scoot; A Little Tempo, Please; Late Date; Count Down; Bag A Bones; Pony Tail.

(12in. Columbia 33SX 1135)\*\*\*

PERSONNEL: Marshall Royal (alto); Frank West (alto, flute); Billy Mitchell, Frank Foster (tenors); Charlie Fowlkes (baritone); Joe Newman, Thad Jones, Wendell Culley, Snookie Young (trumpets);

the band can put its heart into. Here the red-blue blood is given no chance to flow.

## EDDIE DAVIS TRIO plus JOE NEWMAN

Count Basie Presents Broadway; Don't Blame Me; Marie; A Misty One; Save Your Love For Me; Telegraph; Farouk; Lock-Up; Street Of Dreams; Swingin' Till The Girls Come Home.

(12in. Columbia 33SX 1117)\*\*\*\*

PERSONNEL: Eddie Davis (tenor); Joe Newman (trumpet); Shirley

JOE NEWMAN—his playing, writes Tony Hall, has no nonsense about it.



# This isn't the Basie we know — but there's the option of the Basie-style at its best from Paul Quinichette

Benny Powell, Henry Coker, Al Grey (trombones); Count Basie (piano); Freddie Green (guitar); Eddie Jones (bass); Sonny Payne (drums).

NO, that's not a printer's error. I mean three stars, not five, the almost automatic rating for a Basie disc. And I cannot honestly urge you to rush out and buy it on spec.

Let me explain. The band's playing is perfect. It has seldom had such polish and precision. The short solo spots are adequate, but then the band boasts very few really exceptional soloists. The recorded sound is simply superb.

But the album just isn't the Basie we know. The blame must lie with the composer and arranger, Neal Hefti. The Basie-Hefti alliance has produced in the past many memorable moments. ("The Atomic Mr. Basie" was the most recent example).

But here, Neal's themes are almost down to the "Music While You Work" level. The majority are cute or pretty, lightweight and airy. "Alrey-fairey" would be a more apt description.

An exception: Pony Tail. And maybe the mood pieces, Pensive and Date. The other things are much too contrived and self-conscious.

Don't judge the Basie band's outlook from this LP. Go and hear them in the flesh. Hear them swing the way that only they can. Playing proper jazz scores, which

—but there's the option of the Basie-style at its best from Paul Quinichette

## RATINGS

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

Scott (organ); Count Basie (piano); George Duvivier (bass); Butch Ballard (drums).

FOR various domestic reasons, I missed the Basie band's second concert tour with Eddie Davis in the sax section. I'm very sorry, because he's such a fine player. He must be one of the most unpretentious tenors in jazz today.

His approach is very basic, very honest and very earthy. He doesn't try to break any really new ground. But he's content to swing the blues and "rhythm" changes and other comparatively simple sequences—and, above all, he's content to swing.

He's ably assisted towards this end here by all concerned. Joe Newman's playing also has no nonsense about it. Shirley Scott, a regular associate of Lockjaw's, is very much in the earthy idiom, too. Basie's contributions are as apt as you'd expect them to be.

Davis wrote all the riffy "originals," except for Oscar Pettiford's semi-standard, *Swingin'*.

## JACKIE DAVIS TRIO

Jumpin' Jackie  
Across The Alley From The Alamo; Darn That Dream; I Get The Sun In The Morning; I Wonder When My Baby's Coming Home; Isn't It Romantic; What's The Trouble?; Hitch Your Wagon To A Star; So Beats My Heart For You; Jumpin' Jackie; Moonlight Becomes You; I'd Love To Take Orders From You Coffee Time.

(12in. Capitol T974)\*

PERSONNEL: Jackie Davis (organ); Irving Ashby (guitar); Milt Holland (drums).

THOUGH he is no Jimmy Smith or a Shirley Scott, Jackie is a swingin', as well as an expert, organist. Unfortunately, despite the album title and liner blurb,

Capitol have given him no chance to show what he can really do. It's a schmalzy set.

This record would probably get—and deserve—a much higher rating on Ken Graham's page. Only *Trouble* and the title song are of any interest to this column's readers. But the recorded sound is magnificent.

## RAY BRYANT TRIO

Golden Earrings; Angel Eyes; Blues Changes; Splatin'; Django; The Thrill Is Gone; Sonnat; Daahoud.

(12in. Esquire 32-066)\*\*\*\*

PERSONNEL: Ray Bryant (piano); Ike Isaacs (bass); Specs Wright (drums).

THIS is a pleasant record. Former Carmen McRae accompanist, Bryant, is heard at length on record for the first time. He's an excellent pianist. Stylistically, I would call him a Hank Jones type with more drive. Possibly not a little unlike Duke Jordan, too. He has a delightful, often fascinating, touch, good facility and he swings. He is, too, a composer of merit. **Changes**

(previously recorded with Miles Davis), *Splatin'* (done by Gigi Gryce and Don Byrd at the 1957 Newport Festival) are his tunes. **Changes** is probably the best track on the LP.

The ballads are harmonically interesting and rhapsodic without being over-flowery (à la Hamp Hawes).

Isaacs and Wright (who were also with McRae) support with sympathy, intelligence and first-rate musicianship.

## PAUL QUINICHETTE

For Basie

Rock-A-Bye Basie; Texas Shuffle; Out The Window; Live At Five; Diggin' For Dex.

(12in. Esquire 32-067)\*\*\*\*\*

PERSONNEL: Paul Quinichette (tenor); Shad Collins (trumpet); Nat Pierce (piano); Freddie Greene (guitar); Walter Page (bass); Jo Jones (drums).

I LOVE Basie, the band and everything it stands for. But I've grown a little tired of some of the pseudo (however sincere) Basie-style dates by a certain section of the New York white musicians.

If it's to be Basie, let's have the real thing. And this is the real thing. With Nat Pierce sounding more like Count than Basie in many respects, the rhythm-section sounds as light and lifting as it did from twenty to ten years ago. (Golly, how quickly time flies!).

Both hornmen are really first-class. Quinichette is so much more than a carbon copy Lester. He really sings—with warmth and strength. But the big ear-opener is Shad Collins.

I've felt for some time now (and said so in print) that Harry Edison is one of the most underrated trumpeters around and that his mannered, often repetitive solos say nothing like the average critic would have you believe.

Give me Shad any day, if this record's anything to go by. A strong, sturdy, swing era soloist, who blows bitingly without fear or favour.

This is Kansas City (1930s style) really revisited. Of its kind, it rates five stars. Ira Geller's lengthy notes, Rudy Van Gelder's recording and A. and R. man, Bob Weinstock's understanding would qualify for the same rating.

## FINE TRIO TRACKS

### TONY CROMBIE AND HIS MEN

#### Atmosphere

Beryl's Bounce; Ninth Man; St. James Infirmary; Invitation; Stompin' At The Savoy; Duke's Joke; Panic Stations; I'll Close My Eyes; Small Talk; Perpetual Lover; Shaper; Copy-Cats.

(12in. Columbia 33SX1119)\*\*\*

PERSONNEL: Bob Burns (alto); Ronnie Scott or Tommy Whittle (tenor); Tubby Hayes (baritone, vibes); Stan Roderick or Jimmy Watson, Les Condon (trumpets); Norman Stenfalt (piano); Lennie Bush or Jack Fallon (bass); Tony Crombie (drums).

DESPITE the personnel, this is not an out-and-out jazz date. Rather, it's a pleasant mixture of generally riffy, rhythmic originals and some fine piano-bass-vibes trio tracks. Tony composed all the originals except Alan Clare's *Joke*. On the band tracks, the rhythm

section is easy-going and excellent. Tubby plays feelingful baritone on *Eyes* and *Ninth*. Scott, Whittle, Condon (sounding stylistically so like Jimmy Deuchar in his "dog-worrying-a-bone" blowing mood) and Burns (in a different idiom) all have competent solos. Jimmy Watson growls on *St. James*, an unexpected choice for Crombie (or maybe not!). Stenfalt offers some personable, personal statements.

The LP's outstanding track is Crombie's sensitive *Perpetual* by the trio, with Tubby on vibes. *Savoy* also features the trio with happy results. *Invitation* by Hayes (vibes again) and the rhythm section is a very pretty track. Recorded sound is very good.

This spectacular LP won't cause too much of a stir in the jazz world. But it should make new friends for the talented Tony and (as Benny Green points out in the liner notes) prove to those who have been "misled by criticism" that Crombie is far from being "just a loud drummer."

## GOING UP! ★

Love is the Sweetest Thing

FRANKIE VAUGHAN  
on  
PHILIPS





**One for  
all the  
family**

**NORMAN WISDOM**

*You're Getting To Be A Habit With Me; Skylark; You Must Have Been A Beautiful Baby; By The Fireside (In The Gloaming).*

(Columbia SEG7856)\*\*\*\*  
NORMAN WISDOM sings these songs, which might have been written for him, in his usual pleasant and melodic way, completely devoid of all gimmicks, bar talent.

There is a superb background supplied by the Rita Williams Singers and Geoff Love's Orchestra.

Toddlers, teenagers, tycoons, all will enjoy these four attractive tracks. Definitely one for the family, Norman's album will please you for many a year to come.

Tops in value, tops in entertainment.

**HANK WILLIAMS**

*Hank's Laments; I Can't Help It; Dear John; Let's Turn Back The Years; A Teardrop On A Rose.*

(M.G.M.-EP-675)\*\*\*\*  
I HAVE never seen Hank Williams perform in person. Unfortunately his untimely death

**EXTENDED  
PLAY**

six years ago robbed many people of this pleasure.

However, from his many recordings, I feel that he was a truly sincere performer.

If I have to listen to country and western music, and I admit that I am not an enthusiastic fan, then Hank Williams is the person I would like to hear.

This is a good EP which showcases Hank Williams in a blue mood.

**CO-STAR SERIES**

No. 1: **FERNANDO LAMAS** in scenes from the film "The King And The Chorus Girl" (Columbia 33SX 1128)\*\*\*.

No. 2: **ARLENE DAHL** in scenes from the film "Casablanca" (Columbia 33SX 1129)\*\*\*.

No. 3: **GEORGE RAFT** in scenes from the film "They Drive By Night" (Columbia 33SX 1130)\*\*\*.

No. 4: **SIR CEDRIC HARDWICKE**—Scenes from "Macbeth," "Death Is Called Sam," "School For Scandal" and others (Columbia 33SX 1131)\*\*\*.

No. 5: **TALLULAH BANKHEAD**—Scenes from "Hedda Gabler," "Lady Windermere's Fan," "Mr. Chumley And The Giants" and others (Columbia 33SX 1132)\*\*\*.

No. 6: **PAULETTE GODDARD** in scenes from the novel "Peyton Place" (Columbia 33SX 1133)\*\*\*.

THIS is an enterprising and exciting record experiment. But I don't feel that the general public

will go mad for the set. I may be wrong, I hope I am, as enterprise such as this deserves success.

With each record the necessary scripts are supplied and a narrator outlines the action for you and cues you into your part. You are thus given the chance to show off your acting ability by playing the scenes with these famous stars.

The records are all finely made and have an attractive cover design. The set also makes a great gim-

mick for your party. Perhaps you could organise your own "Oscar" awards among your friends and family.

Each disc may be purchased separately, though I have lumped them together here for convenience.

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

Each disc may be purchased separately, though I have lumped them together here for convenience.

**ROY GUEST**

*Popular American Songs; Tom Dooley; Foggy Mountain's Top; Sinner Man; Santy Anna.*

(Saga EFID1017)\*\*\*  
A VERY competent EP, this. Roy Guest has an interesting folk voice and has won a wide



public through his performances. The accompaniment by Steve Benbow and his Folk Four is a strong added interest.

Guest and the others have picked out four good folk numbers and

included the big hit Tom Dooley, which tells the story of the lad who is winning more publicity than Jack The Ripper.

This album deserves to sell and I have a feeling that it will.

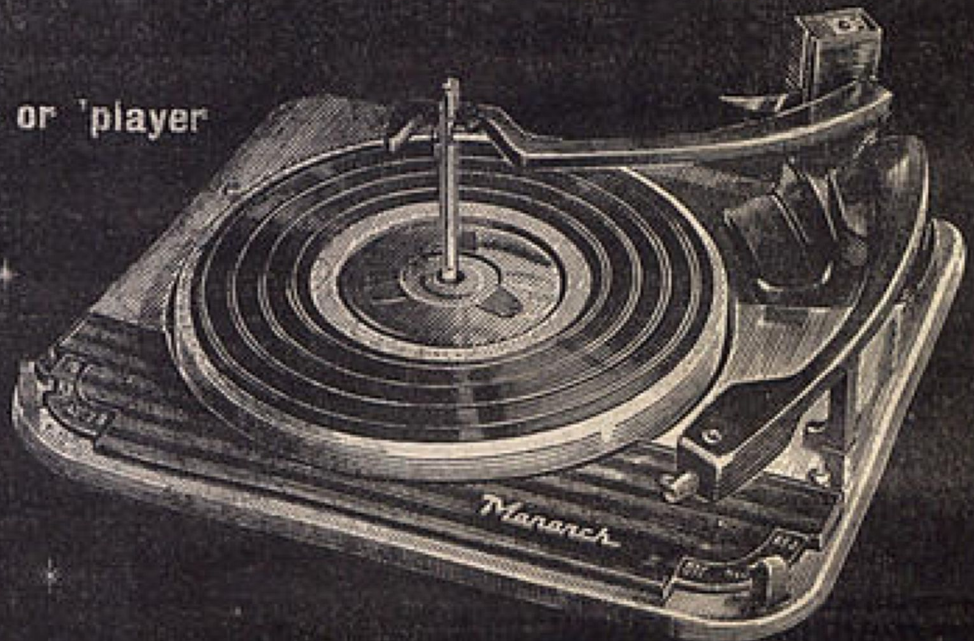
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## Brahms heavy? This will change your mind

**BRAHMS and SMETANA**  
Hungarian Dances Nos. 5 and 6 (Brahms); Polka And Furlant From "The Bartered Bride" (Smetana).  
Vienna Symphony Orchestra  
conducted by Moralt  
(Fontana CFE1501)\*\*\*\*

**T**HIS is a very happy record. The music is gay and charming; the orchestra and conductor are on top form and the recording is superb.

For those who regard Brahms as heavy going—and they number many even among the most ardent classic lovers—listen to these dances, hear the rich harmonies that only he could write. Let these dances be an aperitif before opening the door to his major works.

Smetana, conversely, is always easy to listen to and Mr. Moralt certainly realises that this is music to be enjoyed and works

### CLASSICAL CORNER

By  
**ALAN ELLIOTT**

the orchestra up into a pitch of unbounded enthusiasm. Great stuff, well played.

#### CHOPIN

Polonaise In A Flat, Opus 53; Ballade In A Flat, Opus 47.

played by Shura Cherkassky (H.M.V. 7ER5120)\*\*\*\*

**C**HERKASSKY is one of my favourite pianists; his playing is usually stimulating, exciting and always technically

correct. And this latest disc is no exception.

Many pianists spend a lifetime studying and perfecting the interpretation of Chopin's works; Mr. Cherkassky, on the other hand, is a great all-rounder and can play Chopin as well as any of the so-called perfectionists.

The Polonaise (sometimes known as the "Heroic") is a fine work, but needs strong handling. Here we have a performance of resolution with plenty of spirit throughout. The left hand octaves in the middle section are played with supreme confidence and ridiculous ease.

The Ballade in A flat is played here with a fine delicacy and a true sense of understanding.

I recommend this disc for two points: the fine playing and the fact that you have two of Chopin's greatest works on one record.

## TRADITIONAL

**I**F you have never been to one, perhaps your impression of a London jazz club is one of glamour. A place where the band stands out in a blaze of colour—and the music reaches you by a superb amplification system.

Can't you picture the carefree crowd dancing on the stylish floor? Each number is given tumultuous applause for, after all, here are the stars of British trad—Graham Stewart, Cy Laurie, Bruce Turner,

### jazz

by Owen Bryce

even have a band. For not rehearsing.

● *The audience:* for their couldn't-care-less attitude. Their refusal to appreciate solos, arrangements and musicianship—when they are available. Isn't Bruce's band musicianly, isn't Diz Dizley's? Yet both these two jazzmen have come out of West End clubs through lack of support.

The London jazz club scene is just about dead. Who will be the first to revive it?

#### THE FAMOUS SOUTHERN STOMPERS

New Orleans Jam Session  
Minstrel March; Blue Kentucky Blues; Worn Down Daddy; Brown Bottom Brass; London Blues.

(Seventy Seven EP20)\*\*\*\*

**N**EW ORLEANS Jam Session in this instance does not imply New Orleans musicians, or even New Orleans style. Nor does it imply even a New Orleans influence.

For Steve Lane and the Southern Stompers play a music more reminiscent of Clarence Williams than the Crescent City. I seem to remember hearing them do some of the Williams originals, using their tuba (actually Dave Hill on sousaphone) to very good effect. For he plays it delicately, achieving a soft, lifting sound violently opposed to the more normal ponderous, bogging down effect of some of the Watters-styled tuba players.

Although this is not so good as I would have liked to have heard, it is, nevertheless, a good example of the playing of this West London group.

Here is a band that plays all away from the usual British influences, relying on "new" tunes instead of the hackneyed favourites. Here is a band that plays "London Blues" in its own manner, neither playing the Morton version nor the still-popular Webb version.

Steve Lane plays a sensitive cornet and is responsible for the musical policy of the group. The banjo player, Mike Gardner, does not plunk like all the others. Mick

Cliff realises the correct rôle for the trombone player.

Two vocals are sung by Pam on Blue Kentucky and Worn Daddy. She knows her blues as much as anyone else over here. Which all amounts to very little.

If you're a student of British jazz, listen to this disc and realise that it is possible in this country to play well away from the Lewis, Bunk, Barber tradition.

#### PEE WEE HUNT

Rodgers and Hammerstein à la Dixie

March Of The Siamese Children; People Will Say We're In Love; June Is Busting Out All Over; No Other Love; Some Enchanted Evening; Surrey With The Fringe On Top; Oklahoma; Hello Young Lovers; That's For Me; A Wonderful Guy; If I Loved You; The Gentleman Is A Dope.

(Capitol T1065)\*\*\*

**R**ODGERS and Hammerstein between them have written some of the finest melodies of all time. Attractive as they mostly are, they are not suited to jazz treatment. Particularly does this apply to Dixieland music.

The words "à la Dixie" are a give away on the type of music we may expect from the man who turned the elegant "Twelfth Street Rag" into a comedy vehicle.

Given unsuitable chords and a bent towards the corny aspect of Dixie, Pee Wee Hunt makes a ridiculous attempt at making either good music, good Dixie, or good Hammerstein, whichever he set his heart on this occasion.

Assuming he did set out to play unmitigated "corn" he has of course succeeded. Shame is that he chose to play tunes which deserve a better fate.

Played by an almost straight New Orleans Band, or swung by the Condon boys, given lush treatment by the studio orchestras of the day, or even changed out of all recognition by a small modern group (Brubeck?) they might have made some sense. But this stupid off-beat, this Sid Phillips-type scoring, this corn-bound jerking doesn't even raise a laugh on this reviewer's disconsolate face.



**BUDDY GRECO**

Here for two TV shows is an American stylist you'll like

## FIRST BROADCAST—AGED 4!

**A** SPECIAL welcome this week to another visitor from the States, an artiste in the field of vocal styling, Buddy Greco.

Although not as well known here as he deserves to be, Greco holds a place high on the popularity ladder in his own country.

There is, unfortunately, a dearth of his record material available in Britain, but what has been released is a joy. I particularly recommend his LP "Buddy Greco at Mr. Kelly's" (Coral). It is a compact example of Buddy's individual style. Listening to it as a whole is, indeed, a satisfying experience.

**BUDDY GRECO ARRIVES THIS WEEK TO APPEAR ON TWO TV PROGRAMMES, "SUNDAY NIGHT AT THE LONDON PALADIUM" THIS WEEK-END, AND "SATURDAY SPECTACULAR," ON FEBRUARY 14.**

Buddy is also an extremely talented musician and, as such, his piano work has received well deserved raves on many occasions.

### Second visit

This coming visit is Buddy's second; he was previously here in 1949 with Benny Goodman as his pianist. He joined Goodman during that year and, after touring the States, Europe and the South Pacific, stayed with the outfit until 1951.

That Buddy should have musical leanings is not very surprising for his father was an opera critic and his mother a musician.

Buddy's ability to sing showed

at an early age and when he was only four, he was making his first broadcast. Following that juvenile debut, Greco seems to have been a consistent entertainer.

Apart from his singing, Buddy turned his attentions to the piano and at six, he was studying this instrument more seriously than most and by the time he was 14, he had joined his first band, an outfit which also included such people as Charlie Ventura and Bill Harris.

Having faith in a trio that he had formed, caused him to turn down an interesting offer to join Gene Krupa's outfit.

### First disc

Buddy made his first disc, "Ooh, Look-A There Ain't She Pretty," when he was 20, and achieved a tremendous measure of success with it.

Soon after this he received the invitation to join the Benny Goodman band, an acknowledgment in itself of his abilities as a pianist.

After his Goodman tour, Buddy chalked up further record successes on various labels, and was regularly guesting on television shows. For a while he headed his own TV production.

As a musician and as a vocalist, Buddy Greco has often received distinction in American musical polls, and the spotlight burns brightly on him at all times.

This, then, is the artiste about to enter your homes via the TV screens. I think you will like what he has to offer, for it is both talented and entertaining.

Doug Geddes





Teddy  
Johnson's

# MUSIC SHOP

## Meet Fabian— son of a cop

HE'S a new singer, he is still at school, and his father is a cop. Those are the salient factors about the latest H.M.V.-released American protégé, so meet—Fabian of the School Yard.

This new recruit to discdom is a school chum of a young man with whom Pearl and I have corresponded—Frankie Avalon.

They lived a couple of blocks apart in Philadelphia. "We grew up together, went to the same schools and, well, we became special kind of friends," writes Frankie.

It was over at Frankie's home that Fabian crashed into show business. Avalon's recording chiefs had come over to try out some new material.

Fabian, at the piano after the discussion, idly ran his hands over the keys and sang one of the songs.

That was his audition. The two bosses of Chancellor Records decided that here was another distinctive styling.

Fortunately, they had a contract with them, and a pen for Fabian to use.

Frankie tells me that Fabian, a strapping youngster two inches short of six foot and weighing 11st. 6lb., is the local sports star at the South Philadelphia High School. All that information was

FABIAN—He had an audition and didn't know it.



forthcoming, but he forgot to explain why they are using the mono-title.

Could it be that the Bruce Seton TV series about the famous Scotland Yard cop is having a marked effect in the States?

Whatever the reason, you can see the name on the new H.M.V. release, "I'm A Man" and "Hypnotised."

### Double event

SAYS Joy Beverley of the famous singing threesome, and matrimonial partner of England's football skipper, Billy Wright: "April will be a big month for us both. We're looking forward to Billy's 100th cap for England—and our baby."

What will this happy duo name the babe? "If it's a boy—then it must be William," says Joy. And if the offspring is of the gentler sex? "April—after the month," I was told.

In the meantime you can hear

### OVER THE BORDER

by  
Murray Gauld

I WATCHED, listened and then spoke to a girl last week, who is all set to become a personality in television. Her name: CARMITA. She's the proud possessor of a three and a half octave range voice, a cute and striking personality, and her collection of songs ranges from pop, blues and jazz to the classics.

Carmita, dusky-skinned, 22-year-old daughter of a Fiji chief and descendant of the King of Cakau, came to this country last May from Australia.

"Because," she told me, "I wanted to record on an English label."

This she has already done—having quite some success with her first disc, for Fontana, "Water-wagon Blues" and "The Crowd." And this single is to be followed up by an EP, due for release in March.

With big promotion she could collect much more attention yet. It must surely be a matter of time. There certainly isn't anyone else in

"Little Drummer Boy," the latest from The Bevs. This has been a big success, as a song, in America. It could be another winner here.

### Disc debut

NOW over to another footballing star—U.S. version—who makes his debut on disc, Sam Butera. Sam's disc comes out next week on the Capitol label and is entitled "French Poodle."

It has all the charm of a contemporary Fats Waller—plus the fact that Sam blows up quite a storm on his saxophone.

I stepped out to discover more of this man. I find that the backing group on the disc is called the "The Witnesses." But if I were judge and jury I would state that it is a unit drawn from the famous Louis Prima aggregation. For Sam is vocalist, tenor saxist and arranger with this meaty, beaty crew.

Sam, I find, was born around the

stamping-ground of all true jazzmen—New Orleans. He became a football star of such note that he was offered a scholarship at the renowned Notre Dame University.

But he turned it down in favour of the job Sam Donahue vacated with the old Tommy Dorsey band.

From there he went into the Prima band. And there he stays—unless some wily entertainment chief induces him to "go solo" after hearing "French Poodle."

If you are a juke box addict—then this is for you. A swinging singer, with a driving band to support him.

### From the heart

RECENTLY I had a day with Knight—Peter Knight. This rotund, jovial and most amiable of our top musical directors was spinning me his latest Parlophone release—an EP of hits from the Tommy Steele show, "Cinderella."

"Little Drummer Boy" is the latest from The Beverley Sisters.



### CARMITA (FROM FIJI) WILL MAKE A HIT

this country quite like her. And she bases her confidence on her own ability to make a hit here on the fact that "the public want to hear someone, and something, different these days."

On Scottish Television's "One O'Clock Gang" show she sang "One Fine Day" from "Madame Butterfly." How many of our pop singers could have done that? Then she followed it the next evening with a sexy 15-minute cabaret spot in the N.C.O.s' and Officers' Clubs at the Prestwick Air Base.

Right now she's touring Britain—she's scheduled to play Blackpool, Liverpool, Manchester... and then Ireland.

There's a couple of TV dates lined up for her too, one in Manchester and one in London.

### Beaten—by the 'flu

POOR DAVID HUGHES had never missed a performance in his life—until now. But the exhausting role of "Sinbad" in Glasgow (if you haven't already read about it, he swings on ropes, swims in a real stage swimming pool, climbs up ropes, fights with pirates, and walks around with someone on his back for some time!) finally beat him—he succumbed with a high temperature and 'flu for three days at the end of last week.

You can't keep a good sailor down, though—and David was back on the Monday, after first visiting a Dr. Barnardo's Home in Wishaw, outside Glasgow, to give a "potted panto" for the disabled kiddies there.

I asked him for his secret ambition.

He rubbed his hand across his jaw and replied, "It's a pretty outlandish idea. I would love to form a symphony orchestra of jazzmen."

"You see, with jazzmen the music would be played with great soul," I have news for Peter.

Some years ago the famous classical conductor, Leopold Stokowski took his wife Gloria Vanderbilt down to the Kenny Graham Club. Jo Hunter was playing the trumpet.

The famous conductor listened enraptured. He sat—lost in the music.

At the conclusion of the number he turned and said, "Why don't we breed brassmen with that fervour in our sphere? I would love to use jazzmen—they play from the heart. It would put new blood into straight music."

I BUMPED into young Kevin Scott, the man who took the junior lead in the musical "Fanny." Before long we were talking about jobs, and Kevin told me that by the time he was 19 he'd already had 25 posts, and since his demob from the U.S.A.F. about eight years ago, several more. He said he enjoyed himself when he was a private detective, but he gave it up because it was slightly too dangerous.

However, things turned out well in the end, because six years ago, he became an actor, and now he wouldn't change his career for anything in the world.

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# The latest in the names gimmicks

**FRIENDS, Mr. Parnes has done it again!** Remember I commented not so long ago on the names he has given to his protégés—Eager, Wilde and Fury, saying that I expected the imminent discovery of a Ronnie Rage or a Harry Hysteria?

Well, meet the latest—**DICKY PRIDE**.

Mr. Pride's real name is Dicky Sayer. He is a truly amazing wag. His legs look like bent matchsticks inside his drainpipe jeans, making his shoes look like size 14. You have the impression that it would be impossible to knock him over because all his weight is below his ankles.

He has a strange, gnome-like face, reminiscent of a cartoon of Gene Vincent. His hair is thick and wavy and stands up like crimped steel wool. And of course he sings rock 'n' roll. A bit like Little Richard. But not really like anybody on this planet. And his ballad voice is like Johnny Mathis.

You think I'm kidding? Just

wait and see. And he records for Norrie (Big - Beat - Banjo - Band) Paramor, E.M.I.'s answer to Archie Bleyer. Will he be appearing on "Oh Boy"? Of course.

## Conway's great

**G**ET an earful of the latest Conway Twitty recording. It's great. I would be playing it over again and again if it weren't for the fact that my copy has been swiped by young Mr. Richard, who on first hearing went crazy about it—as I did.

It has the same feel about it as "One Night." Only better.

Before I get the monsters at me again, let me hasten to point out that this does not, repeat NOT, mean that I rate Twitty above Presley. It simply means that I

by  
**JACK  
GOOD**



**SIDETRACKS**

prefer "Make Me Know You're Mine" to "One Night."

Talking about good rock records, it's funny how they seem to come in batches. We seem to get some very lean weeks then suddenly they all pop up at once.

Just now there's a load of good stuff on its way to the shops. There's "Stagger Lee"—a hit if ever I heard one.

It's got a wonderful bouncing beat together with an "Oh Boy!"-type backing. I don't think I have heard of the vocalist, Lloyd Price, before but he gives a splendid performance here.

Another one you will go for is Tommy Sand's latest—"Worrying Kind." Tommy, a pal of the Press, has never made much of an impact over here. But this one will do the trick.

A slow rocker with a great beat—this disc has the sound. And the husky Sands gives this performance everything. The flipside is good value, too. Surefire for the jukes.

## Punchy plea

Then there are the outsiders. I'd like to see a driving number called "Please, Mr. Mayor" by Roy Clark make it. It's a punchy plea to a local dignitary not to ban the rock. It says what a lot of kinds are thinking. Here is another backing that really goes. Nothing original, I suppose—but then what's so original about "High Class Baby" or "I Got Stung," for instance?

You may have heard the new ballad—"The Diary." Well, don't miss the flip of Neil Sedaka's disc. It's called "No Vacancy," and it is very good rocking value, complete with the old Yakety Yak sax.

Finally, there's the Bobby Darin record, "Mighty Mightyman." This is an odd customer. The tune sounds to me very Presley-ish. But the backing is à la Splish Splash. Still I like it, and maybe you will, too.

## Mis-hit

**I** UNDERSTAND that I after "Dig This!" has been dug, the opposition is to present a programme originated in the states, called Juke Box Jury—the formula of which is that a selection of discs are played and the jury of celebrities discuss their merits, voting each one a "hit" or a "miss."

Will this mean that while one channel is creating hit records the other will be discussing them?

# MANY HAPPY RETURNS (?)

(This piece comes to you through the medium of Jack Good's medium)

**S**O what's so great about being one year old? Friends, I was one year old well over 20 years ago, but did I go shooting my mouth off about it all over the place? Not on your Gwendoline.

Why, apart from forming the Official Cow-and-Gate Elvis Presley Fan Club and writing the Club Letter, heading it Rok an Rol is Hear to Sta, I did nothing at all to mark the occasion.

I did one or two things with a bar of chocolate to mark the wall, the carpet and the furniture but that is irrelevant. So is the rest of this column. Read on, and inwardly digest . . . (whoever heard of outwardly digesting? But I'm Dai Gressing, the Welsh Disc Columnist).

## Day after day

Well, I'll say this . . . I never thought that DISC would last a year. The only thing that has kept it going is my absent-mindedness. I keep buying copies to find out what I said about the readers last week and what they said about me (little treasures—why doesn't someone bury them?) and then losing them so I have to buy more.

This goes on day after day, month after month, year after . . . Oh, yes . . . I forgot . . . Result is that a recent survey—one that discovered that ten out of every six housewives who wash their boots in Omas, can't tell a cork-tipped

tea-bag from real butter—showed that 69% of DISC sales went to producers of TV rock 'n' roll shows.

Well, I know for a fact that Russ Turner only reads Clarabelle and the Tittler so it must be ME.

My weekly article, you know, is "ghosted" for me. This means that it is written by a ghost.

## Enter Kent

*The general idea are mine. I then phone up Kent Walton, who puts them into words (he's not doing a very good job this week, is he?). And so it is through the medium of Kent Walton that my column is printed.*

You see Kent Walton's medium summons the ghost, who takes the whole thing down in a mixture of short and long hand (known as medium hand) and then hands the thing over to another ghost who works at the Press—a Printer's Devil—and Bob's your uncle.

Why don't I bother to do the whole thing myself? Well, it's not a case of bothering; you see, I'm very busy. I don't seem to have a spare moment, what with the telly and writing Kent Walton's article every week . . .

(Good for you, Jack; you've caught the spirit of the thing, and win the LP of your choice plus a sack of black and white spades.)

# JACK GOOD

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# JOHN GAYNE SPEAKS OUT

64 per cent of the songs on the BBC are American. If the songwriters want to change that, they must—

**YOU** know how patriotic I am when it comes to the chances given to home-grown British talent. For my money there is probably more decent entertainment value going the length and breadth of Britain, than could go into the Palladium every week from now till doomsday.

And you also know that I've never advocated the quota system whereby a certain percentage of British material must be included to balance the weight of American songs or films, or what have you.

But there are people in show business who would welcome it. The film industry can tell the record industry all it needs to do about this regulation that binds a cinema manager to do what he doesn't want to do—try to sell parcels of entertainment his experience tells him will never sell.

# Stop moaning and start writing

Believe it or not, there are people in the record business who would welcome the quota system in this country, under the guise of protecting the British record, the British record company and the British artists.

The moan is this: Far more American records are plugged on the B.B.C. than British records.

For once the B.B.C. does what the public wants and provides top pops, top jazz and really up-to-date music programmes.

Then along comes the Songwriters' Guild and begins a count of every B.B.C. disc show and spots that of more than 13,354 discs played, no less than 64 per cent were American.

"Unfair to British songwriters," cry the gents of Denmark Street.

"The B.B.C. ought to play more British tunes" . . . they do not add the words ". . . irrespective of their quality," but I will. Because that's what it means.

I know the songwriters make it plain that they do NOT want a quota system—and the capitals are theirs. **BUT WHAT ELSE DOES IT MEAN?**

The B.B.C. is asked to serve up more pop music shows to please the public. It uses its own methods to gauge what it thinks the public wants and then it strives to satisfy that demand.

As a result a small percentage of British-written songs get heard, because the B.B.C. has used the only tape measure that should be used in show business, namely, public taste and public demand.

How can that position be changed unless you force a change by an artificial, compulsory injection of items which would not, on their own merit, gain place in the shows? Surely only by a quota system.

The next thing we'll be hearing is the Songwriters' Guild suggesting that the B.B.C. owes it to native British writers and composers to record their songs to ensure they do get heard.

Now get this straight, you tunesmiths. Stop moaning and get writing.

Go away and write some better songs . . . get to know the public, get to know what they really like and then give them such.

**THAT WAY YOU'LL GET YOUR AIRINGS ON THE B.B.C. . . . AND YOU'LL DESERVE THEM.**

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FOR THE FUTURE TO BOTH THE  
PAPER AND ALL ITS READERS.

*Jimmy Young*



# ROUND AND ABOUT

with DISC photographer  
**RICHI HOWELL**

# COUNT BASIE FLIES IN—and out

They've made **MARTY WILDE** a film star! The teenage idol has signed a contract for a role in "Jet Stream," for which shooting starts in a fortnight. Although his is a "straight" part, Marty will sing in the film. He is seen here at the studios with Elaine Michelides, who may also feature in the film. The stars include Harry Secombe, Mal Zetterling and Bernard Braden.



★  
Double kiss for Saturday's bride at Caxton Hall, singer **SYLVIA WELLING**, when she married guitarist **BRIAN GREGG** (right), of Rory Blackwell's band, and **COLIN HICKS** (left), was there to offer his congratulations.



Fur-coated **COUNT BASIE**—who opens his British tour this Saturday at the Festival Hall—was in London at the week-end. But not to play. He flew in from Washington on his way to a concert date in Zurich.



## A tasty dish

Recording artiste **JANICE PETERS** opened the Catering Trades' Exhibition in London last week—and was quick to investigate the enormous range of dishes displayed.



★  
First of the "Mantovani Series" of 39 half-hour shows on film for TV will be screened next Sunday when the guest stars are Vic Damone and Jacqueline Delman. Looking ahead, "Monty" will be presenting **PETULA CLARK** in his series and is seen here rehearsing with Pet at the A.B. Pathe studios, Elstree.