

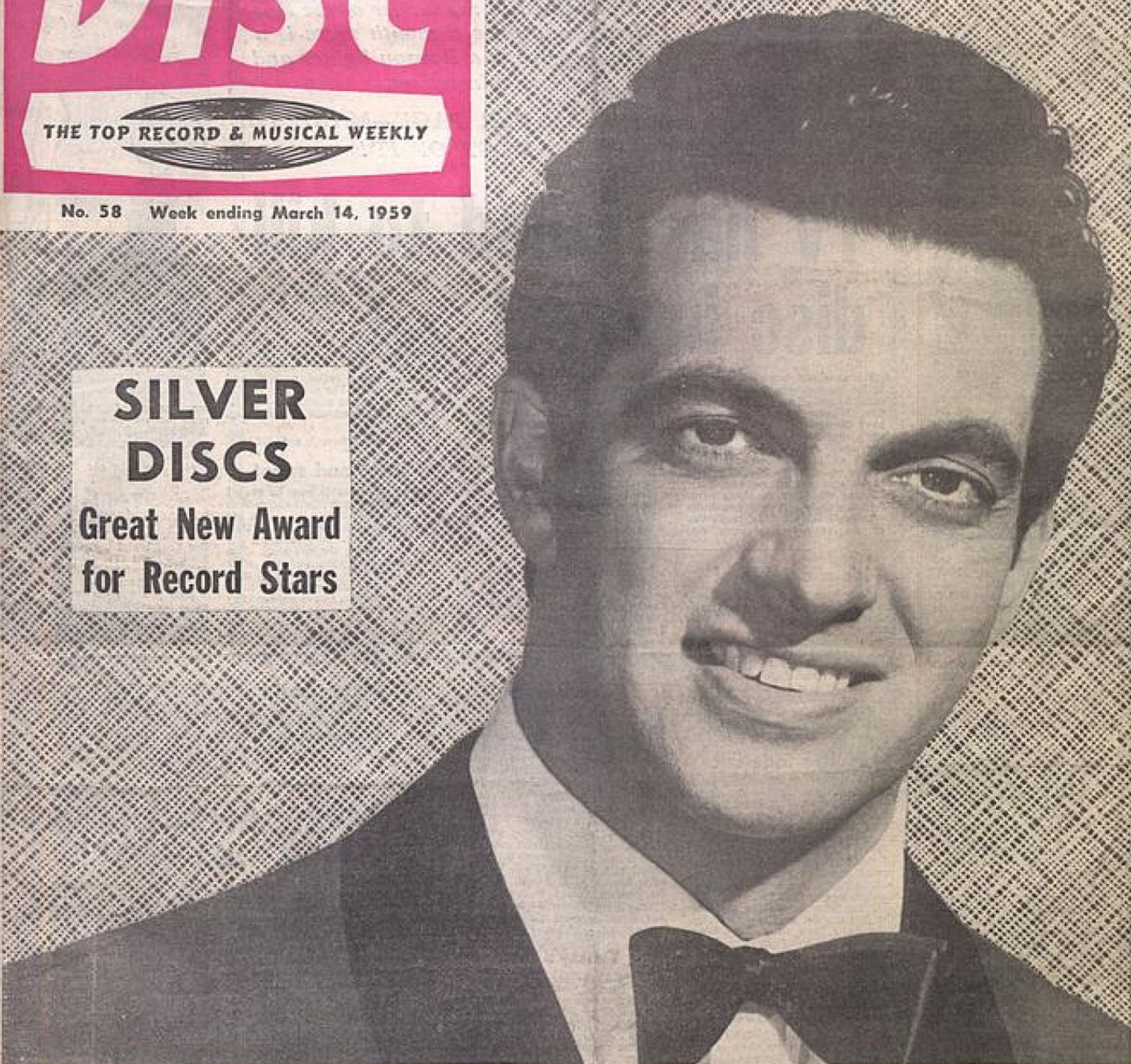
# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 58 Week ending March 14, 1959

FRANKIE VAUGHAN

EVERY  
6<sup>D</sup>  
THURSDAY



## SILVER DISCS

Great New Award  
for Record Stars

F
V
**Frankie Vaughan**

*Smash Hits from 'The Lady is a Square'*

**PHILIPS** *The Records of the Century*

Also on  
45 rpm EP  
BBE 12247

'The Lady is a Square'  
 c/w Honey Bunny Baby (PB 896 45/78)

That's My Doll c/w  
 Love is the Sweetest  
 Thing PB 895 (45/78)

# DISC

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

## PUT BEAT ON THE AIR

WE are back upon our favourite subject again — that teenagers are neglected by TV and radio outlets in this country. Like the record companies, we have no particular likes and dislikes in music, but are purely interested in giving our public what they want. The B.B.C., however, prefers to educate rather than entertain.

Our big record public demands discs with a beat, and there is proof of that EVERY week in the Top Twenty charts, which never seem to have less than 50 per cent of sheer "beat" songs.

Other radio outlets, aware of their duty to their listeners, see that they get the sort of music that they want. Right now it is music with a beat, and they keep their listeners by serving up such records in large quantities.

We don't say that the B.B.C. never play such discs, but they are certainly hesitant in the first instance. It is not a question of "knocking the rock," but simply of deliberately NOT noticing that it exists.

We admit that the B.B.C. does some very good work in the record field, and we certainly wouldn't want such programmes as they give us now to be taken off.

HOWEVER, IN TRYING TO CATER FOR ALL TASTES, THEY NEGLECT A VERY LARGE PUBLIC, NOTABLY OF THE YOUNG RECORD BUYERS.

For instance, in spite of the indications of the Top Twenty charts, the current B.B.C. disc programmes do NOT show 50 per cent devoted to beat numbers.

The record companies, the dealers and publications like our own believe that the public is always right. It seems that only the B.B.C. thinks otherwise.

If mass appeal records cannot fit into existing programmes, or if certain disc jockeys do not wish their names to be attached to such music, then this is surely no reason for denying the public a programme specially aimed at the beat fans.

A YOUNG DISC JOCKEY SHOULD BE GIVEN THE REINS OF SUCH A PROGRAMME, AND HE SHOULD BE GIVEN FULL SCOPE IN SEEKING THAT BUYERS OF POP RECORDS GET "THEIR KIND OF MUSIC."

We know that there is a tremendous audience for this type of music. We feel it is up to the B.B.C. to see that its needs are met.

# A prize for a letter

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.

THIS IS YOUR PAGE—MAKE THE MOST OF IT!

## Post Bag

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

# TV has failed to kill disc interest

As a youngster, my chief joy was the gramophone and the same could be said of most of my generation. Wireless and television may have dimmed its glory for a brief while, but now the record player has again come into its own. So much so, in fact, that it holds a unique place in the lives of people of all ages and all nationalities. For those who, like me, have never forsaken their first love (musically speaking!) this universal realisation of the rewarding pleasure that

record-collecting can bring into one's life, is indeed gratifying. Through it one's horizon is considerably widened and we make new friends, besides extending the scope of our musical knowledge. Music knows no barrier of class, colour or creed and is a powerful force for good. May I say thank you to DISC for your comprehensive weekly survey of the contemporary music scene.—(Miss) E. V. JEFFERY, 69 Vansittart Road, Windsor, Berks.

### It's a dead loss!

I AM a keen ballroom dancer and, like thousands of strict-tempo enthusiasts, a keen admirer of Joe Loss. What amazes me, however, is that the Loss outfit has no records released in the States. Other H.M.V. recording artists have discs issued across the water. Why is Joe Loss left out in the cold?—(Miss) JENNIFER HARTLAND, 50 Grishorpe Road, Selly Oak, Birmingham, 29.

### Philips fade-out

MUCH has been written lately about the falls in the record sales of Guy Mitchell, Frankie Laine and Johnnie Ray; yet these performers can still compete with the majority of popular singers today. May I suggest that the "failures" of these stars may be due to their record company, Philips, not having half as many programmes on Radio Luxembourg as their rivals? It can also be noticed that over the past months only two of Philips' stars have been successful—Marty Wilde and Shirley Bassey.—JOHN BUTTIFANT, 14 Long Tree Avenue, Impington, Cambs.

### No sale for Jerry

IN my opinion, "High School Confidential" is one of the greatest rock records ever. But why don't the teenagers like Jerry Lee Lewis as much as Elvis Presley? It is because of the child-wife business? In the town where I live everybody goes mad when they hear a record by Jerry Lee Lewis, the only drawback being that we can't buy his records in Norway, only hear them on Radio Luxembourg.

I hope that Jerry will regain his popularity. He certainly should do so if he carries on turning out records like "High School Confidential"—EIRIK OLSEN, Gamle Kongeveg 72, Trondheim, Norway.

(We do not think that the private life of a record star makes any appreciable difference to his sales.)

### Cover dear

I AM always intrigued by the covers and titles of long playing records, i.e., Tommy Sands' "Sands Storm," and Count Basie's "The Atomic Mr. Basie," but have often wondered why singles don't have a similar sleeve. As this would probably be very costly, may I suggest that as an alternative a picture of the recording star is printed on each cover?

I'm sure record collectors would be thrilled, and it would certainly make these ordinary covers much brighter.—(Miss) SUSAN FLEMING, Weathermill Stores, Main Street, Claypole, Nr. Newark, Notts.

(But even this would be expensive and would increase the cost of the individual records.)

### Twitty's first

CONWAY TWITTY'S record of "It's Only Make Believe" was not his first release in this country. About 12 months ago, Kent Walton opened up "Cool For Cats" with a disc called "Shake It Up," by a man with the unusual name of—Conway Twitty. Being an avid rock fan, I went straight out and bought this disc. It was recorded on Coral, and the other side was "Maybe Baby"—D. H. HODSON, 7 Grove Road, Rushden, Northants.

(We guess Conway Twitty just made all the other fans believe it was his first disc over here!)

### No Sands?

IN these hectic days of rock 'n' roll one hears only of Presley, Richard and a few others. But why do we never hear anything of Tommy Sands? He is a first-class artist whether singing ballad or beat, and his latest disc, "The Worrying Kind," is up to his usual standard.—DAVID LEWIS, Charterhouse, Godalming, Surrey.

(The sands haven't run out.)

### Short and sweet

MAKING records must be one of the most precarious occupations on record. It seems to me that a life of a recording artiste is shorter than that of a professional footballer. I was looking through some discs of just a few years ago the other night, by such artistes as Ronnie Harris, Eddie Parker, Jimmy Boyd and Kitty Kallen. I have not seen any of these names in the record charts for ages. Do they still make records?—(Miss) DIANA HOGG, St. Marks Road, Sunthwick, Staffs.

(They haven't for quite some time.)

### Better deal

ISNT it about time we record buyers got a better deal over the matter of record programmes on television? The B.B.C. has no record programmes at all on its channels and



"We were supposed to learn about Drake at school—but it wasn't Charlie Drake at all!"

are appreciated, and please print more letters from our country.—ANDREW MOORE, Erskines Terrace, Whitehouse, Co. Antrim, N. Ireland.

(Do you like the real thing, or "sham" rock?)

### Too late

CAN ATV not do anything about their two programme "Cool For Cats" and "The Jack Jackson Show." These are both transmitted at 11 o'clock, when no teenager from 13-15 is normally up. Both these programmes are too noisy for adults and they just switch it off.—STUART GRONMARK, The Drive, Wimbledon, S.W.19.

(You'll need to go to a night school.)

### Disc jingle

THE life blood of commercial TV is its advertising revenue. All of us at some time or another have a word to say about some of the commercials we see on our small screens. Sometimes we say unflattering things, other times how much we

## AMERICANS—THEY'RE NOT SO HOT!

DOES the U.S.A. really lead Britain in all aspects of pop today? I am one patriot who does not believe it.

Take rock as an example. Presley and Ricky Nelson are about America's best, but our own Cliff Richard and Marty Wilde are equally talented.

In the ballad field Boone and Mathis take the lead, but with a little coaching and publicity we can put Peter Elliott and Mike Preston into the same bracket.

Although essentially American music, country and western songs are being sung with very pleasing effects by Lonnie Donegan and Johnny Duncan.

So please, record buyers, listen to our own records before buying the Stateside versions, and let us keep the British Hit Parade British.—TOMMY BLUNDELL, Vale Road, Liverpool, 23.

(British stars can get their rolling in the isles.)

enjoy listening to them. I wonder if the record companies and TV advertisers could get together and record some of the more popular TV jingles?

Some of these are very catchy tunes, and I am sure they would do well if sold on individual discs.—BARRIE UPTON, George Road, New Oscot, Sutton Coldfield.

(We'll feel a little looser each day, your fabulous advertising way!)

### Give 'em a chance

I HAVE often heard people, particularly my parents, talk about the good old days of singers, and more especially of Bing Crosby. "This is all very well, but why don't the other generation give these young up and coming stars a chance?" If it were not for the royal teenagers, these talented stars would not get the support they deserve.—PETER McCORMICK, Nemhaven Terrace, Grimsby, Lincs.

(A.D. instead of B.C.)

**THE ORIGINAL AMERICAN HIT RECORDING**

# TALL PAUL

SUNG BY ANNETTE AND THE AFTERBEATS

Available from Record Dealers, Book Stores, British Home Stores, A. Lewis (Westminster), Boots the Chemists, Departmental Stores everywhere.

45, E.P. 45 XP 1046 6s. 6d.

a  
Gala  
Disney  
record

# PAT BOONE

With the wind and the rain in your hair



BUDDY HOLLY — Climbing slowly and now at No. 15.

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending March 7

Last Week	This Week	Title	Artist	Label
2	1	Smoke Gets In Your Eyes	The Platters	Mercury
3	2	A Pub With No Beer	Slim Dusty	Columbia
1	3	As I Love You	Shirley Bassey	Philips
10	4	Side Saddle	Russ Conway	Columbia
8	5	The Little Drummer Boy	The Beverley Sisters	Decca
5	6	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
11	7	Petite Fleur	Chris Barber	Nixa
9	8	My Happiness	Connie Francis	M.G.M.
6	9	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
4	10	I Got Stung / One Night	Elvis Presley	R.C.A.
14	11	My Heart Sings	Paul Anka	Columbia
12	12	Problems	Everly Brothers	London
7	13	To Know Him Is To Love Him	The Teddy Bears	London
16	14	Stagger Lee	Lloyd Price	H.M.V.
17	15	It Doesn't Matter Any More	Buddy Holly	Coral
19	16	Gigi	Billy Eckstine	Mercury
—	17	Tomboy	Perry Como	R.C.A.
13	18	Baby Face	Little Richard	London
15	19	The Day The Rains Came	Jane Morgan	London
—	20	Donna	Ritchie Valens	London

### ONE TO WATCH

Maybe Tomorrow **Billy Fury**

# David Seville and THE CHIPMUNKS

## ALVIN'S HARMONICA



BILLY FURY — "Maybe Tomorrow" may be there next week.

# AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending March 7th)

Last Week	This Week	Title	Artist
1	1	STAGGER LEE	Lloyd Price
2	2	DONNA	Ritchie Valens
5	3	CHARLIE BROWN	The Coasters
3	4	SIXTEEN CANDLES	The Crests
8	5	PETITE FLEUR	Chris Barber
6	6	I CRIED A TEAR	La Vern Baker
—	7	VENUS	Frankie Avalon
10	8	PETER GUNN	Ray Anthony
4	9	ALL AMERICAN BOY	Bill Parsons
—	10	ALVIN'S HARMONICA	David Seville and the Chipmunks

### ONE TO WATCH

Tragedy . . . . . Thomas Wayne

# JUKE BOX TOP TEN

Based on the record number of "plays" in Juke Boxes throughout Britain (for the week ending March 7th)

Last Week	This Week	Title	Artist
5	1	STAGGER LEE	Lloyd Price
4	2	MY HAPPINESS	Connie Francis
1	3	AS I LOVE YOU / HANDS ACROSS THE SEA	Shirley Bassey
7	4	PETITE FLEUR	Chris Barber's Jazz Band
3	5	I GOT STUNG / ONE NIGHT	Elvis Presley
6	6	SMOKE GETS IN YOUR EYES	The Platters
2	7	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan
8	8	THE LITTLE DRUMMER BOY	Beverley Sisters; Harry Simeone Chorale
—	9	IT DOESN'T MATTER ANY MORE	Buddy Holly
—	10	DONNA	Ritchie Valens; Marty Wilde

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



In at No. 7 in the American charts comes FRANKIE AVALON'S "Venus."

We Predict — The No. 1 Ballad!

# I KNEEL AT YOUR THRONE

Recorded by **JIMMY LLOYD** (PHILIPS) **JOE MEDLIN** (MERCURY)

BOURNE MUSIC LTD, 21 DENMARK STREET, LONDON, W.C.2

# 'Old man' Lee is as fresh as ever

**BENNY LEE**  
Words And Music

*A Kiss Can Change The World; Who Are They To Say; Lock Up Your Heart; Hello Springtime.*  
(Saga ESAG7005)\*\*\*\*\*

IF I were to judge Benny Lee in the light of the average age of our present crop of pop stars I would say that he was about to draw his old age pension, but, in fact, he is still quite youthful himself and his talent is as fresh as ever.

One of our finest vocal entertainers, Benny is here let down a little by material which is not of the best. Mind you, the songs are fair after some of the things which have been passing as "words and music" in recent times. However, when an artist is thinking what he is singing and interpreting what the composer



SID PHILLIPS—Rousing Dixie choruses and rocking rhythms.

**IT'S CHA-CHA TIME**

*Cocktails For Two Cha-Cha* (Jerry Murad's Harmonicats); *Cha-Cha Rock* (The Hi-Literz); *Pretend Cha-Cha* (Ralph Marterie); *Condy Cha-Cha* (Jan August and Richard Hayman). (Mercury ZEP1000)\*\*\*\*

MERCURY have rounded up some of their finest artists to produce this set for the cha-cha public. Only one track did not appeal to me in the slightest and that was the Hi-Literz, a dull and monotonous group who flatly chant out their couple of minutes of wax time.

However, the rest of the tracks more than make up for this weakness. The great Ralph Marterie orchestra, which is far too little heard in Britain, revive one of their earlier hits in cha-cha tempo. The other artists, too, put up an entertaining show and win plaudits from this writer.

**RATINGS**

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

had in mind, he needs nothing short of the best.

Nevertheless, this is a first-class piece of work as only a true performer can produce. Hear it and buy it.

**KATHIE KAY**

*Songs For My Ain Folk*

*My Ain Folk; Granny's Highland Home; Home O' Mine; The Star O' Rabble Burns.*  
(H.M.V. TEG8424)\*\*\*

KATHIE KAY is really at home with these beautiful and popular Scottish melodies. Although a "Sassensch" by birth, Kathie has taken Scotland to her heart and has lived there most of her life. And I can vouch for the fact that Scotland returns the compliment and has welcomed this talented lass to its heart.

But for home ties and a wonderful loyalty to her family, Kathie Kay could be a much bigger star in the entertainment sphere. However, her fame has travelled as far as records can be bought.

A lovely EP this, which will bring pleasure to many.

## COVER PERSONALITY

### FRANKIE VAUGHAN

*Films put him right on top*

UNTIL two years ago Frankie Vaughan was just another successful singer. His discs were well-liked and enjoyed good sales, and his voice and personality were accepted by the older as well as the younger generation.

But then came Frankie Vaughan's first movie, "These Dangerous Years," which depicted him in the tough acting role of a young hoodlum having to fight against a background of squalor, and from the day of the premiere a happy future was assured.

With one movie behind him, it was only natural that Frankie Vaughan should make a follow-up, and this he did with a light-hearted story called "Wonderful Times."

Early last year, Frankie was given his own season at London's Palace Theatre at which the "sold out" sign was displayed for every performance. Last

year's summer season took him to Brighton, where he broke all box office records.

Last autumn, Frankie Vaughan started work on his third film, "The Lady In A Square," currently being shown in the West End. And this week he was due to finish shooting the final scenes for his latest Neagle-Wilcox movie, "Heart Of A Man." This is to be premiered in London in June.

On March 30, Frankie Vaughan opens for an eight-week season at the London Palladium. This is a great tribute to a British star, and a well deserved one, too.

Said Frankie: "I'm so absolutely thrilled that my first spot in any Palladium show should be a starring one, that I'm frightened to say anything in case I wake up to find it's not real."

JUNE HARRIS

# EXTENDED PLAY

FOR THE ORCHESTRAL FANS

## SID HAS THE MAGIC TO SET YOUR FEET A-TWITCHING

**SID PHILLIPS**  
Dixie Special

*When The Red, Red Robin Comes Bob Bob Bobbing Along; After You've Gone; I Wish I Could Shimmy Like My Sister Kate; Russian Rag.*  
(H.M.V. TEG8425)\*\*\*\*\*

ONE of the happiest-sounding bands in Britain today, Sid Phillips' outfit has the magic to set dancers' feet a-twitching when his clarinet leads the boys into one of his lightly-swinging arrangements. And this disc proves his entertainment value for those who like to sit one out and listen. All the happy ingredients are here with rousing Dixie choruses and rocking rhythms.

A guaranteed toe-tapper which will delight the listener and dancer alike.

**ERIC JUPP**  
Smooth And Sultry

*Dance Little Lady; The Very Thought Of You; Love Walked In; Got To Dance My Way To Heaven.*  
(Columbia SEG7861)\*\*\*\*\*

SMOOTH and sultry is the perfect description for this latest Eric Jupp offering. Whether it be lightly-swinging or romantically dreaming, the mood is just as the title suggests. And where did Columbia get hold of that cover girl? She's enough to make any man leave home.

Eric Jupp, who can switch on the big band style whenever it suits him, has scored this set mainly for strings and it turns out an appealing sound. You'll like this for the quiet evening at home and you will win many friends if you spin it for visitors.

**MARTINAS**

*Come 'n' Cha Cha*

*Cancas Da Cuba; Angelita; Al Ritmo De Cha Cha; Primavera.*  
(Columbia SEG7867)\*\*\*\*

MARTINAS is Britain's leading contender for cha-cha honours these days and he wins full marks from me for his choice of good material for this album.

He has also taken the authentic sounds and rhythms of the music to his heart and plays them like a native of South America.

I feel that this group should go places in the popularity charts if they keep up this standard. I'm going to keep my eye open for further discs and I think you'll be doing the same.

**SIDNEY TORCH**

*Latin Tinge*

*La Golondrina; Siloney; La Paloma; Andaluza.*  
(Parlophone GEP8723)\*\*\*

IT may come as a surprise to many people, but it is a fact that Latin-American music existed before "Tea For Two Cha-Cha." And here maestro Sidney Torch has collected four of the classics of that music and given them the up-to-date treatment without spoiling their beauty.

I don't mean by up-to-date that someone matters "ugh" between phrases or that there are spasmodic whispered "cha - cha - cha's" sprinkled throughout the arrangements. This is straightforward light orchestral music beautifully interpreted by the conductor.

arrangements and include several of his sidemen, they just cannot capture that wonderful sound. And that is the reason I have lopped off two stars in the summing-up.

**AL JOLSON**

*The Immortal*

Part 1

*Alexander's Ragtime Band; Ma, She's Making Eyes At Me; Dinah; A Tree In The Meadow; Don't Let It Get You Down.*  
(Brunswick OE9406)\*\*\*\*

Part 2

*Just One Of Those Things; Chicago; Nearest Thing To Heaven; Rock-A-Bye Your Baby With A Dixie Melody; Yenta.*  
—*Hula Hickey Dula.*  
(Brunswick OE9407)\*\*\*\*

Part 3

*Enter Parade; She's A Luvv From Manhattan; For Me And My Girl; The Best Things To Life Are Free.*  
(Brunswick OE9408)\*\*\*\*

There were few entertainers to equal the late Al Jolson and it will be a long time before his like is seen again.

I believe these recordings are some of the ones he left in trust for his son when he died and which were discovered last year when his son came of age. Unfortunately, they are not the best Jolson I have heard, but they will please many.

REVIEWS

BY

## KEN GRAHAM

THE PONI-TAILS

*Close Friends; Born Too Late; Seven Minutes In Heaven; Come On Joey Dance With Me.*  
(H.M.V. TEG8427)\*\*\*\*

HERE are The Pon-Tails presenting their big hit, *Born Too Late*, and three other nicely done tracks.

These young girls have found themselves a very pleasant and enjoyable sound which is extremely easy on the ear. And to judge by the cover picture, the girls themselves are very easy on the eye, too.

I thoroughly enjoyed their uncomplicated approach to these songs and I am looking forward to hearing some more from them, and to a personal appearance.

PAT BOONE

Stardust

Part 1

*Stardust; Blueberry Hill; Ebb Tide; Little White Lies.*  
(London RE-D117)\*\*\*\*

Part 2

*To Each His Own; Cold Cold Heart; Deep Purple; Autumn Leaves.*  
(London RE-D1178)\*\*\*\*

Part 3

*St. Louis Blues; Solitude; Anniversary Song; Heartaches.*  
(London RE-D1179)\*\*\*\*

ANOTHER of London's three-disc sets taken from LPs presents Pat Boone's highly successful "Stardust" album of a few months ago.

Much as I like this bunch of tuneful melodies it still does not measure up to Pat's "Yes Indeed" album which I raved about the other week.

However, these are all done in the typical relaxed Boone manner and will, no doubt, delight those of his fans who were unable to afford the original LP.

THE GLENN MILLER STORY

Part 1

*Moonlight Serenade; Tuxedo Junction; Little Brown Jug; St. Louis Blues March.*  
(Brunswick OE9001)\*\*\*\*

Part 2

*In The Mood; A String of*



"I feel as if I'm dancing on air when I dance with you."

*Fearly; Pennsylvania 6-3000; American Patrol.*  
(Brunswick OE-9002)\*\*\*\*

ARE-ISSUE pausing from Brunswick of the sound-track from the highly successful "Glenn Miller Story" film starring James Stewart and June Allyson. The music is played by the Universal-International Orchestra, but although they keep faithfully to the original Miller

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# TALENT IN YOUR TOWN

presented by  
**DISC**  
the paper  
with news of  
tomorrow's  
stars

## SPOTLIGHT on

# CARDIFF

**T**ALENT, especially vocal talent, has always been prolific in Wales, and in Cardiff in particular. At one time Welshmen had to sing for their supper, literally. Now times are not so hard, but talent still abounds. The main source is the competitions which so many social organisations run throughout the

year—groups like the W.V.S., Y.M.C.A., Civil Defence and boys clubs, mixed youth clubs and even old folks clubs. Now, with Television Wales and West talent scouts combing the welfare halls and social centres, competition is at its highest. Today the chances of getting a big break are better than ever.

### WANTED—THEIR OWN SHOW

**R**APIDLY climbing the cabaret ladder are Donald and Dal, a violin-piano act. Donald and Dal are Donald Vowles the violinist and pianist, and Kathleen Dallimore, both of whom hail from the little mining town of Cwm.

There are very few deserving causes which have not benefited from the slick musical act of Donald and Dal in their home area. That is, perhaps, why everyone in South Wales wishes them luck in their ambition to get their own little show one day.

After being discovered by Carroll Lewis, he recently won our way to the Butlin Welsh talent contest at the Park Hotel, Cardiff," explained Donald. "And we have had our own 'Donald and Dal' show in commercial television," added Kathleen.

### WON A CAR, BUT HAD TO SELL IT

**A** LITTLE while back a young harmony group, mainly from the Caerphilly area, attracted a great deal of attention in Cardiff when they won a prize in a contest which had attracted no fewer than 100 acts from Wales and the west country.

The prize? A "veteran-class" car which took the boys around Glamorgan on their concert tours.

Now the group, known as "The Wise Boys," find themselves faced with their biggest sacrifice to date—

The RHYTHMACS of Ebbw Vale—Jim Baker (seated), Harry Williams, Stan Sawyer and Colin Price.

sell the car or go without the instruments which they need. Says their manager, Jimmy Nash of Nantgarw Road, Caerphilly: "The car was our first major prize—it could certainly be useful for the boys, but our desperate need is more instruments, particularly an electric guitar."

The group is only six months old, but they have made scores of appearances since.

Members of the group include Paul, Michael and Robin Glossop of Heol Tirbach, Penyrheol; Terry James of Ghanfodd, Penyrheol, and Robert Barlow of Iwan Road, Abertiswr.

### CLIMBING THE TV LADDER

**A** GROUP which has impressed television viewers in Wales and the west are The Rhythmacs from Ebbw Vale.

The boys, who all work at Ebbw Vale steelworks, had their first television spot when they appeared in T.W.V.'s "News Ains and Faces" last April. They had previously had seven engagements on sound radio, singing in the modern idiom with piano and drums. They always infuse some light comedy acts in their programmes.

They have appeared at the Queen's Theatre, Blackpool, with Derek Roy, in cabaret shows in Jersey, Sunday summer concerts with Clarkson Rose's "Twinkles" show, at the Embassy Club, London, and at the Park Lane Binnia Club.



## CHANGE OF 'KEY' FOR THE TREBLE CLEFS

**O**NE or two acts are already well established: like The Treble Clefs. This Cardiff trio, who play regularly at a country club at Lavernock, Glamorgan, comprise Paul Wayne, bass, Allan Wood, piano, and Will Orchard, drums.

Since before Christmas, they have had a spot in T.W.V.'s "Women's View." But soon The Treble Clefs are to lose their drummer; they take on a new third—a singing guitarist—and from an instrumental group they will emerge as a close harmony instrumentalist trio with a new name—The Statesiders.

Says pianist Allan Wood: "We felt an American title would help." About the change, he confided: "Of the kind of act we are going to put over, there is probably only one other group doing this—the Frazer Hayes Quartet."

Allan is hoping to be able soon to put behind him his bread and butter job of salesman. His first love was classical music, but he changed over to jazz at sixteen and when only eighteen started in the "Forces Show" on the B.B.C.'s Light Programme. He also took part in "Stars in Uniform" and broadcast as solo pianist with Gerald, Stanley Black and "Humph" Lyttelton in several variety shows.

In the R.A.F. he became musical director for H.Q. Maintenance Command. Still in his twenties, he arranges and composes, and one of his most popular numbers is "Woody's Boogie."



Twenty-seven-year-old bass player Paul Wayne was lead singer with the Modernaires and Eric Winston, and appeared as a soloist with Gerald and the Frank Weir Orchestra. He has also had a spot in West End clubs and variety.

The Statesiders are certainly a star-studded group, for Ray Norman, the singing guitarist, is a star in his own right.

By nationality an Arab, but actually as Cardiff as Shirley Bassey—he is also a product of colourful Tiger Bay—Ray was first discovered by Cardiff businessman Abraham Annis, who hired him to do a singing act at his own smart El Cuba restaurant in St. Mary Street. Ray, who sings something like Sinatra, can really play that guitar—not just the few odd chords.

Annis thought the boy was good enough to appear in his new Flamingo Club outside the city and from there on engagements in cabaret followed, including a season in a night club at Reykjavik, Iceland.

Since then he has appeared with Cyril Stapleton as a singing act and in cabaret in the Stork Club and Astor Club. He has also attracted the attention of the B.B.C. and I.T.V. But Ray believes The Statesiders offers him his greatest chance yet and he is looking forward to the future.

## DISC'S group get summer booking

**W**HEN Terry Underwood, the pantomime producer at the Newport works of Standard Telephones and Cables, Ltd., wanted a group of singing flunkies for "Cinderella," in 1955, five works employees stepped into the breach.

From that humble beginning was born the singing quintet, The Fortunaires, who today are considered to be the top amateur group of its kind in Wales.

They are 33-year-old Bob Pickard, leader of this close harmony group, 32-year-old Harry Denham, 30-year-old Peter Hourahine, a polished comedian, 34-year-old Don Edwards, and their 40-year-old pianist Harry Baker.

The Fortunaires' first big break was a spot in an ITV programme from the Soho Fair in July last year. DISC readers will remember that we ran a contest for a vocal group in connection with the Fair, and The Fortunaires were the winners.

The group, incidentally, represented Newport in a B.B.C. programme which featured the borough and last year they also won the Newport-Cardiff amateur talent competition which gave them a television audition.

Two years earlier they had won a Carroll Lewis first night contest in "Top of the Town's Talent" with their version of "Rock Around The Clock." Charity concerts, including one at the Nuffield Centre, in London, can also be added to their list of engagements. In January they had their first spot in sound radio with the Welsh B.B.C.'s talent variety programme, "First Time Lucky."

Now the opportunity for which they have all been waiting has arrived—the chance to throw up their jobs. They have been offered a summer engagement at one of Billy Bullin's holiday camps.



## RATINGS

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

# ★ PUTTING ON THE STYLUS



**ANNE SHELTON**  
 Songs From The Heart  
 As Time Goes By; It Can't Be  
 Wrong; I'm In A Dancing Mood;  
 I Know Why; Sand In My Shoes;  
 Porgy; Don't Worry 'Bout Me;  
 But Not For Me; I Got It Bad  
 And That Ain't Good; Let's Face  
 The Music And Dance; Central  
 Park; The Man That Got Away.

(Philips BBL7291)\*\*\*\*\*  
**N**OW here's the real Anne Shelton.  
 This is the true artiste with the  
 right songs and the right accom-  
 paniments. When an album like

★ **ANNE SHELTON:** She has  
 the right songs and the right  
 accompaniments. ★

this comes along from a person who  
 has steadily climbed the ladder of  
 success learning all the time and  
 putting that knowledge to good use  
 it makes one realise just how  
 important experience is in show  
 business.

This album is full of talent from  
 start to finish and I loved every  
 minute of it. The songs are just  
 right and the wonderful Wally  
 Stott accompaniments are some-  
 thing that just must be heard and  
 loved.

The LP marks yet another milestone  
 in an exciting career and shows  
 that Britain can produce artistes to  
 rank with the best from other  
 countries.

More, please Anne.

### RENATO CAROSONE

Carosone, Multo Carosone  
 Te Guagliame E 'Nu Mandolino;  
 Nenè E Pepè; Rusticordia;  
 Bernadine; Atene; O Mahano;  
 Gioacca Rossa; I Pescatori Di  
 Perle.

(Philips BBR8134)\*\*\*\*

**T**HE Italians have turned out some  
 fine pop material in recent  
 months, both among artistes and  
 songs. The unfortunate result has  
 been that anything Italian is being  
 snapped up by the public, whether it  
 be excellent or mediocre.

I enjoyed much of this album, but  
 it is lacking in lots of places. Perhaps  
 if I spoke the language it would help,  
 but I think not.

I'll leave this one up to you to  
 decide. If you have joined the cult  
 you'll be rushing out to your local  
 shop before the ink is dry on this  
 page. If not then perhaps this may  
 make you a devotee.

### LOUIS PRIMA

Strictly Prima  
 If You Were The Only Girl;  
 Judy; Five Months Two Weeks  
 Two Days; That's My Home;  
 Sing Sing Sleep; Gotta See Baby  
 Tonight; Felicia; No Caprice;  
 Moonlight; Bourbon Street  
 Blues; Fee Fee Foo.

(Capitol T1132)\*\*\*\*

**H**ES off again. Yes, it's that infec-  
 tious lad with the grinning ton-  
 sils, Louis Prima, crooning up a storm

feel that my collection would be  
 incomplete without this disc and I am  
 sure many of you will feel the same  
 way.

### BING CROSBY

When Irish Eyes Are Smiling  
 When Irish Eyes Are Smiling;  
 The Rose Of Tralee; Galway Bay;  
 My Girl's An Irish Girl; How Can  
 You Buy Killarney; Eileen; Too-  
 Ra - Lo - Ra; Loo - Rai; That  
 Tumble Down Stair; In Athlone;  
 Danny Boy; I'll Take You Home  
 Again, Kathleen; The Isle Of  
 Innisfree; Tobermory Bay.

(Brunswick LAT8278)\*\*\*\*

**A**LL through his career the "Old  
 Groaner" has kept coming up  
 with Irish-flavoured songs and mak-  
 ing them into smash hits. After spin-

## Anne Shelton at her best

with another set of rocking numbers.

The Witnesses are in attendance  
 once again with their instrumental  
 swinging background, but this time  
 there's no Keely Smith. But Keely  
 can't complain, as she is also out with  
 an album of her own this month.

All the familiar ingredients are  
 here in king-size doses, so no Prima  
 fan will have any complaints with  
 this set.

### GREAT MOMENTS IN SHOW BUSINESS

September Song (Walter Huston);  
 Don't The New Low Down (Bill  
 "Bojangles" Robinson); Little  
 Carly Hair In A High Chair  
 (Eddie Cantor); It's Only A Paper  
 Moon (Chiff Edwards); Comedy  
 Split (George Burns and Grace  
 Allen); I Know Darn Well I Can  
 Do Without Broadway (Clayton,  
 Jackson and Durant); Rock-  
 A-Bye Your Baby With A Dixie  
 Melody (Al Jolson); Ladybug Of  
 Broadway (Dick Powell); Sleg  
 That Bass (Fred Astaire); Wain't  
 For Jane (Eddie "Rochester"  
 Anderson)

(Fontana TFL5037)\*\*\*\*

**I**t breaks my heart to award only  
 three stars to this album, but I'm  
 afraid that times and styles have  
 changed so much that the sale will  
 be limited to a precious few unless there  
 are more who have a nostalgic feeling  
 for the show business greats as I have.

The album certainly lives up to its  
 title. All the acts listed are rated in  
 the top drawer of the entertainment  
 field. Personally I enjoyed this disc  
 and I can think of no finer gift that  
 you can give to your parents if they  
 were followers of variety and the  
 early days of radio and recordings.

For the few people who will appreciate  
 this set it will prove a life-long  
 treasure and take pride of place in  
 their collections.

### FRANK SINATRA

with  
**TOMMY DORSEY and AXEL  
 STORDAHL**

Dig Down Deep; The Lamp-  
 lighter's Serenade; Night And  
 Day; The Night We Called It  
 A Day; The Song Is You; Tell  
 Me At Midnight; We Three'll  
 Be Seeing You; It Started All  
 Over Again; Fools Rush In; This  
 Is The Beginning Of The End;  
 Whispering.

(R.C.A. RD-27104)\*\*\*\*

**T**OMMY DORSEY and Axel  
 Stordahl both played a big part  
 at the start of Frank Sinatra's career.  
 They were right in at the beginning  
 for his first solo recordings as an  
 artiste.

Today's Sinatra fans might not go  
 for the set presented here, as the treat-  
 ments are a little dated and not all of  
 the songs can stand revival. How-  
 ever, there are the magic Sinatra  
 touches prevalent on several occasions  
 among the tracks, particularly the  
 more recent Stordahl sessions.

I am an ardent Sinatra fan and I

ring this Irish marathon I've got  
 shamrocks dancing before my eyes  
 and shamblights popping out of every  
 corner.

However, my geography may be  
 wrong, but the last song on the album,  
 I'm sure, refers to Tobermory Bay in  
 Scotland and not the Green Isle. I'll  
 leave that one for you to sort out.

Mr. Crosby is really in clover with  
 this set and obviously enjoying every  
 minute of it.

### FLAMENCO ESPANOL

(Various Artists)

Farruca; Zapatero Del Perche;  
 Seguiras Y Bulerias; Es El Rocal  
 Florencia; Fandangos De Hojita;  
 Malagrena; Y Fandangos; De  
 Granada; Fandangos; Campesin  
 De Huerva; La Verdad En El  
 Cante; Siete Caballeros De Espuma;  
 Salieron Tres Carabelas; Angela  
 Del Alma Mia; Te Vas A Perder,  
 Rosario.

(Parlophone PMC1075)\*\*\*\*

**T**HE exotic and fiery, yet beautiful  
 Flamenco music expresses the  
 true character of the Spanish people  
 and their country. They are full of the  
 joys of life and yet fully aware of the  
 joys of its pitfalls. They seem to live for  
 the moment and this is shown in the gay  
 abandon of their music and dancing.

This album is fascinating and full  
 of colour. It is not to everybody's  
 taste, I'll agree, but few will be able  
 to resist its magic.

### R.C.A. CAMDEN ROCKERS

Hits Of Today

Folare; Everybody Loves A  
 Lover; Call Me; Tea For Two  
 Cha Cha; Bird Dog; Are You  
 Really Mine; Chantilly Lace; The  
 End; Sail Along Silvery Moon;  
 Patricia.

(R.C.A.-Camden CDN117)\*\*\*\*

**S**OMEONE has thought up quite  
 a cute idea here. They have  
 taken these hit numbers and turned  
 out near copies of the originals. It  
 may not be fair on the original  
 artistes, but it is certainly a commer-  
 cial idea.

Only one of the artistes taking part  
 is named, but whoever the others are  
 they are certainly good impersonators.  
 When I first put the disc on with only  
 a glance at the label it had me fooled  
 for a second.

It's up to you to decide on the  
 ethics of such a disc, but I will say  
 that it is good value for money.

### GEORGE MELACHRINO

Music For Relaxation

Berceuse De Jocelyn; Autumn  
 Leaves; While We're Young;  
 Stardust; Portrait Of A Lady;  
 Valse Bluettes; By The Sleepy  
 Lagoon; La Golondrina; La  
 Serenata; Moonlight Serenade;  
 Vision D'Amour; Estrellita.

(R.C.A. RD-27108)\*\*\*\*

**I**T'S true, isn't it? I'm referring to  
 the album title, of course, and  
 George Melachrino's music is cer-  
 tainly one of the most relaxing sounds  
 on wax today.

There is the usual mixture here

### VALMOUTH

Valmouth; Magic Fingers; Mus-  
 tapha; I Loved A Man; All Girls  
 Were Pretty; What Do I Want  
 With Love; Just Once More;  
 Lady Of De Manor; Big Best  
 Shoes; Niri Ester; Cry Of The  
 Peacock; Little Girl Baby; The  
 Cathedral Of Clemenza; Only A  
 Passing Phase; Where The Trees  
 Are Green With Parrots; My  
 Talking Day; I Will Miss You;  
 Finale.

(Pre-Nixa NPI18029)\*\*\*\*

this new Sandy Wilson musical yet,  
 but if the record is anything to go  
 by, I think I am going to enjoy the  
 show.

Miss Cleo Laine makes the album  
 for me with her top class vocal artistry  
 and I am very, very happy to see  
 her getting the breaks she so richly  
 deserves.

Sandy Wilson has turned out some  
 fine numbers in this score and has  
 proved that his talents are certainly  
 not limited to the "Boy Friend"  
 style of musical.

A most enjoyable album which will  
 get many spins on my turntable.

**UNFORTUNATELY** I haven't  
 had the opportunity of seeing

The Sensational Festival of Song—

## SAN REMO

This year exciting more interest than ever before!

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 The TOP SINGERS of the 1959 Festival  
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**LONG PLAYING REVIEWS . By KEN GRAHAM**

ranging from light classics and light orchestral to evergreen pops. Melachino waves his magic baton over the score and you're off into a deep armchair in front of a cosy fire with refreshments close by. What a perfect setting for an album such as this. "This is for me, I'll just dash off a 'don't disturb' notice and settle down for a while. Care to enjoy it with me?"

**DICK KATZ**  
**Kool For Katz**

*There Will Never Be Another You; Fel; Mirage; Makin' Whoopie; Anita's Dance; I'm Beginning To See The Light; The*

*Jitterbug Waltz; Dick's Boogie; Morning Glory; Lover.*  
(Pye-Nixa NPT19033)\*\*\*\*

HERE is a showcase set presenting one of Britain's most accomplished pianists, Dick Katz. Although tending towards the jazz idiom it is still worthy of a spot in the family circle, as it is at all times tastefully executed and easy on the ear. Dick Katz has long been a guiding force behind the Ray Ellington Quartet and his piano solos have always

A showcase set from a great pianist, **DICK KATZ**.



won wide approval at every appearance. Dick recently decided to give up touring and concentrate on the management side of the business. This is a great loss to the public, especially if it means that his time at the piano keyboard is going to be restricted.

**PEREZ PRADO**  
**Dio**

*Patricia; Why Wolf; A Lo Loco; Cuban Rock; Lonely; Legend Of Mexico; Pampa; Bandido; Cose, Cose, Cose; Monitor Mamba; Pretty Doll; Back Bay Shuffle.*  
(R.C.A. RD-27102)\*\*\*\*

LEADING off with his recent smash "Patricia," Perez Prado swings into a rocking Latin album which will win a big following. However, it isn't up to the standard set by his previous set for the same label called "Latin Saint."

The throaty sax sections and thrilling brass bite into each arrangement in tune with the ferocity that only the native Latin American can put into his own music.

All the titles are well worth hearing and will get you dancing around the record player.

**MARIO LANZA**

*You Do Something To Me; You Do Something To Me; Sylvia; Some Day; Beloved; Song Of India; Lohita; You Are My Love; Lydia; Flower Song; Che Gelida Manina; O Tu Che In Seno Agli Angeli.*  
(R.C.A. Camden CDN-115)\*\*\*\*

HERE'S a veritable feast for Lanza lovers. The tenor favorite has this 12-inch album available on the economy-priced Camden label and I am sure it will attract many customers. These recordings are from his best period and will delight his ardent fans.

The LP comprises rather an odd assortment of titles but this shouldn't detract from your enjoyment as it is a familiar programme. Come along Mario fans, here's your best buy of the month and probably the year.

**DISC DEBUT**

I HAVE heard of some strange birthday presents, but none so unusual as the one Arlene Fontana received as a high school graduation gift. To mark her success an influential friend of the family arranged a booking in a Miami night club for her!

out her training at recitals and charity performances. She had her first television spot before she was 16. Soon after, Arlene spent a summer vacation as a fully fledged performer at the Malden Bridge Playhouse in Pittsfield, Mass. Since her Miami "present," the talented Arlene Fontana has made rapid strides and American critics predict a big future for her. In describing Arlene they say, "Her figure would make a few Italian movie queens envious; her voice is capable of the Broadway stage; she possesses a

**What better way to celebrate graduation**

And for someone with a heart set upon stardom in the entertainment field as Arlene was, the opportunity did not go begging. She was a success, gaining credit all round for her performance. Miami liked her; she liked Miami—and stayed for a year. She played every night club and hotel in the vicinity. Quite an achievement for a young Miss straight out of college! Naturally, one cannot achieve such distinction without any experience and, though so young, Arlene had packed in a goodly amount of that necessary qualification. Brought up and schooled in New York, the vivacious Miss Fontana soon showed a flair for theatrical activities. By the time she was eight Arlene was seriously studying singing, dancing, piano and dramatics. As she studied she made local personal appearances, and tried

dancing ability that takes her out of the realm of simply being another "singer"; and her charming and winsome personality adds that extra plus. A lot of praise to live up to, but it certainly seems that she has assets that overnight sensations never will have. Pye-International have just released her first record in this country, "I'm In Love" and "Easy," and initial interest has been particularly good. Soon she follows this with a personal visit, undertaking a number of TV shows in Britain. Arlene opens her stay here on "Sunday Night at the London Palladium" on March 15, and follows this with the "Jack Jackson Show" (March 18); "Music Shop" (March 22); and a final appearance on "Cool for Cats" on March 27.

Mervyn Douglas



**TOMMY STEELE**  
**Hypnotist!**

Concentrate on my left eye said Tommy... Thus began one of the most unusual interviews ever given by the rock 'n roll idol  
**Don't miss**  
**"THE ODD LEFT EYE OF TOMMY STEELE"**  
—it will leave you spellbound

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It is desirable write to Circulation Manager, PHOTOPLAY, 8-18 Temple Avenue, London, E.C.A.

\*YOUR WEEKLY\*\*

# DISC DATE

\*\*with DON NICHOLL\*\*



**ROBERT MERRILL**  
Gigi: A Toujours  
(R.C.A. 1109)\*\*\*\*\*

**R**OBERT MERRILL, supported by chorus and orchestra, has an excellent version of the film song *Gigi* to offer. If you are still wondering whether to buy a side on this ballad, may I suggest you hold everything until you have heard this baritone's effort.

A polished, sincere performance that gets more out of the song than any other recordings I have heard, it deserves to become very big. And "big" is the right word for the sound and arrangement we get here. The chorus sweep is dramatically to make this a delightful production on all counts. *Do give it a spin.*

Trumpet and strings lead into *A Toujours* on the other side—a rippling melody which Merrill sings with the same strength and assurance he demonstrates for *Gigi*. I am reminded forcibly of Pina by this coupling. Yet Merrill is without the eccentricities of accent the latter sometimes displayed.

**TONI DALLI**

*In Sono Il Vento: The World Keeps Turning*  
(Columbia DB4274)\*\*\*\*\*

**B**Y far the most compelling version of the Italian ballad *In Sono Il Vento* I have yet heard. Tenor Toni Dalli really girds himself for this uninhibited portrayal.

Striking out boldly to a powerful march tempo directed by Michael Collins, the singer sweeps everything before him. I fully expected to see him come marching off the turntable before the finish! The Rita Williams Singers help to add weight to an already potent ball.

From this stirring production you turn over to an English language reading of *The World Keeps Turning* which reveals Dalli in his most liquid, romantic style. A slow ballad of much beauty it will bring still more followers to Toni's camp.

**MARINO MARINI**

*Ciao, Ciao Bambina; Avevamo La Stessa Eta'*  
(Durium DC16636)\*\*\*\*

**M**ARINO MARINI and his Quartet have been cleaning up this country of late as a result of their

television appearances and well produced disc efforts.

Now the Italians release their idea of the new Modugno ballad *Ciao, Ciao Bambina* (or "Prove" if you want the original title).

Once again the overall sound is first-class. The vocal is taken easily and simply all the way to a quiet accompaniment. There will be plenty of movement for this one. Marini's part-composer of the other Italian number on the record, *Avevamo La Stessa Eta'* could grow on you.

**MARINO MARINI**

*Io Sono Il Vento; L' Per L'*  
(Durium DC16637)\*\*\*\*

**A** GOOD week for those who collect Marino Marini's recordings. This second release by the man and his quartet features two more big numbers from the continent.

*Io Sono Il Vento* already has an instrumental version on view here. Marini's production has the leader singing the pleasant ballad to a gimmicky musical background by the boys as they plant the noise of the wind. It should sell all right.

*L' Per L'*, which also features on an R.C.A. release this week, is a subdued number with quite a degree of enchantment in the melody. Marini handles it with care.

**LES PAUL AND MARY FORD**  
*All I Need Is You; At The Sav-A-Penny Super Store*  
(Philips PB906)\*\*\*\*\*

**T**HERE is always something of interest in a Les Paul-Mary Ford release, and this one is no exception to the rule. *All I Need Is You* wanders well away from current trends, except inasmuch as it sets out a melody clearly and firmly.

A good melody, too. Les Paul's engineering talents really have a ball with this one. Multiple guitars and mandolin noises take up so much of the side that I thought Mary was not going to appear. Then in the sweet half way through—a veritable chorus of her! Slow, tuneful stuff that should find a market.

On the other side you will find a novelty romantic ballad. Mary is in from the start on this one—singing harmony with herself in front of a chorus of Fords! Les interjects some flashy guitar work.

**"MAMA Mia!"** as Tony Dalli might exclaim in wonderment, those Italians get everywhere. They are back in force this week with no fewer than 10 sides giving *Disc Date* a very colorful aspect. Marino Marini has four halves, and Dalli himself turns out another Anglo-Italian coupling.

All these representatives from the Mediterranean reflect the interest in San Remo Festival prize-winning ballads.

A good week for ballads altogether. Let me recommend, in particular, the outstanding voice of Robert Merrill on the R.C.A. release of "Gigi." It is one of the delights of the year so far. I think that it will still be spinning on my player when December comes around.

Some vocal group work around the midway, while for the rest Reno is supported by a clean orchestral accompaniment. His voice is light and attractive and Reno avoids any dramatics.

*L' Per L'* is a Latin tempo item which weaves a pretty little spell. Reno sings softly but there will be fewer asking for this half.

**TEDDY JOHNSON**

*Sing Little Birdie; If I Could Live My Life Again*  
(Columbia DB4275)\*\*\*\*

**F**ROM the Eurovision TV contest Teddy Johnson and Pearl Carr bring the breezy romantic ballad *Sing Little Birdie*, to disc. Happy number which bounces neatly to a Martin Slavin backing. *Sing Little*

## Hold everything—until you have heard

### Robert Merrill's 'Gigi'

**JOE HENDERSON**  
*Chick; Dream Of Olsen*  
(Nixa N15187)\*\*\*\*

**L**OOKS as if pianist Joe Henderson is out to do another "Trudie." His composition, *Chick*, is the same sort of glowing instrumental and the title is planted in similar fashion.

Good, flowing tune which is reminiscent enough to catch the ear quickly. Rhythmic accompaniment from Bill Shepherd's musicians and some chorus work occasionally.

*Dream Of Olsen* had a major success some years ago—so it will be interesting to see if there is still a market for it. Joe plays the well-known theme to a grandiose orchestral and choral accompaniment.

**MARINO MARINI: Two releases this week which include San Remo Festival numbers.**

#### 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).

**TEDDY RENO**

*Ciao, Ciao Bambina; L' Per L'*  
(R.C.A. 1108)\*\*\*\*

**T**EDDY RENO has an intriguing setting of the San Remo winner to show here. With boy and girl whippers planting the "Ciao" farewell, he sings the song in Italian.

*Birdie* gets a ray-of-sunshine reading by the husband-and-wife partnership on their best form.

If *I Could Live My Life Again* takes Teddy and Pearl Carr quarters and they produce a warm duet of this enjoyable song.

I think there will be quite a demand for both sides of this one.

**LOUIS PRIMA**

*AND KEELY SMITH*  
*I've Got You Under My Skin; Don't Take Your Love From Me*  
(Capitol CL14994)\*\*\*\*

**T**HAT many husband-and-wife partnerships of Prima and Smith live it up with an amusing revival of the Porter standard, *I've Got You Under My Skin*.

Swinging from Latin to a furious tempo and back again to the Latin, they will rouse any dull party. Accompaniment stems, as usual, from Sam Butera and The Witnesses.

Keely solos for the second side, and there is some nice sax work from Butera. Another oldie, *Don't Take Your Love From Me*, is given a serious, extremely attractive reading by the Smith girl.

**THE STARTIME KIDS**

*The Railroad Song; I Don't Want To Walk Without You Baby*  
(Fontana H182)\*\*\*\*

**T**HE STARTIME KIDS sound just like their name—a bunch of kids singing for the fun of it. And I think you will get some fun, too, out of their brash, rather unpolished singing of *The Railroad Song*.

Fontana has not been showing brightly in the Top Twenty since it started, but the label has had some strong potentials. This production is one of them.

I am afraid the rough-edged voicing of the oldie on the flip could also collect plenty of cash! There are always plenty of people eager to listen to singing that is worse than their own.

**PINKY AND PERKY**

*Does Your Chewing Gum Lose Its Flavour?; The Little Mountaineer*  
(Decca F11116)\*\*\*\*

**P**INKY and Perky, the cute piglet puppets, have already been pleasing the Decca boss men with their sales—now they should attract even further custom for the amusing treatment of *Does Your Chewing Gum Lose Its Flavour?*

The tiny little voices we are used to associating with the clever TV and stage act are used to good effect here.







'Disc' will honour top-selling record stars

# SILVER DISCS FOR BRITISH SALES

New award for artistes exceeding quarter million target

DISC is this week proud to announce that it will acknowledge the sales of best-selling records in Britain by presenting a "Silver DISC" award.

This, similar in every other way to a "Golden Disc," will be presented by DISC to all artistes, British or otherwise, when sales of a record they have made exceed a quarter of a million WITHIN THE BRITISH ISLES.

Record companies are enthusiastic about DISC's new recognition to the industry, and they have agreed to supply us with an audited statement as soon as any of their records qualify for this exciting new award.

We have already made known our views on the position in this country whereby it is virtually impossible for a record star to obtain a "Golden Record" for British sales, due to the fact that few sell the necessary million discs to qualify.

But DISC believes that the success of artistes should not go unrewarded because Britain cannot compete with the mass market available to American-issued records.

The "Silver DISC" award, which applies to ALL records

issued in Britain from March 1, will be presented in public whenever possible.

Record stars, knowing that a 250,000 sale in this country is a very good one, will at last have some lasting recognition for their outstanding efforts.

Reaction to the "Silver DISC" awards from the industry and from artistes has been congratulatory. On Monday, Norrie Paramor, one of E.M.I.'s recording managers, said: "I am delighted to hear of this new award. It will give artistes a feeling of encouragement for, having sold a quarter of a million in this country, they can feel that they have done as well as their million-selling contemporaries in America.

"It must also delight recording managers to be associated, even indirectly, with an artiste who wins your 'Silver DISC.'"

Mr. W. Townsley, of Decca, commented: "A great incentive to the prestige of the artistes."

And, last word from Tommy Steele: "A wonderful idea. I shall certainly be most happy to see a series of 'Silver DISCS' decorating my mantelpiece at home."

## Johnnie Ray calmer, but still great

JOHNNIE RAY is still the greatest attraction of them all. Proof of this there was in plenty when he opened a new two-week season at the Palace Theatre, London, on Monday.

The house was packed and the fans paid homage in true style, with cries of ecstasy, banners hung from boxes and floral tributes showered upon the stage. Johnnie gave his all in this, his seventh London visit and the fans were far from disappointed. Yet his singing voice cannot be compared with earlier visits and his act is definitely more sophisticated. Although there are songs a-plenty in the 45 minutes he is on stage, the gyrations are fewer.

Nevertheless, each calculated movement still has the maximum effect and the older members of the audience can only admire his hypnotic control over the enthusiasts.

DOUG GEDDES

## Further dates for Woody

MORE dates have been added to the Woody Herman itinerary which result in a solid fortnight's British tour. Latest bookings are: April 9, City Hall, Sheffield; April 19, Pavilion Cinema, Scarborough; April 13, De Montfort Hall, Leicester; April 14, City Hall, Hull; April 16, Odeon, Glasgow, and April 18, Free Trade Hall, Manchester.

Musicians accompanying Herman include Jimmy Campbell (drums), Eddie Costa (piano), Charlie Byrd (guitar), Bill Harris (trombone), and Nat Adderly (trumpet).

British musicians who have so far been named to complete the 16-piece orchestra are Ronnie Ross, Bert Courtney, Art Edelson and Don Rendell. The remaining five positions will be filled later this week.

Disc jockey personality Pete Murray has been signed by A.B.C. TV to compare the semi-finals and finals of their £1,000 talent programme, "Bid For Fame."

The semi-finals will be held on May 10, 17 and 24, and the final on May 31.

## Dealers can cut prices But only of deleted records

THE two main record groups, E.M.I. and Decca, are for the first time allowing dealers to sell deleted records at a cut price. Normally there is a standard selling price for their labels, irrespective of the date of issue.

The price reduction only applies to current stocks of any deleted records. Disc companies have always taken back a percentage of unsold records but, in certain cases, dealers have found themselves over-stocked with dated records which they have been unable to clear.

It is with this difficulty in mind that the two major groups have allowed this new selling concession.

In clearing their old stock, dealers can make the retail price as cheap as they wish.

With optimism running high that three might be a purchase tax concession on records in the forthcoming Budget, this step may in some measure help compensate dealers if the tax on records is suddenly reduced.

## 'COOL' TOUR?

THERE appears a strong possibility that the popular TV show, "Cool for Cats," will go on tour as a stage show.

No confirmation was available as DISC closed for press but the stage presentation is thought likely to start early in April.

It is unlikely that Kent Walton will be appearing in the stage version.

## Rose sings winning song

THE songwriting contest, run by A.B.C. TV in connection with their "Bid For Fame" show, brought in over 1,000 entries, and the final choice will be broadcast next Sunday.

The winning entry, "Love, Sweet Love," was written by two Yorkshire men, George James and Harry Cooker.

Joe Loss and his Orchestra give it its first public performance in the next edition of "Bid For Fame," and it will be sung by Rose Brennan.

Joan Regan appears in Jack Payne's popular B.B.C. TV series, "Words and Music," tonight (Thursday). Also featured in this programme will be operatic singing star, Adele Leigh.

## Billy Daniels arrives

BILLY DANIELS is due to arrive in this country early Saturday morning, March 14, for a three week variety tour. He opens on Monday at the Hippodrome, Manchester. The following week he headlines at the Empire, Liverpool, and then he has a week of concert dates in Germany, commencing March 30.

Daniels returns to this country for a further week of variety at the Empire Theatre, Leeds, on April 6.

The last time he worked this country was in 1956 when he played the London Palladium.

## MAX CUTS NEW LP

AFTER his hurried visit to the States, which included an appearance on the "Perry Como Show," Max Bygraves was due to record today (Thursday) a new Decca LP of standards with Ted Heath and his Music.

His appearance on the Como show is expected to be screened by B.B.C. TV shortly, and he will be singing his newest release "Napoli-Napoli," a composition of his own.

## Colin engaged

COLIN HICKS, younger singer brother of Tommy Steele, announced his engagement last week to 17-year-old Yvonne Chorley. They have known each other for some time.

Currently Colin is starring in the touring version of "Expresso Bongo," and he celebrated his 18th birthday last Saturday at Golders Green Hippodrome.

Another singer with romantic connections is folk music recorder, Roy Guest, who married Jill Doyle last week at Kensington Register Office.

## Summer season for Ken at Blackpool

BANDLEADER Ken Mackintosh is signed for a summer season this year in Blackpool, and opens a six-week season at the Winter Gardens Ballroom on July 6.

Ken undertakes a new venture when he embarks upon a series of one-nighters in Ireland, from June 21 to 28.

## 'Dig This!' flops

IN the face of a falling viewer interest, the B.B.C. has decided to bury "Dig This!" the Saturday evening teenage show which came in as the successor to "Six-Five Special." This decision was made only during the last few days.

"Dig This!" will bow out on April 4.

In its place comes "Drum Beat," a show "aimed to attract a wider audience."

Bob Miller and His Millermen of "Dig This!" will continue to be featured in the new show.

"Drum Beat," unlike "Six-Five" and "Dig This!" will not clash with Independent Television's big Saturday attraction, "Oh Boy!" The new B.B.C. programme is planned to start at 6.30 p.m.

"Drum Beat" will not rely on resident artistes; it will include visiting personalities.

FIVE FROM THE TOP OF THE U.S. HI

RITCHIE VALENS  
Donna HL 8903

BILL PARSON  
ALL-AMERICAN  
HL 8708

The Crests  
SIXTEEN CANDLES  
HL 8794

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45/78

RECORDS MAGAZINE — now in a new form. 16 pages of pictures and releases. Full colour. Your monthly guide to good music. LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY.



## Danny Kaye to conduct Halle

COMEDIAN Danny Kaye may visit Britain to conduct the Halle Orchestra.

Sir John Barbirolli, conductor of the Halle, has been discussing the possibility of such a role for Danny Kaye. Suggestion is that the comedian should conduct the Halle at two concerts, probably in London and Manchester in aid of the Halle Pension Fund.

Danny Kaye has conducted symphony orchestras in New York, Boston and Philadelphia.

# Como is now TV's richest star

## Signs £9 million contract

**PERRY COMO** has signed a two-year TV contract worth nearly £9,000,000. Out of this he will have to pay production costs and fees for cast and guests, but it will still make him the world's highest paid television performer. This new deal almost doubles the figure of his previous contract.

Under the new arrangement Como will be responsible for the production of 66 of his own shows—all in colour—and also of the summer show which takes over each year from his own. This means he will supervise one show a week for the two years. The same sponsors have further guaranteed Perry work and a six-figure annual fee for 10 more years.

## Sinatra stars in Luxembourg show

**RADIO** Luxembourg announce two new programmes starting on March 15, which feature singing stars Frank Sinatra and Teddy Johnson.

The Frank Sinatra programme, which will be heard weekly at 8 p.m., will be called "The Magic of Sinatra." Each show will be devoted to his records, but listeners will also be invited to answer questions on Sinatra in a competition which will be announced each week on the show. The winner will receive an LP of Frank Sinatra.



Perry signs his name to the biggest individual deal in the history of TV.

# Henderson, Bygraves win Novello awards

**JOE HENDERSON**, Max Bygraves, Johnny Dankworth, Billy Cotton, Ron Goodwin and Philip Green are among the winners of Ivors and Certificates of Award from the Songwriters Guild of Great Britain in their annual presentation.

Joe Henderson has received his award for "Trudie" as the best-selling and most-performed item of the year, in this same section, a certificate of award goes to Max Bygraves for his composition "You Need Hands."

Johnny Dankworth's "The Colonel's Line" takes the top placing in the jazz and beat section.

Ron Goodwin has won the award for his outstanding light orchestral composition with his "Lingering Lovers," and Donald Phillips has been given the certificate of award for "Melody From the Sea."

Ken Hare's "I'm So Ashamed," which was recorded by Peter Sellers, is the novelty song of the year.

Other awards were given to Peter Hart for the song "The Wind Cannot Lead," "There Goes My Lover" by Archie Leonard and John Harris, "The One Of The Sixth Happiness" by Malcolm Arnold, and finally a further

distinction to Philip Green for his "Josita."

A special Ivor has been awarded to bandleader Billy Cotton for his outstanding personal services to British popular music.

Ivor winners were selected by a panel of judges which included Eric Maschwitz, Basil Brown, Janie Marden, Alan Freeman, Joseph Fenston, Sydney Lipton, Pat Doncaster and Wilfrid Thomas.

The Songwriters' Guild's 10th edition of "Our Friends, The Stars" concert, to be held on April 12 at the Victoria Palace, will include: Max Bygraves, Eddie Calvert, Joe Henderson, Al Saxon, Cherry Wainer, Charlie Chester, Janette Scott, Thora Hird, The Polka Dots, Marion Ryan, Patricia Bredin and Tollefson.

The awards will be presented during the concert.

## SLOGAN WINNERS

**IS** your name here? If so, it means that you have won two tickets for the Record Show on March 22 at Wembley as a winner in DISC'S recent Spastics Slogan Competition.

From hundreds of entries, the selection committee chose as the most apt those submitted by:

**MISS JILL SCROGGS**, 30 Meadowway Court, London, N.W.11;

**MISS S. MARTIN**, 76 Longden Road, Loughton, Manchester;

**MISS VERA JARVIS**, "Long Range," Dunsford Road, Exeter;

**DAVID BULL**, 47 George V Avenue, South Lancing, Sussex.

The four winners will be sent their tickets through the post in good time for the concert.

## Dizzy leads new quartet

**TRUMPETER DIZZY REECE** is to lead a new quartet at the Sairre Club, in London. The new session, which are intended to broaden interest in "contemporary folk music," start on Sunday (March 15).

Dizzy's quartet will be along the lines of the group he fronted at the Star Club. Bassist Lloyd Thompson and drummer Phil Seamen will be featured.

## Busy days for...

### MARTY WILDE...

**IN** addition to the tour of one-nighters lined up for this month for Marty Wilde, further dates are now being planned for him, which will keep him busy throughout April and May.

Marty is booked for two concerts in Granada cinema, the first at Kettering on March 31, followed by Aylesbury on April 1.

On April 3 he has been signed to head an all-star show at the Free Trades Hall in Manchester, and follows this with an appearance in the B.B.C. Festival of Dance Music the next day.

On April 12, Marty Wilde embarks upon yet another tour of one-nighters, commencing at the Regal, Workop.

### ...and JACKIE DENNIS

**HIS** pantomime season now concluded, there is a full programme of work ahead in coming weeks for Jackie Dennis.

This week he is back in variety at the Empire Theatre, Sunderland. On Sunday he is in London for ATV's "Music Shop."

On March 16, Jackie Dennis will do a week of variety at the Metropolitan Theatre, Edgware Road, London, followed by bookings at Hanley (March 23), Carlisle (March 30), and the Tivoli, Aberdeen, for a week starting April 6.

# TOP HITS

Original American Version  
**FRANKIE Avalon**  
Venus



H. M. V. POP603 (45 & 78)



**BILLY ECKSTINE**

GIGI (From Alvin 'Gigi')

MERCURY AMT1018 (45 & 78)



**MICHAEL Holliday**  
PALACE OF LOVE

COLUMBIA DB4255 (45 & 78)



**TEDDY JOHNSON AND PEARL CARR**  
Sing little birdie

COLUMBIA DB4275 (45 & 78)

THE **Mudlarks**  
The Love Game



COLUMBIA DB4250 (45 & 78)



**RUBY MURRAY**  
Who knows

COLUMBIA DB4266 (45 & 78)

**Lloyd PRICE**  
Stagger Lee



H. M. V. POP530 (45 & 78)



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## HIT PARADE

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**I CRIED A TEAR**

HLE 8790

The Coasters

**CHARLIE BROWN**

HLE 8819

features. Complete details of all Decca-group stereo and mono record buying. Sixpence from your dealer.

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# THE BIG BEAT

REVIEWED BY DON NICHOLL

## D.N.T.

### Two for the 'Twenty'

**RICKY NELSON**  
Never Be Anyone Else But You; It's Late  
(London HLP8817)

**RICKY NELSON** is making a habit of sending out contrasting couplings—a good habit as his hit status proves. "Never Be Anyone Else But You" is very nearly a sure thing for the Top Twenty. A romancer with rather sad currents, it is sung sentimentally. Simple instrumental accompaniment keeps him on the right lines all the way. If you enjoyed the way Ricky treated "Poor Little Fool" and "Lonesome Town" this one is for you, also.

The contrasting turnover speeds up the beat and Ricky gets an answering voice for his title declamations. Good sound, good lyric and a tune which will not bother your memory.

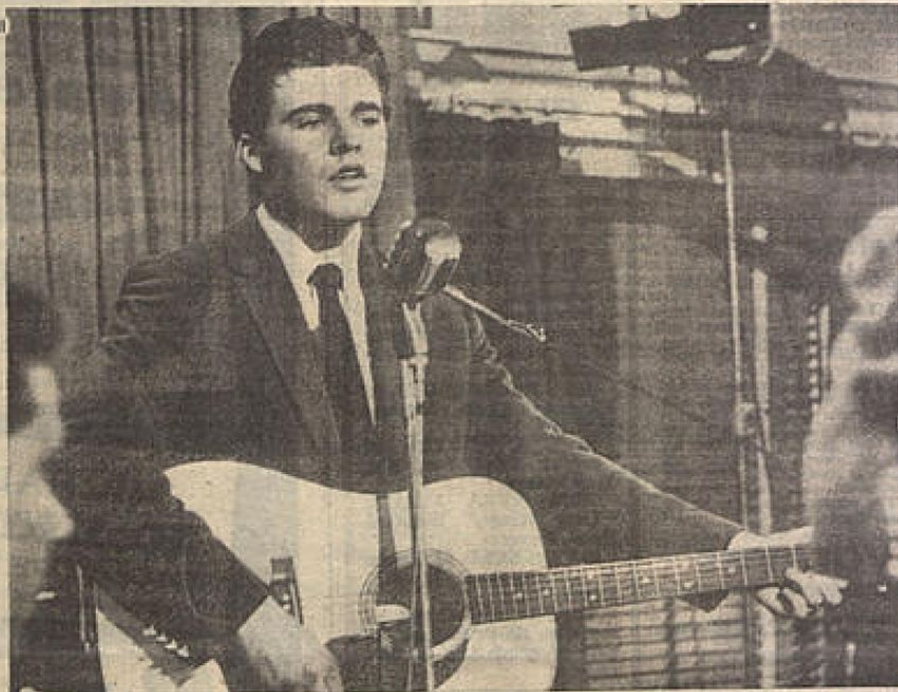
**TOMMY STEELE**  
Hiawatha; The Trial  
(Decca F11117)

The disc to bring Tommy into the Twenty once more—that is my immediate reaction to "Hiawatha"! Longfellow's famous epic has been set to a catchy melody and infused with a steady rock beat. Bob Davie is the song-writer responsible for the adaptation and he should be revelling in the royalties soon.

Tommy whips the number across with infectious enthusiasm and is smartly backed by the Roland Shaw orchestra and chorus, with tom-toms and war whoops planting the atmosphere.

"The Trial" is another rocker, this time in the Presley fashion, and Tommy handles it capably. Big backing again will help it to draw custom in its own right.

A very potent coupling from whichever side you approach it.



Back with another contrasting coupling, RICKY NELSON, has a winner.

### FATS COMES MARCHING IN—with the 'Saints' behind

**FATS DOMINO**

When The Saints Go Marching In; Telling Lies  
(London HLP8822)\*\*\*\*

**THUMPING** drum kicks Domino off on a mixture of Dixieland and rock 'n' roll for this revival of The Saints. The classic has had an enormous share of disc space since it was first heard, and not all of them have been worth making.

This one should pass the counter test, anyway. Fats rolls out the lyric in typical manner, and many folk will want the side for the band backing alone.

Telling Lies brings out the Domino piano as well as the voice. A composition of his own, this is a blues with a pounding beat to it. A double-sided chance of making the upper rungs.

**THREE BARRY SISTERS**

Tall Paul; Till Then  
(Decca F11118)\*\*\*\*

THE Tyneside trio may have the breakthrough they are seeking with this version of the American hit Tall Paul. The girls chant it brightly in real rock style and they get a furious accompaniment from the John Prendy orchestra.

One for those who like plenty of noise and a heavy beat. It will be rocking the juke boxes for weeks to come and it may well take the girls into the hit parade.

Till Then is the oldie and the production on this half falls short of the standard set upstairs.

The girls are rather ragged here and seem to lose sight of the tune occasionally. In its favour is the big sound achieved. Anyway, it is Tall Paul which will be getting the plays.

**BUDD McCOY**

Hiawatha; The Midnight Ride Of Paul Revere  
(R.C.A. 1106)\*\*\*\*

**BUDD McCOY's** American version of the Longfellow adaptation, Hiawatha, is slick and easy-beating. Bud has a smooth dark voice and he shoots out the lyric clearly and simply.

Rock backing comes from chorus and orchestra with saxophones taking a short, effective solo.

**SHOCK** name in this section this week... comedian Bernard Bresslaw! I have decided to place him here since his new record does carry the beat, even if it is in very humorous vein. The boy might well have made himself another hit with "Charlie Brown" and "The Teenager's Lament."

Charlie Gracie bounces back into the running this week and there are two new discs from Ricky Nelson and Don Gibson which should not gather any dust.

**CHARLIE GRACIE**

Doodlebug; Harry Up, Buttercup  
(Coral Q72362)\*\*\*\*

**CHARLIE GRACIE** turns up on a yet another different label—makes three in this country so far. And Coral could find themselves making as much money as London and Parlophone have collected in the past from Gracie efforts.

His Doodlebug is a bright, novel beater which Charlie sings with refreshing enthusiasm.

Harry Up, Buttercup is slightly slower and with some tint of Latin, but it is just as likeable.

Charlie, as I say, is in fine form once more.

**DON GIBSON**

Who Cares; A Stranger To Me  
(R.C.A. 1110)\*\*\*\*

**DON GIBSON**, the country singer and guitar-playing star, has another of his rock-a-billy items to show.

Who Cares is a quick beater which Gibson rides easily. The tune is simple to catch and the lyric follows an easy pattern. I keep thinking that Gibson ought to make the grade on this side of the Atlantic—and I can only repeat that belief.

Apart from the vocal, note the good guitar solos.

A Stranger To Me, which Gibson sings for the second half is a slower country ballad which he takes deliberately.

**BERNARD BRESSLAW**  
Charlie Brown; The Teenager's Lament

(H.M.V. POP599)\*\*\*\*

**FAST-RISING** American rocker which is hitting the U.S. charts as a result of The Coasters' cutting, Charlie Brown has been given to Bernard Bresslaw for a new novelty here.

The comedian puts it across in his



BERNARD BRESSLAW (DISC Pic)

"Poppy" voice to a beating accompaniment from instrumental and vocal groups. For the man's fans—a "must."

The Teenager's Lament is a cool rocker which opens with vocal group taking the monkey out of current fashions. Good satirical stuff with Bresslaw plodding through a deliberately banal lyric... at that it is not any more ridiculous than some which are taken seriously!

**GROUP SIX**

Rockin' The Blues; Rock-A-Boogie  
(Oriole CBI433)\*\*

**WE** already have a going concern in this country under the name of Group One. Now we get Group Six, but this is an instrumental team with rhythm, piano, vibes and sax making themselves heard.

Rockin' The Blues is a quick little beater and Rock-A-Boogie is what the title implies.

Muzzy sound makes the disc appear to be coming from the house next door.

**RED PRYSOCK**

Chop Suey; Marge  
(Mercury AMT1028)\*\*

**CHOP SUEY** is a rocking instrumental effort with sax predominating. Not one about which I would rave but it could find a place for itself in the juke boxes as there is still a demand for this type of material.

Marge, on the second side, is the same girl we know from days gone by. This revival is taken with a quickish beat by the musicians... and the sax once more honks out the general direction of the melody. I cannot see that Red Price needs to fear Red Prysock.

## 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).

## LATEST FROM TOP RANK



**Dotty Frederick**  
The great new American Beat Singer

**Ricky**

coupled with  
**Just Wait**

JAR 106 (45 & 78)

## Tony Hatch

Stylish piano—smooth instrumental accompaniment—top pop arrangements

**Chick**  
coupled with  
**Side Saddle**

JAR 107 (45 & 78)



**BALLAD**

HEART SYMPHONY'S CHORUS  
The Ballad  
JAR 107 (45 & 78)

**SWING**

THE KNIGHTSBRIDGE BRASS  
In Jazz & Swing  
JAR 107 (45 & 78)

**ROCK**

THE HILL MEXES  
The Hill Mexes  
JAR 107 (45 & 78)

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MUSIC AND AMERICAN L.P. and L.P.  
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Oh Boy—  
IT'S  
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THE  
**LUCK  
RING**  
WITH  
THE  
**ELVIS  
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★  
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BUY IT  
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THE ALL PICTURE  
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# SIDETRACKS

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

There's nothing  
phoney about the noise  
the kids make

WE KEEP GETTING PILES OF LETTERS AT THE "OH BOY!" OFFICE IN WHICH THE WRITERS MOAN ABOUT THE SCREAMING THAT GOES ON DURING THE PROGRAMME.

They complain that the noise prevents them from hearing the words that are being sung (as if they would understand them anyway!)

But many of the letters also accuse us of dubbing screams. There is not a live audience at the Hackney Empire really, we are told. All the noises are recorded sound-effects.

On the other hand, some of our listeners apparently believe that the

audience is paid to cheer in order to encourage the newcomers on the show.

Still more claim that the audience, though it may be live and unpaid, are egged on to scream by a cheer leader.

What do I say to all that?

Lies, lies, all lies, that's what I say. We do not want all that yelling going on spoiling the carefully rehearsed sound balance.

The teenage screamers who let off steam during the numbers are the bane of my life.

## Confidential Corner

**H**I everyone... (Jack here) Yes, here is another bumper bundle of mail addressed to me as Editor of Clarabelle, the teenagers' own magazine.

### Money

Could you please tell me what Marty Wilde does with the £1,000 per week that I read in the papers he earns? It seems a lot of money to me although Marty is very nice.—Thelma W. (Leicester)

● It may seem a lot to you, Thelma, but by the time you have paid high powered publicity men to get stories published about earning £1,000 a week, there's not very much left, you know.

### Dish

I like Ronnie Rags very much both as a singer and as a boy. Which is his favourite dish?—Margaret (Bolton)

● He has several, Margaret. One of the Vernon Girls is particular, though.

### Identity

Who is the real Duke Ellington? My friend says it is John Barry, and I say it is the Earl of Southgate. Who is right?—Grace (Wigan)

● Neither, and both. The Earl of Southgate is really the stage name for John Barry who doesn't really exist. Neither of these, however, is Duke Ellington, who is a real person, though not a real Duke. Does this clear things up?

### Recordings

There is a new name in the hit parade—Chris Barber. I have bought his ballad-with-a-beat, "Petite Fleur," and think it is the greatest. Has this really fine clarinetist made any other discs?—Diana B. (Wimbledon)

● Yes indeed, Chris has waxed quite a few since he was discovered by Lonnie Donegan playing trombone in his skiffle group. By the way, Chris's name was really Monty Sunshine until he changed it to Pat Halcox in order to avoid confusion with the trumpeter of the same name.

D. Pride has received universal acclaim following his appearance—and this from the ladies and gents who don't dig the rock.

What, then, does the future hold for Dickie? Well, he has now signed for the same record company as Cliff Richard—Columbia—and, already, four sides have been cut.

The first release is to be rushed out as soon as possible and you will be seeing him sing these numbers when he appears again on our programme in April, during which merry month Pride will be appearing every week.

## Hear it

WHAT about this bloke Duane Eddy, then? He never seems to put a foot wrong. Just get an ear-

ful of his latest—"Detour." It has a catchy tune, and, as usual, it goes like a bomb. Granted, there is nothing very new in the line-up for this number. In fact, as far as I can remember, nothing has changed in the Duane Eddy outfit since "Rebel-Rouser" broke out.

Still, as Victor Silvester must have said at some time or other, "Why play about with success?"

Another American artist, who can always be relied upon to deliver the goods, is Ricky Nelson. He has just made his latest delivery, appropriately entitled "It's Late."

London Records are actually plugging the other side, "There'll Never Be Anyone Else But You." But whichever side you go for, I reckon it is a hit all the way.

One thing about every Ricky Nelson record, the backings are always superbly arranged, performed and recorded. This one is no exception.

DICKIE  
PRIDE



## What a row!

If you think the noise is loud when you hear it on your TV, you cannot imagine the racket that actually goes on in the theatre.

The screams have to travel at least 50 feet and compete with the voice of a singer only a few inches from the mike. And they still come over!

Before the show, I make a heartfelt plea to the kids in the audience not to make a noise while the songs are being sung. We love them to applaud at the end of songs, but during the numbers we want as little opposition sound as possible.

## Scream or bust

But it's no good telling 'em. They can't bottle it up. If they don't scream, they bust.

Of course, we could drop the audience altogether. But then half the atmosphere would be lost. So far as screams are concerned it looks as if it's a case of like it or lump it.

Whatever I say in this column, however, I know that a number of viewers will persist in thinking that the audience noises are faked, for the simple reason that they think that if the audience were genuine, they would be shown on vision screaming their heads off.

## Palais faces

The answer to this is simple. The sight of screaming kids ceased to constitute television entertainment more than a year ago. We have seen it all before, and week after week it never varies. Anyway, why pay top artists hundreds of pounds to appear on "Oh Boy?" and then transmit pictures of faces you can see any day at the Palais?

## Acclamation

WHEN we decided to put Dickie Pride on "Oh Boy!" we expected quite a bit of criticism.

Criticism has always been the lot of boys who sing the out-and-out rock and roll of the Little Richard variety. What is more, no matter how fascinating Diminutive Dickie (not Little Richard) was with his habit of shaking like a leaf, we could not, in our wildest dreams, expect this to go down big with the older, maturer, fairer and squarer portion of our viewers.

But how wrong can you be!

Domenico MODUGNO

singing

Ciao Ciao Bambina  
(Piove)

CB 1489 45/78 rpm

The Prize-winning Song  
from the  
1959 San Remo Song Festival

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# COOL FOR CATS

EU SO SEI SETE PALAVRAS DE PORTUGUES\*

## MINE IS THE FACE ON THE CUTTING-ROOM FLOOR!

I HOPE that you were watching us the night we put on an all-British "Cool." Apart from being a tribute to British artists, we had another reason for doing it.

While you were watching this show, it was simultaneously being tele-recorded, and in a few weeks it will be getting another airing—in far-away Portugal.

This is one of several British commercial TV programmes that Lisbon viewers will see during May. Naturally I should like to be going along with the show, and when I heard about it I started practising Portuguese. Unfortunately, the powers-that-be in my office decided that my seven words were not enough.

There is a viewer in Slough who writes regularly to tell me that I talk too much on the programme, so this

should please him; although I appear in the tele-recording made that night, I will not be in the show when the Portuguese see it.

### Replacement

Taking my place will be a delightful chick named Renée Moutimbo. A few weeks ago Renée visited "Cool" to see how the show was done. Sometime in the near future, she will be facing a camera and speaking the lines that I had in the original programme. Then the editing boys will cut my face out of the film, and put in Renée introducing the numbers.

I wish you could have seen Renée here. She is, of course, a Portuguese girl who has been working in London for a couple of years, but not in show

business. She was "discovered" in a café by Ann Valery, of Associated-Rediffusion staff, who is organising the programmes going to Portugal.

Ann had been very keen to get "Cool" for the Portuguese itinerary, and had come up with the idea of a girl announcer. Twenty-four years old Renée, who stands just over five feet seven inches tall and has large green eyes, looked ideal for the part.

And I guess that this issue of "Cool" will please the Portuguese audience far more than if I had come on with sub-titles under my chin.

I think it is a good idea to concentrate on our British singers when we send a show abroad. It is not often that they get a showcase in a foreign country.

\* I only know seven words of Portuguese

## LORNE WAS DYNAMIC

TWO recent guest stars on the programme were lovely Lorne Lesley, and one of Frankie Vaughan's protégés, Barry Cryer.

Lorne made the most of the occasion, and she was dynamic in her rendering of "Some Of These Days," her Parlophone release.

Like Shirley Bassey, she comes from Tiger Bay, and puts a real liveliness into her performance.

She is a fully confident artiste with a grand sense of fun, and during the coffee break before transmission she kept us very amusingly entertained.

Barry, too, did us proud with his vocal version of "Angelina" recorded for Fontana. The personal appearance of both these stars should help to make this show a big success abroad.

Opening the programme was Britain's big-name star who wants to be a leading entertainer—Tommy Steele.

The number of his that we picked was "Elevator Rock," from his Decca LP. "The Tommy Steele Story," made some time ago, but still ranking with the best he has done.

## More rock from Newley

WHEN the film, "The Lady Is a Square," was released, critics praised actor Anthony Newley (right) for his amusing portrayal of a song plunger.

In that film, Tony did not have to show that he could sing, but a few weeks ago we played a disc on "Cool" which left me no doubt that he can handle a rock number.

Now he has taken yet a further step towards a singing career. Out very soon will be a Decca EP featuring the Newley vocal chords in two rock-a-boogie songs and two other heat numbers.

## 'KOOL FOR KATZ'

(It's an LP—not a TV show)

ODDLY, and pleasantly, "Kool For Katz" is the title of a new Pye-Nixa LP that has just come out. Maybe it was a natural title since it features Ray Ellington's brilliant pianist, Dick Katz, making his first solo long player debut. Dick has few equals as a jazz keyboard artiste in this country, and this record should be a winner.

I noticed Jack Jackson having a bit of fun with announcing "Kool For Katz" in his show recently; in fact,

he was so overcome that he had to be helped out with it. I got a smile, too, from hearing Jean Metcalfe announce it in Sunday's "Family Favourites," and I think the name probably caused a few wry smiles in the B.B.C.'s record department.

In fact, our show's handle, "Cool For Cats," has become quite a popular catchphrase that turns up at unexpected moments. I have seen it used in advertising an ice-skating rink, and even on a wallpaper.



KEVIN SCOTT

## Kevin always looks on the bright side

AT "The Bristol Club" recently I met young American singer Kevin Scott, who has just recorded "Wait For Me" and "Love Of My Life" for Parlophone.

Kevin, who was born in Oakland, California, almost on the doorstep of Hollywood, has been finding success in England since he arrived here in 1956 to play the juvenile lead in the Drury Lane production of "Fanny."

Since then he has been heard on radio, and has appeared in films. You may have seen him lately in the Howard Keel movie, "Floods of Fear."

Kevin has been doing some serious thinking about his career, and here is a bit of what he told me:

"It's all too easy to lose sight of the lighter side of life when one is

struggling for a career. But by the very nature of the career I have chosen, it's essential to entertain people by making them aware of the happiness in living.

"If I can't do that then I have failed in the first and most important rule.

"But I don't have to manufacture a sense of humour to do my job. If I remind myself of the many pleasant things that happen to me day to day instead of the unpleasant things I find the scale is heavy on the bright side. Life is good even at its worst because there is always the future, and the spirit of others to make an individual's existence bear fruit."

And may that be the fruit of success for Kevin.

## DISC CHOICE

A NUMBER that is likely to steal a march on other contenders for Top Ten honours very soon is the Bob Miller beaty version of "The Poacher" (Fontana). Of course, it is the old folk song, "The Lincolnshire Poacher," but it stands up well to the modern treatment, and it gives Bob's unit their best break to date. I name this my disc of the week.

Another oldie that gets fresh handling is "Abdul the Bul-Bul Amir," which The Mudlarks take in bright comedy style on Columbia.

On the same label, Janice ("The Grown") Peters makes a welcome return with "The Kiss Cha-Cha."

While we are on the subject of kissing, Ronnie Hilton on his HMV release, "Keep Your Kisses," has made a disc that is faster than any he has done recently. Here is his chance to come back into the hit parade.

Another artiste who could score heavily is Marion Ryan, with her version of "Wait For Me" on Pye-Nixa.

In the jazz class, the Chris Barber band has long been outstanding. With Otilie Patterson taking the vocal in "Lawdie, Lawdie Blues" (Nixa), this British group moves along to a new height.

SEE YOU FRIDAY.

There is plenty of

# THE BEST IN MODERN JAZZ

BY TONY HALL

## ACTIVITY IN THE CLUBS

### Dankworth organising new HQ

THERE have certainly been some changes on the club scene lately. First came the unexpected closing of the highly successful and deservedly popular Johnny Dankworth Club in Oxford Street. This came about, I'm told, through a disagreement with the owners of the premises, who have since promoted their own Club 79 from the same address.

Dankworth is now in the process of organising new and permanent premises for his club. Until this comes about, he has taken occasional Sunday bookings at the Tavistock Restaurant, Charing Cross Road.

### Big blow

This is a big blow to Allan Ganley, Ronnie Ross and the Jazz-makers, who were resident at the club and who, through plenty of playing "on the job," were fast developing into a very formidable group.

They're currently filling-in the book with occasional gigs at

The Marquee (one year old last Friday, by the way) and Flamingo.

The Flamingo is currently very much in the news. Jeff and Sam Kruger have taken the unprecedented step of booking top American jazz singers.

### Opening

Carmen McRae kicks off the venture and opens on his birthday Wednesday, April 1. (And that's not an April Fool's gag!) Anita O'Day, Dinah Washington, June Christy, Chris Connor and Dakota Staton are other names I've heard mentioned as possible future attractions.

Expect to find bassist Jack Fallon and drummer Tony Crombie backing Carmen and her pianist, (Jack and Tony, incidentally, toured together with Duke Ellington back in 1949). Tony Kinsey will be at the

Flamingo quite often—with a very different band. For various reasons, he has had to scrap the Ken Wray-Les Condon front-line. This decision, I know, was no reflection whatever on the boys' ability and it is especially sad, because the band had been sounding really good recently.

Tony is now reverting to a Quartet. The new group made its debut last Friday. The new hornman will be young Stuart Hamer. I think that he will do well, because as well as being an excellent jazz player, he's also quite a "character." This could result in the group having more freedom and flexibility than its predecessors. Stu's playing shows a predilection for Miles Davis-associated tunes. He plays with warmth and humour and, when required, considerable strength. He's a boy to watch!

And then there's the new Don Rendell-Bert Courtney co-led "Jazz Committee" group, on which I hope to report in next week's column. The whole scene looks very healthy to me and should help create new interest in British modern jazz.

### JOHNNIE DANKEWORTH

Occasional Sunday bookings



### A BBC experiment on the 'Third'

## POETRY AND JAZZ DO MIX

I'VE never been one for the intellectual approach to jazz. The results are generally too phoney. Take the business of wedding jazz and poetry, for example. It was all the rage in the states a year or so ago. I heard some of it recently on records. Arty-crafty, pretentious poppycock, for the most part. Probably it wasn't properly done.

But where America has failed, I feel Britain has succeeded. Partially, at least. And I'm proud to hail the names and achievements of jazzmen Tony Kinsey and Bill Le Sage and poet Christopher Logie. Their programme of poetry and jazz, "Red Bird Dancing on Ivory" (BBC, Third programme last Sunday) was a most interesting and stimulating experience.

What particularly intrigued me was the way in which it was done. First, Logie freely adapted some Spanish poems by Pablo Neruda. He gave his translations to Tony and Bill. It was their task to interpret the mood of the poem and match it musically.

They rose to the occasion magnificently. Almost every one of their original themes seemed to go with the poet's words. Yet each could make it on its own as a separate entity.

One of Kinsey's (Pandora) was, by the way, extremely "commercial." One of Bill's was especially effective

in that his musical mood was in contrast with that expressed by the poem—i.e., sarcasm against melancholy.

Bill's contributions didn't surprise me. He's a very talented, resourceful writer with much to offer music. But Tony Kinsey's did. He's come a long way in a short time. He appears to be a "natural" writer of good jazz material.

### Taste and swing

Kinsey, Bill, Ken Wray, Les Condon and Ken Napper all played with taste and swing. Logie's recitations were extremely moving in their own way. And there were some interesting experiments in time, verbally and instrumentally.

Charles Fox, the much-respected jazz critic, co-ordinated their efforts and was of particular help to Logie. But it was too much to take in at one hearing. And as this is something new, it deserves the chance to be heard. Some enterprising A and R man could make this into two very worthwhile EPs.

CODA: A weary Annie Ross attended the preview of the programme before flying back to the States. I asked for her reactions. Said Annie: "This is as new as what Dave Lambert, Jon Hendricks and I are doing. And it's good. It made me feel good and smile. And that means its message reached me."

## REVIEWS

### THE MONTGOMERY BROTHERS The Montgomery Brothers and Five Others

Sound Carrier; Lois Ann; Bud's Bean Arts; Back To Back; All The Things You Are; Billie's Bounce.

(12in. Vogue LAE12137)\*\*\*\* PERSONNEL: Waymon "Punchy" Atkinson, Alonzo "Pookie" Johnson (tenors); Freddie Hubbard (trumpet); Buddy Montgomery (saxes); Joe Bradley (piano); Wes Montgomery (guitar); Monk Montgomery (electric bass); Paul Parker (drums).

I THINK this is one of the best jazz records World Pacific has ever issued. There is tremendous group feeling and a contagious air of joy-de-blowing. It's a pointer to all that the individual talents of the Montgomerys should not be judged by their tinkling, commercial efforts with The Mastersounds.

In Buddy and (particularly) guitarist Wes, we have two of the best young potential jazz stars around. The "five others" prove my contention the other week that there are glories of excellent jazzmen in the States today that you and I have never heard of.

Several of them hail from Indianapolis. Their music is hard-swinging. And it has the intensity, but not so much the occasional viciousness, of some of the East Coasters. Neither tenor could be hailed as "great." But each blows with tremendous warmth, soul and swing, in the Rollins-out-of-Parker idiom.

Freddie Hubbard is yet another exciting new trumpeter. I shall be very surprised if we don't hear more of him.

Buddy's vibes solos are very sensitively played. I rate him along with Vic Feldman as the best vibeman since Milt Jackson. Wes is one of the best guitarists in years. Very bluesy with depth and originality.

The best track by far is the medium-down Bock. But the ballads (Lois and All The Things) and the

medium minor Arts are also first-rate. Buddy wrote all four originals.

Though I'm only giving it four stars, Bock alone is worth more than five! I sincerely suggest that you hear this LP as soon as you can. You'll enjoy it very much.

### YUSEF LATEEF QUINTET

Before Dawn

Passion; Love Is Eternal; Pile's Peak; Open Strains; Before Dawn; Twenty-Five Minute Blues; Chang, Chang, Chang; Constellation. (12in. Columbia 33CX10124)\*\*\*\* PERSONNEL: Yusef Lateef (tenor, flute); Curtis Fuller (trombone); Hugh Lawson (piano); Ernie Farrow (bass); Louis Hayes (drums).

### The Sound Of Yusef

Love And Humour; Backingham; Meditation; Take The "A" Train; Playful Flare.

(12in. Esquire 32-069)\*\*\* PERSONNEL: Lateef; Wilbur Harden (flugelhorn); Lawson, Farrow, Oliver Jackson (drums).

I FIRST heard of Detroit-born Lateef from Tommy Whittle, who heard and sat in with his group about three years ago. Tom said he was the best tenor he heard in the States.

Lateef (nee Billy Evans) shows that Hawkins and Byas, as well as Bird, were amongst his early influences. Basically, he's a considerable swinger, at his best on blues, "rhythm" and other familiar sequences.

He plays with obviously great sincerity. His solos have warmth and humour. On flute, he has the same qualities, plus a really dirty "growl" sound at times.

I do not think that either of these LPs match in inventiveness or relaxation the albums Lateef did for Savoy's Ozzie Cadena (which are available in London here). The Columbia record is more typical of the band's earthy approach, with Love Is Eternal probably the most moving track.

The Esquire set is, perhaps intentionally, more concerned with "sounds." Everyone doubles on such weird "instruments" as balloons, bells,

earth-boards, Turkish finger cymbal and (wait for it) Seven Up bottles!

Actually, it all fits into a general pattern and mood. But there's too much of it for comfort and it's blowing isn't too inspired.

### SOLO FLIGHT

I Can't Give You Anything But Love, Baby; In A Sentimental Mood; Too Marvelous For Words; Angel Eyes; If I Should Lose You; I Can't Get Started; In It Romantic; It's A New World; It's Only A Paper Moon; September In The Rain.

(12in. Vogue LAE12106)\*\*\*\* PERSONNEL: (track 1) Art Pepper (alto), Leroy Vinnegar (bass), Stu Levy (drums); (2) James Clay (tenor), Bobby Timmons (piano), James Bond (bass), Peter Littman (drums); (3) Lee Konitz (alto) with Gerry Mulligan Quartet (4) Bill Perkins (tenor), Jimmy Rowe (piano), Ben Tucker (bass), Mel Lewis (drums); (5) Richie Kamocha (tenor), Pete Jolly (piano), Vinnegar, Levy (6) Chet Baker (trumpet), Timmons (bass), Littman; (7) Bobby Brookmeyer (valve-trombone), Johnny Williams (piano), Red Mitchell (bass), Frank Isola (drums); (8) Bud Shank (flute), Russ Freeman (piano), Caruso Smith (bass), Shelly Manne (drums); (9) Phil Urso (tenor), Timmons (bass), Littman; (10) Harry Edison (trumpet), Arnold Ross (piano), Joe Comfort (bass), Alvin Stoller (drums).

A GENERALLY very acceptable enjoyable and relaxed-sounding "sampler" from the World Pacific catalogue. Of the seven saxophonists, Pepper, Konitz and the Rollins-like Clay stand out. (Clay reminds me a lot of Ronnie Scott here). Perkins, Kamucha and Urso are various "brothers" within the Lester Young idiom, with Urso the swiftest. Chet blows with soul on Starfish. Edison's track is an edited version of the original Brookmeyer's 1954 or '55 side is harder-hitting than on most current occasions. The rhythm sections are uniformly good, with Leroy Vinnegar a particular gas. Shank's track is somewhat shallow emotionally, but prettily played.

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BOOK REVIEWS

# The truth about Joe Oliver

KING JOE OLIVER

by  
Walter C. Allen and Brian A. L. Rust  
(Sidgwick & Jackson, Ltd., London, 21s.)

THE general impression is that Joe Oliver reared at the height of his fame soon after the records with Louis and Dodds were made for Gennet in 1923, making a brief come-back in the very late twenties and once again retiring, presumably in semi-luxury as would warrant a man of his fame and achievement. The truth, the almost sordid truth, which makes fascinating reading in this 200-page book, is that he struggled for years with an inferior hand trying somehow or other to scrape a living.

The account of the band's adventures from 1934 to 1937 is almost horrific. Cancelled bookings, race prejudice, coach accidents (I think the coach tipped up no less than 16 times without serious injury but with considerable loss of playing time and considerable repair expenses), fighting between musicians, men leaving at short notice, being stranded in out-of-the-way places for days at a time, teeth going bad . . . these were but a few of the hardships undergone by the man who was once acclaimed "The King."

Yet "The King" he certainly was. The records made in the early days are still the classic examples of New Orleans jazz.

Although Brian Rust is noted for his painstaking activities in anything to do with discs, the book is by no means dull. On the contrary, it is interesting, factual, lucid, and yet contains sufficient items of a controversial nature to keep the die-hard student "at it" for many months to come.

A "must" for Oliver and New Orleans fans, this is also a "must" for every musician and bandleader who thinks his own lot is a hard one. Since reading this, my occasional fits of "bandleader's depression" have turned into the realisation that I must be living in a seventh heaven!

## A bargain

FOLK BLUES  
by Jerry Silverman

(The Macmillan Company, New York, 37s. 6d.)

ALTHOUGH this is a lot to pay for any book, just on the sheer number of tunes it is one of the best bargains for the jazz musician or folk and blues singer.

There are a hundred and ten different blues numbers in this album, ranging from "folky" items such as "Talking Dust Bowl Blues" to instrumental favourites by Jelly Roll Morton, including "Buddy Bolden's Blues."

The reading matter is confined to 26 pages, mostly devoted to the lives of Leadbetter, Woody Guthrie, Josh White, Jimmie Rodgers and a clear, concise exposé of the fundamental differences between the Negro conception of melody and the European.

This latter is necessary because it is hard for the layman to know what a blues is. After all, it can consist of 8, 10, 12, 16 or even 32 bars. It can be fast or slow. It can be happy, nostalgic or plain melancholy. The harmonies are not even fixed.

Every item includes music, guitar symbols and words, often with a large number of differing variations. Only criticism is that most of them are in keys suitable to the guitar . . . which makes them jolly hard for our B flat or nothing brigade.

They can all be transposed, of course. At least it will prove that there are other keys.

# TRADITIONAL JAZZ

By OWEN BRYCE

## Week-end jazz course

PENDLEY MANOR, in Hertfordshire, is holding another week-end jazz course on March 13, 14 and 15. The course, organised by Ken Lindsey in conjunction with the Harpenden Jazz Society, is one of a series entitled "Jazz in Perspective."

On this occasion lecturers will include Graham Boatfield, Francis Newton, James Asman, and myself. Fireworks are expected on Sunday morning when we will be discussing the Bank Johnson-George Lewis controversy.

THERE has been little attempt to bring folk singing to the concert hall. On Friday, March 20, however, Guest-Behan Productions Ltd. present no less than 12 folk artists at the Conway Hall. Among those featured are Roy Guest, Steve Benbow, Robin Hall, Dominic Behan, Stan Kelly, The Wanderers and . . . wait for it . . . The Audience.

This should be the big draw for the still increasing numbers of folk enthusiasts, who will thus get a chance to "out-sing" the singers.



Gene Krupa doesn't rock, but he does swing!

The Soho club scene is in a bad way

# But the bands are to blame as well

THE Soho jazz scene is in a bad way. Despite the protests I had from some people in response to my article on the matter a few weeks ago, that is a fact.

But I hasten to add that it is not only the clubs that are to blame and don't forget, I am only talking about Soho clubs. There are some excellent run clubs in the suburbs; Georgie Webb's in Woolwich, Art Saunders's Wood Green Club, the Bromley one and the two in St. Albans and Barnet spring to mind.

The bands themselves must be held partly responsible for this state of affairs.

## Most bands do not exist!

Firstly there is a vast difference between a band and a collection of musicians. Believe it or not, but most of our London bands don't exist at all. Many of those much advertised groups consist of hurriedly picked up "outs."

There are more bandleaders than bands at present in this district and the agents must have a devil of a time sorting out the bands that play a rehearsed, well presented programme and those that don't begin to form until someone's been lucky enough to engineer a half-hour spot at some club or the other.

Now some of these musicians are fine jazzmen, but in the main they consist of men too undisciplined to hold down a steady job. They get there late; they stew themselves up on drink; they act, dress and look like "has-beens." Small wonder the crowd thins out week after week.

## They work 'on the cheap'

I know why they get the jobs, of course. These get-together groups are willing to work on the cheap—to work for "peanuts." And that's about all some of them get.

Why don't you musicians get wise to yourselves? Get into a regular band. Work hard. Build up yourselves and the band. Ask for the right money and don't work for less. If the club isn't willing to pay less, you can bet your last five bob neither the club nor your band will still be in action in six months' time.

And stop imitating the successful bands. I'd travel quite a distance to hear Colyer's band. But I wouldn't walk across the road to listen to the host of Colyer copyists. There's room for more than one style in traditional jazz. Why not try something else?

## REVIEWS

### BLACKSTICK

Tony Coe, Bali Ha'i, Sans Humph, Five-eighths; Sandy Brown, Portrait of Miles, Sugar, Topsy; Archie Simple, Please Don't Talk About Me When I'm Gone, The Needle, I Cover The Waterfront; Dick Heckstall-Smith, Lover Man; Vic Ash, Blue 'n' Boogie, High Priest.  
(Nixa NJL20)\*\*\*

HERE is another of those mixtures of odd sides, hardly worthy of issue on their own account on EP but good enough to go out as a package parcel.

The only really good things about this—to me—are the Simple track *Please Don't Talk* . . . and the lulling Sandy Brown/Fairweather verse of *Sugar*. The Simple disc, when originally issued on Seventy Seven I considered (and still do) to be the most exciting record ever made in England. Living in a caravan, as I am at the moment, does not give me the chance to play through my collection, but this is either a different recording entirely or another master. Listening again to

Fred Hunt's glorious piano coda it must be another recording!

The Sandy Brown tracks suffer from an attempt at cleverness. What came out delightfully on "McJazz" sounds very forced on *Portrait*. It is not possible to recapture a mood of two years back.

Tony Coe, Vic Ash, Bruce Turner and Dick Heckstall-Smith all play good clarinet—but not good enough to warrant issuing under the title *Blackstick*. If you are going to spotlight the clarinet on a 12in. LP why not Bechet, Noone, Dodds, Nicholas, Simeon, Bigard, Dorsey or even Goodman?

I cannot close without mention of Bill Bramwell's driving guitar playing. For my money there are only two first-class jazz rhythm guitar players in the country. One favours the swing-

## RATINGS

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

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TEDDY JOHNSON'S

# MUSIC SHOP

## BRITAIN'S DISC BIZ NEEDS A GOOD P.R.O.

LAST week I decried the fact that we seem mesmerised by everything that is American in the hit parade. Just to prove that Johnson is nothing if not inconsistent, this week I am demanding that we take a leaf out of the book of our U.S. cousins. In fact, copy 'em!

For "over there" they have founded the National Academy of Recording Arts and Sciences. It will serve as an authoritative body for press liaison, and public relations. It will also make awards in the same manner that Oscars go to the film-makers.

It is an excellent idea. One that we should copy . . . for I have long felt that we have no adequate body to present facts and figures about Discdom.

Some months ago the national Press took a tilt at the industry by suggesting that there was a slump. A few desultory denials were given by individuals, but there seemed to be a distinct lack of authority in most of them. Had these statements come from a central body, backed with facts and figures, the damage to the industry may well have been averted.

So how about it Discdom? Let us have our own National Academy.

## SHIRLEY'S A SHOW STOPPER

NEXT Monday, on Cyril Stapleton's "The Melody Dances" programme, lovely Shirley Sands makes her ITV debut. The next day

she is 22. And, as one would expect with a St. Patrick's Day birthday, she is having the luck of the Irish.

Biggest birthday present is a contract from Decca. Shirley also pre-records her first Midday Music Hall for the B.B.C. on March 17, too.

Says Cyril: "Shirley is the most promising newcomer to the business I have seen or heard recently. I have tried her out on a few big one-night stands—she literally stopped the show. Her singing is sensational . . . and she looks wonderful, too."

### EXTENDED

That smooth organ—sorry, harmonica—king, Larry Adler, is doing fantastic business back in New York. "His night club stint has been extended for a further ten weeks," I was told. He is also starring on coast-to-coast TV.

### RETURNING

She's going back to Australia! Attractive folk-singer, rather star Shirley Abicair returns to her native Australia next June for a big TV series.

## British tunesmiths for Frank

WHO says that British song-writers can't write hits? Not Frank Sinatra. For Frankie's latest Capitol disc was written by a brace of tunesmiths from the old country.

London-born Jules Styne wrote "Time After Time," which Frankie revives with telling effect . . . and "French Foreign Legion" is the work of ex-Manchester Technical College student, Guy Wood.

## Two new musicals

WATCH out for Mister Pajama Game—Richard Adler—springing a big surprise this year. He has written two new musicals and in one of them we may well see his lovely wife, singer Sally Ann Howes, starring in the West End this year, with Gordon MacRae as her male lead. The musical is based on O'Henry's famous story "The Gift of The Magi."

His other musical is based on Louisa M. Alcott's "Little Women."

## If you want to get ahead . . .

WATCH out for a new line in hat promotion, for something is sure to follow from the new LP covers of Nat "King" Cole and Sinatra.

That of Frankie's "Come Dance With Me"—due in May—shows Sinatra in an elegant tweed tuffer . . . and Nat's cover design for "The Very Thought Of You" shows the "King" in a slightly similar bonnet. Both styles are inspired by the Rex Harrison headgear, I would suggest.

Must get one like Nat's . . . it's just right for the King and I.

## FOLK DISC REVIEWS by Owen Bryce

## A Scot with the prospects of a rosy future

ROBIN HALL  
Robert Burns Bi-Centenary  
Rantin' Rovin' Robin; My  
Love Is Like A Red Red  
Rose; My Love She's But A  
Lassie Yet; A Man's A Man  
For A' That; Scots Wha Hae.  
(Collector JES)\*\*\*

THIS disc has been produced to mark the bi-centenary of Scotland's most famous poet, Robert Burns. Much is owed to Burns for the preservation of Scottish folk music, for he was a keen collector of this material.

The singer, Robin Hall, is a Glasgow lad at present making a name for himself at folk song gatherings in the London area. He plays his own guitar backing, he acquires himself very well, covering a wide range of differing emotions. He may well develop into one of our finest folk singers.

The songs themselves vary from the delicate love song to the highly spirited Scots Wha Hae and Rantin' Rovin' Robin. This last track could have benefited from a much stronger attack.

JOHN RAITT  
Under Open Skies  
Sail Ho; I Wonder At I  
Wander; Sourwood Mountain;  
They Call The Wind Maria;  
Loch Lomond; Vise  
L'Amour; Blow High Blow  
Low; El Bandino; Sweet Little  
Jesus Boy; Two Shillings  
O'Sullivan; I'm Going Away;  
Shadrack.  
(Capitol T1058)\*\*

THIS is a good record in its way but it is definitely not for the folk collector. John Raitt is the singer who rose to prominence as

Billy Bigelow in "Carousel." He has a powerful voice with an ability to sing out, an ability to lacking in many of our folk singers.

The connection with folk music is limited to the titles of the songs for the accompaniment is provided by a large orchestra which specialises in over-arrangement.

The Irish song sounds too-too-Irish, while the Negro spirituals become nothing more nor less than "minstrel" songs.

## SANDY PATON SINGS AMERICAN FOLK SONGS Vol. 2

Captain Wedderburn's Courtship; Wife Of Usher's Well; Two Sisters; The Farmer's Cursed Wife.  
(Collector JE2)\*\*

THESE songs all owe more to Great Britain than to America, and as Sandy Paton's voice (though American) hardly has a trace of accent, one might be forgiven for thinking that "British Folk Songs" might be a more apt title.

Sandy Paton was in England recently singing to his own guitar accompaniment in the now traditional manner of the folk singers. Neither his voice nor his playing is exceptional and in places he tends to exhibit an uncomfortable jerkiness.

The best track is the Farmer's Cursed Wife, and Captain Wedderburn's Courtship is in the once popular riddle form, the suitor having to answer a number of awkward questions to win his love.

The other two items are slower ballads and it is on these that the singer's weaknesses are apparent.

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## Charlie chooses Matt

ONE of the finest singers over here is Matt Munro (above). He consistently turns in good performances on TV, radio and disc. Now Charles Chaplin has given him a great break.

He has chosen Matt to sing his new composition "Texas" in an omnibus edition of Chaplin classics, with music.

As it is an "omnibus edition," Matt should feel at home . . . he used to be a London Transport driver!

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# GIVE THE PUBLIC WHAT IT WANTS

**That's the motto that keeps The Platters on top**

**IT** is always nice to see singing stars, especially old favourites like The Platters, with a real hit on their hands, and it has been enjoyable to watch the nice, steady climb up the charts of "Smoke Gets In Your Eyes."

This is the newest success by that tremendous vocal team, and, once again, they have shown that they can continue to come up time and again with big hit discs.

In doing so, they have stayed the pace of the rock and roll era, and left many of their contemporaries standing by the wayside.

Actually I think the reason for their continued success is that they are not really a rock and roll group, even though they have had some very big successes in that idiom.

The Platters give the customers what they want when they want it, for, basically, they are first-class performers and entertainers. Moreover, there is no feeling of disappointment in watching them "live" as there often is with seeing disc stars for the first time. The Platters are quite at home on stage or television, and are able to give out that something extra which is so important on personal appearances.

### Each an expert

To this, of course, one must also quickly recognise their ability as singers. The Platters are no ordinary group of five would-be vocalists. Each one is an expert soloist. Each has had a hard musical training so, not only are they able to take a solo and thus give variety to their presentation, but when they set out to blend their five voices they know just what sound they aim to get.

Their astute manager, Beck Ram, who set The Platters on their way to fame, refused to allow them to make personal appearances before they had reached a state of perfection. This policy, strict by some methods today, certainly paid big dividends, for when The Platters emerged they were a polished group, even before they had made any live showings.

Their record sales run into many millions and, such is their stature, The Platters can command well over £1,000 for a one-night stand. No management pays that sort of money unless they are sure that they have a draw and, in The Platters, they have such an attraction. The box-office cash register tinkles merrily at every stop, not only in their own country, but wherever they travel.

### World sensation

Last year they took in a complete world tour and were a sensation at every stop. Though their recordings have contributed tremendously to their popularity, I now feel that The Platters could play anywhere, even with the absence of a hit disc for, as all-round entertainers, they have so much to offer.

Not that we've ever gone short of discs from them for, since their first big hits in this country—"Only You" and "The Great Pretender"—we have had a steady stream of great records from them.

Right now their latest wailing, "Smoke Gets In Your Eyes," is knocking up sales as big as ever, proving that The Platters can maintain their popularity, and look like doing so for a very long time to come.

Mervyn Douglas



# Kempff wins full marks on Chopin

CHOPIN

Recital by Wilhelm Kempff

*Impromptu No. 1 in A Flat Major, Opus 29; No. 2 in F Sharp Major, Opus 26; No. 3 in G Flat Major, Opus 51; No. 4 in C Sharp Minor, Opus 66, (Fantaisie Impromptu); Berceuse, Opus 57; Barcarolle, Opus 60; Nocturne in B Major, Opus 93, No. 3; Scherzo No. 3 in C Sharp Minor, Opus 39.*

(Decca SXL2024)\*\*\*\*\*  
Stereophonic Recording

WILHELM KEMPPF is a great pianist, one of the best known living exponents of romantic keyboard music. His technique is superb and he has a knack of interpreting a work in an entirely different manner from the usual, familiar style.

For instance, in his performance of the Scherzo in C Sharp Minor, he puts an entirely different complex on the cascading notes which intersperse the

chorus of the theme. Maybe it is his fingering, or maybe it is his accentuation, but they seem to have a more definite purpose than the other recordings where the pianist has treated them as plain notes incidental to the melody.

The Impromptu in A Flat is played with infinite delicacy, as is the No. 3 in G Flat. The F Sharp Impromptu

No. 2 does not quite come up to the old 78 r.p.m. recording by Cortot, but I rate Cortot's playing of this work the best ever.

That good old stand-by of any concert pianist, the Fantaisie Impromptu, is a delight to hear once again, and the middle section, which was turned into a hit ballad some years ago under the title "I'm Always Chasing

Rainbows," is given a refreshing interpretation.

But it is the Barcarolle and the Nocturne that are the joint successes of this disc. I was especially pleased by Kempff's beautiful phrasing of the Nocturne, and of his delicate rubato in the Barcarolle.

The Berceuse, which is a lullaby, contains one of the most brilliant pieces of writing for the right hand, but the performance is not the best I have heard.

This is a fine recording and I have no hesitation in giving full marks for both the playing and the recording.

in CLASSICAL mood with ALAN ELLIOTT

## MUSIC in the AIR

### AFN

271, 344 and 347mc. Medium Wave

MARCH 12  
6.00—Music In The Air.  
9.30—World of Music.  
10.00—Late Request Show.

MARCH 13  
6.00—Music In The Air.  
9.30—Stars Of Jazz.  
10.00—Club Date.  
10.30—Late Request Show.

MARCH 14  
6.00—Music In The Air.  
7.00—Grand Ole Opry.  
7.30—Upbeat Saturday Night.  
8.00—America's Popular Music.  
9.00—Dixie Beat.  
9.30—Cha-cha Time.  
10.00—Late Request Show.

MARCH 15  
9.15—International Handstand.  
10.00—Romance In Music.  
11.00—Serenade.

MARCH 16  
6.00—Music In The Air.  
9.30—Golden Record Gallery.  
10.00—Late Request Show.

MARCH 17  
6.00—Music In The Air.  
9.30—Modern Jazz 1959.  
10.00—Late Request Show.

MARCH 18  
6.00—Music In The Air.

9.30—Lawrence Welk.  
10.00—Club Date.  
10.30—Late Request Show.

### Radio Luxembourg

208 m. Medium Wave  
49.75 m. Short Wave.

MARCH 12  
6.00—Non-Stop Pops.  
6.30—Thursday's Requests.  
7.45—Record Hop.  
8.00—Bristol Club.  
8.30—Lucky Number.  
9.00—Anne Shelton.  
9.15—Jo Stafford.  
9.45—Jeremy Lubbock.  
10.00—It's Record Time.

MARCH 13  
6.00—Non-Stop Pops.  
6.30—Friday's Requests.  
8.00—Band Parade.  
8.30—Musical Monograms.  
9.00—Pop Club.  
9.15—Dickie Valentine.  
9.45—Capitol Choice.  
10.15—Record Hop.

MARCH 14  
6.00—Non-Stop Pops.  
6.30—Saturday's Requests.  
8.00—Jamboree.  
9.45—Juke Box Parade.

10.00—Irish Requests.  
10.30—Spin With The Stars.  
11.30—Record Round-up.

MARCH 15  
6.15—Mario Lanza.  
7.00—Jack Jackson's Juke Box.  
7.30—The King Brothers.  
7.45—Teddy Johnson & Pearl Carr.  
8.00—Frank Sinatra.  
10.00—Record Rendezvous.  
10.30—The Stargazers.  
11.00—Top Twenty.

MARCH 16  
6.00—Non-Stop Pops.  
6.30—Monday's Requests.  
8.30—Smash Hits.  
9.00—Deep River Boys.  
9.15—Lawrence Welk.  
9.45—Perry Como.  
10.00—Hit Parade.  
10.30—Top Pops.

MARCH 17  
6.00—Non-Stop Pops.  
6.30—Tuesday's Requests.  
7.45—Gala Party.  
8.00—Dennis Day.  
9.15—Big Ben Basin Band.  
9.30—Your Record Dair.  
9.45—Records From America.  
10.00—The Capitol Show.  
10.30—Fontana Fanfare.

MARCH 18  
6.00—Non-Stop Pops.  
6.30—Wednesday's Requests.  
8.00—Liberace.  
8.30—First Time Round.  
9.00—Embassy Double Top.  
10.00—Record Show.

### RATINGS

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

### SIR WILLIAM WALTON

Facade

Folia; Valse; Swain Yodeling Song; Tango; Popular Song; Tarantelle.

New York Philharmonic Orchestra conducted by Andre Kostelanetz (Philips NBE11099)\*\*\*\*

ON the whole a good recording, but it is so full of Americanisms that it doesn't quite ring true. After all, it is essentially a British piece expressing the British sense of humour.

Mr. Kostelanetz seems to miss many of the subtle quips that Sir William's score contains.

The performance, however, is very clear cut, and in some ways most refreshing. The playing is so delightfully naive that one cannot fault the performance technically, but it is not one for the ardent collector who only likes the best.





## ALL STAR SOCCER BY TOMMY & CO.

Football is only a serious business for the TV All Stars XI when they are actually on the field. Beforehand, as here, they take matters a little lightheartedly. Incidentally, the character with the handlebar moustache is none other than Lonnie Donegan, who flew in from Belfast for Sunday's match against the Script Writers XI. Giving him able support are Tommy Steele, in bowler, and Mike Winters. On Tommy's right are Pete Murray and Paul Carpenter.

New singer Toni Astrada made his cabaret debut at the Tropicana Club in London last week and caused quite a sensation—especially among the ladies! Toni gets a recording test today (Thursday) and, if he makes as much of a hit then you should be hearing a lot more of him.



"Sensational!" That's Cyril Stapleton's view of new singer Shirley Sande. Seen here with Cyril (above right), and S. African D.J. David Davies, Shirley makes her TV debut in "The Melody Dances" on Monday and later this month she will record for Decca.

Into this country at the week-end came Johannes Ray (below, right), all set for his two-week starring spot at the Palace Theatre. He is seen here with Des O'Connor during a break from rehearsals. (Johanne's opening night performance is reviewed by Doug Geddes on the centre pages.)



**ROUND  
and  
ABOUT**  
with DISC photographer  
**RICHI HOWELL**

## Marion honoured for 250th TV show



Marion Ryan chalked up her 250th TV performance when she appeared on Saturday's "Oh Boy!" show. In honour of the occasion she was presented with a memento in the shape of a cricket bat. With her are Cyril Richard, Marty Wilde, comper Tony Hall and Vince Eager.