

May 9, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 66 Week ending May 9, 1959

CONWAY TWITTY

EVERY
6^D
THURSDAY

**CLIFF RICHARD
AND PRESLEY**
Will they meet?

**PLATTERS FOR
BRITAIN**



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CONWAY TWITTY

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DISC

Charles Buchan's Publications, Ltd., Hulton House, Fleet Street, London, E.C.A. FLEET STREET 5011.

THE HOOLIGANS ARE AT IT AGAIN!

Management should be firmer

THEY are at it again... those audience roughnecks who go to any lengths to break up a variety show. The malicious minority out to spoil the pleasure of the majority. The hooligans who make headlines and bring unwarranted discredit to a whole generation of genuine "beat" enthusiasts.

Take the scenes at a London variety hall last week when a show starring Cliff Richard had to be abruptly brought to an end. A fire extinguisher was sprayed by a youth in the balcony over the audience in the stalls. A girl was hurt when the extinguisher was "thrown by a yelling youth." The police were called. Cliff Richard wasn't seen by his fans. A lot

of people went home drenched—and disappointed. Cliff Richard seems to have been the target for many such demonstrations recently, even if they have not reached this level of hooliganism. The explanation seems to be that his act appeals particularly to the girls in the audience... and this simple, reasonable appeal is resented by the "gangs."

What is to be done about it? There's little point in appealing for good order among the "fringe" hooligans who are willing to pay their shillings for the pleasure of stirring up trouble. It would be impracticable to have policemen stationed in each theatre at each show. The thought leaves a rather unpleasant taste in the mouth, anyway.

★ ★ ★

But we feel that managements could be a little more alert in allowing entrance to the trouble-makers. A keen-eyed doorman would have no trouble in spotting the rotten eggs, the bad fruit, the cabbages they bring along as ammunition.

IF THEY ARE OUT FOR TROUBLE... LET THEM HAVE IT BEFORE THE SHOW STARTS... OUT IN THE FOYER. It's NOT news when a concert goes off smoothly... and all of us know how many thousands like that there are. But every time the headlines scream Rowdy Teenagers Break Up Show, the critics have the opportunity to yell: "Don't know what the kids are coming to. They all need whipping." It's a difficult problem to solve. But firmer control by managements is the first step to a solution.



"I'm from the flat below—could you turn your record player up a bit more, I can't make out the words!"

finer array of British recording stars than we have to-day.

Why we have to watch and listen to fifth-rate American artists I do not know. They arrive here from the States in a never-ending stream and receive star billing on big TV shows after just one record in, or near, the hit parade.

Their performances are devoid of any personality or sparkle, and I feel that the majority of our artists are far superior.

Most definitely "British is Best." D. K. ELLIOTT, Wood Hill, Leicester.

(Aren't they even third-rate?)

By gum!

HAVING read DISC since its birth, and being a keen record collector for many years, I may be termed "square" (whatever that means), owing to my continued allegiance to the established Sinatra, Day and Cole type of vocal.

But the names of the modern generation of singers really confuse me. Have they all the same agent who has a one track mind, i.e., Wilde, Pacy, Eager, and, of course, Steele? One can almost imagine the agent's mind ("let's give them strong names"). I cannot wait to hear about the inevitable Fred Fearless!

Why does an artist have to change names, anyway? Surely, apart from something like Arfur Pint, they cannot be any siller than the current trend. I am aware of the real names of the Misses Day and Garland, but feel sure that Miss Gumm's talent would not wait, even so.—R. E. WILSON, Downham Road, Hackney, E.1.

(We think you may have to steel yourself to more of these names, as the agents appear very eager to use them, even though it does make many people wild.)

Not so old

TIME and time again I read in DISC about the older generation kicking up a storm about the modern pop song and artists.

But, speaking as a record salesman, if only they could see how many of their generation are buying and enjoying the present-day hits, they would stop complaining.

Many a parent comes along with grown children to buy records, and if the people who groan could only see these parents' feet tapping at the latest disc, they would realise that they are not so old after all.—PETE THWAITES, Grange Avenue, Harrogate, Yorks.

(We always thought that Fu and Ma were not so "square.")

POST BAG

We're frustrating!

AS a 50-year-old reader and a recent addict of disc spinning, I find your publication extremely frustrating. Each week you have six pages of record reviews which invoke the desire to hear most of them, but unfortunately, we cannot buy them all.

The obvious answer is Radio Luxembourg—or so I thought—until listening to an E.M.I. programme. Of the 15 discs played, only one had not been unmercifully plugged. And this goes on, programme after programme until the best of times begins to pull. Why cannot we be given the advantage of the huge resources of the various record organisations, with the consequent opportunity of exercising our own discrimination? Could it be (and I whisper this softly), because this would interfere with the artificially induced rat race to the Top Twenty?—ERIC LEWIS, Vernon Street, Northampton.

(The more popular a record, the more a DJ will play it.)

Thanks for Joan

THANK you (DISC 18-4-59) for the beautiful front cover of Joan Regan.

I am glad that Joan's latest recording, "May You Always," is doing so well—I hope it will reach number one on the hit parade; that is the place it deserves.—(Miss) ANN FRY, Rodney Close, Gloucester.

(It has a long way to go. It's not in our charts yet.)

Oh, those sleeves

I WISH that record shops would start selling LP sleeves separately. Each day I pass a record shop and gaze longingly at the picture of my favourite, Cliff Richard, on his LP. I shall never be able to afford to pay 35s. for the record, but would willingly give 5s. just for the sleeve.

I have heard this request from many fans of Elvis Presley, and other stars, so I am sure this idea would catch on.—(Miss) MARGARET DAY, Brecknock Road Estate, London, N.19.

(Seems a bit like going into a sweet shop and asking for the toffee wrapping but not the toffee.)

Teenagers set the fashion

PRIZE LETTER

THREE cheers for the teenagers who keep the record industry alive, who keep the top disc charts changing as swiftly as the British climate and who, above all, keep us all young with their constant demand for something new and exciting.

Popularity in the record business today is a most precious thing, and it is, I feel, a sad matter, that many people—most of them teenagers and young disc fans—regard popularity in the disc field as a standard of quality. But although they might be mystified

by names such as Eydie Gormé, Lena Horne, Sammy Davis Jr., Joe Williams and Carmen McRae—names which to them have little more than their title value—today's teenagers do set the trend in music. And although, too, those names explain the theory about standard of quality, perhaps the artistry of the stars is above the heads of the general record-buying public.

While stars such as Lena Horne go merrily on their way, appealing to the minority, hit disc or not, we have to keep up with the times, and that is why I applaud today's fans, even if I do not agree with their choice.—DOREEN RUDGE, 176 Jiggins Lane, Bartley Green, Birmingham.

Idea for 'Drumbeat'

AFTER watching B.B.C.'s "Drumbeat" (which I enjoy very much) I believe that if the programme included a filmed recording of an original artist, mainly American, it would add to the programme's attraction considerably.—A. G. CLARKE, London Road, Pakefield, Lowestoft.

(But it would also add to the cost!)

Aussie don't like Cliff

JUST a few lines from Australia to say how much pleasure I get from reading your paper.

Hard as I have tried, releases by Cliff Richard, Terry Dene and Marty Wilde are not available in our record shops. These stores do not seem to stock their discs, and say that English records do not sell.

It is rarer still if we hear one on the radio.—RONALD CLIFFE, Shower Street, W.19, Melbourne, Australia.

(So they do not go down Down Under?)

More than a brother

FEW people have heard or seen Colin Hicks—which is a great pity. It is about time that he had the chance to be himself and not just "Tommy Steele's kid brother." His voice is a pleasure to listen to and he plays guitar and piano extremely well.—(Mrs.) F. M. ATKINSON, Beechwood Grove, Shibley, Yorks.

(Colin is making his way, but he's got a tough job.)

Sloppy rock

I THINK that today's so-called rock 'n' roll, has now become "sloppy" and roll. Every other rock song released is loaded with sexy, sloppy phrases, e.g. Elvis Presley's "One Night With You," "I Need Your Love Tonight," and Bill Forbes' "Once More."

These are just a few examples of the hundreds of sloppy rock songs which are being dished up today. Leave romance to the ballad singers! —IRIS G. TULL, Sutton Road, Drayton, Berks.

(We are sure the ballad singers would agree with you!)

Welsh welcome

I MUST protest of the suggestion (DISC 25-4-59) that Cardiffians are poor pop fans.

Your correspondent states that tours are booked at places where business is expected to be good. Well, Cardiff fans stood all night for tickets to see Bill Haley. The Platters and the late Buddy Holly also received tumultuous receptions, so please do not call us "squares."

I am sure that any big rock star visiting us will be sure of a good welcome. Organisers, please note.—D. TIMOTHY, Clyde Street, Adamstown, Cardiff.

(Sorry. That comment must have "leeked" out.)

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.

Give him a break

WHEN will the British record-buying public give Gene Vincent a break? He can handle a rock 'n' roll number very well and if a testimonial is wanted for his ballad treatment hear his latest recording, "Somewhere Over The Rainbow."

If the B.B.C. and ITV networks used his songs he might arrive in the Top Twenty, where, in my opinion, he rightly belongs.—TERENCE KELLETT, California Street, Barnsley, Yorks.

(But if more people bought them, Gene would get in the Top Twenty, and then the B.B.C. would play his discs and sales would go up... and so on!)

Backing Elvis

IT is not only the songwriters who are responsible for putting Elvis on the map (DISC 18-4-59). Without his superb accompaniment, he would be nowhere. His four accompanists add the extra something that places Presley way above the rest.

If other rock stars had such a good backing, they would be rivals to Elvis; the only group who seem to have the right formula are The Drifters.—TIMOTHY ANGUS, Highview Road, Sidcup, Kent.

(The backing is important, but it is the singer who sells the song.)

British is best

NO letter I have read in "Post Bag" aroused me so much as W. R. Hutchings' prize-winning screed (DISC 25-4-59).

The statement that American recording artists are superior to their British counterparts is an absolute untruth. There has never been a

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JOHNNY KIDD

and the pirates

on

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TOP TWENTY

In come Anthony Newley (18), Lonnie Donegan (16), Frankie Vaughan (15) and Cliff Richard (13) ... Buddy Holly stays at the top ... Presley creeps up to second place ... Barber stays steady.

* * *

Compiled from dealers' returns from all over Britain
Week ending May 2

MIKE PRESTON

DIRTY OLD TOWN

F 11120 DECCA 45/78

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending May 2)

Last Week	This Week	Title	Artist
1	1	COME SOFTLY TO ME	The Fleetwoods
2	2	A FOOL SUCH AS I	Elvis Presley
3	3	VENUS	Frankie Avalon
4	4	PINK SHOE LACES	Dodie Stevens
5	5	GUITAR BOOGIE SHUFFLE	The Virtues
6	6	THE HAPPY ORGAN	Dave "Baby" Cortez
7	7	I NEED YOUR LOVE TONIGHT	Elvis Presley
8	8	TELL HIM NO	Travis and Bob
9	9	SORRY I RAN ALL THE WAY HOME	The Impalas
10	10	TURN ME LOOSE	Fabian

ONES TO WATCH

Take A Message To Mary	Everly Brothers
Kansas City	Wilbert Harrison
Kookie, Kookie	Edward Brynes with Connie Stevens

Last Week	This Week	Title	Artist	Label
1	1	It Doesn't Matter Any More	Buddy Holly	Coral
3	2	A Fool Such As I / I Need Your Love Tonight	Elvis Presley	R.C.A.
2	3	Side Saddle	Russ Conway	Columbia
4	4	Donna	Marty Wilde	Philips
5	5	Petite Fleur	Chris Barber	Pye
6	6	Charlie Brown	The Coasters	London
8	7	It's Late/Never Be Anyone Else But You	Ricky Nelson	London
11	8	Come Softly To Me	The Fleetwoods	London
9	9	C'mon Everybody	Eddie Cochran	London
7	10	Smoke Gets In Your Eyes	The Platters	Mercury
14	11	I Go Ape	Neil Sedaka	R.C.A.
10	12	My Happiness	Connie Francis	M.G.M.
—	13	Never Mind/Mean Streak	Cliff Richard	Columbia
12	14	Gigi	Billy Eckstine	Mercury
—	15	Come Softly To Me	Frankie Vaughan	Philips
—	16	Fort Worth Jail	Lonnie Donegan	Pye
16	17	Lovin' Up A Storm	Jerry Lee Lewis	London
—	18	I've Waited So Long	Anthony Newley	Decca
17	19	Venus	Frankie Avalon	H.M.V.
13	20	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia

COVER PERSONALITY

CONWAY TWITTY

'He's different — he can sing!'

LAST week I met a very prominent and charming American lawyer, Maurice Cowan. What's special about that? Well, Mr. Cowan has a very important client — Conway Twitty.

Conway was flying to London on Tuesday to appear in next Saturday's "Oh Boy!" show, with a follow-up on May 16.

Mr. Cowan—who is also known as "Mr. Show Business Lawyer"—told me: "I admire Conway for two very good reasons and both of them are solid."

"He is just a little different from all the others in his field—he can sing. He has been associated with music for the best part of his life, having spent most of it on the Mississippi River in his father's paddle steamer."

"Conway, having made his first hit record, was not content to sit back and rest on his laurels. He is only happy moving around and exploiting every aspect of his career. Conway likes to have as many engagements as possible."

I asked Maurice Cowan how Conway got his start in show business, and he told me that it was through Don Seat, a former booking agent.

"Although Conway had been singing for some time, and with a great deal of success, it was not until he met Don that things started moving."

Very impressed

"Don heard some tapes that were sent to him, and was very impressed. He called Conway, who was in Tennessee, and told him that he would like to handle him, but that he would have to change his name from Harold Jenkins."

"Don had had the name Twitty at the back of his mind for some time, but it wasn't until he studied the atlas and came across the name Conway County, a small town in Arkansas, that he found a suitable coupling for the surname. So Harold Jenkins became Conway Twitty."

"Soon after Conway signed with Don Seat, and during an engagement in Canada, he and his drummer, Jack Nance, got together and composed a song in eight minutes flat. They took this to M.G.M., and it was recorded last summer. A fact that many people are unaware of is that although this disc was released in August, it was a 'sleeper' for a long time. It wasn't until the end of the year that it really started selling."

"In October 'It's Only Make Believe' entered the American charts, and then it started selling like wildfire until it reached the number one position. Eventually, it earned Conway a golden disc. "Conway is among the nicest people I've met in the business," continued Mr. Cowan.

"He is extremely quiet and well spoken, with a friendly and enthusiastic disposition. He is tall and handsome, and above all, plays an excellent guitar."

I can't wait to meet him.
JUNE HARRIS.

JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 2)

Last Week	This Week	Title	Artist
2	1	I NEED YOUR LOVE TONIGHT / A FOOL SUCH AS I	Elvis Presley
1	2	IT DOESN'T MATTER ANYMORE / RAINING IN MY HEART	Buddy Holly
3	3	CHARLIE BROWN	The Coasters; Bernard Bresslaw; Ray Ellington
4	4	NEVER BE ANYONE ELSE BUT YOU / IT'S LATE	Ricky Nelson
—	5	COME SOFTLY TO ME	The Fleetwoods; Frankie Vaughan; Craig Douglas; Richard Barrett
5	6	C'MON EVERYBODY	Eddie Cochran
7	7	SIDE SADDLE	Russ Conway
8	8	PINK SHOE LACES	Dodie Stevens; Alma Cogan
6	9	DONNA	Marty Wilde; Ritchie Valens
9	10	BY THE LIGHT OF THE SILVERY MOON	Little Richard

Published by courtesy of "The World's Fair"

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"Fort Worth Jail"

"Tell Him No"

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7N 25018 (45 & 78)

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TALENT IN YOUR TOWN VISITS

Printer Peter has London target

"THE minute I complete my apprenticeship—and I've got only two years to go—I'm packing for London," says 20-year-old singing composer Peter Gullane. "By that time I hope to have enough local experience behind me to justify some sort of start in London. In fact, negotiations are already under way and, whatever happens, I'll take a chance down South."



Since he started to sing only two years ago, Peter has taken his "hobby" in earnest, believing that people are becoming increasingly weary of the one-song overnight hits. He has sung at the West End Cafe just off Princes Street, with Mecca's Ray Gordon Orchestra at Fountainbridge Palais de Danse, and with the Keating orchestra. Now he has a regular two-evenings-per-week engagement at the Maybury Roadhouse on the edge of town.

He concentrates on such engaging standards as "The Touch of Your Lips," "You Stopped Out of A Dream," "Out of Nowhere," and his favourite singers are Steve Lawrence, Vic Damone, Andy Williams, Dick Haymes and David Allen. There is no denying that the boy has taste.

'Skiffle' tag dropped

JIMMY DONNELLY, vocalist, guitarist and leader of the 18-month-old Hollow Oak group, had enough business know-how in him to drop the "skiffle group" tag nine months ago. So while other skiffle groups died a death, the Hollow Oak Rhythm and Blues Quintet continued to flourish.

You can find them at the Locarno Ballroom every Friday and Saturday evening. Past achievements include runners-up position in the Edinburgh and District Skiffle championship and champions in the Edinburgh X-Ray Campaign Skiffle Contest. Recently they finished third in the Carroll Lewis finals for Edinburgh; the Quintet has also had an audition for Scottish TV's "Stars in Your Eyes" series. The rest of the line-up is lead

guitarist Scot Robertson (a 20-year-old mechanic), rhythm guitarist George Scott (26-year-old grocer), bassist Ian Bramston (25-year-old mechanic), and drummer Danny Ross (19-year-old clerk).

Kenny's school concert start

It all started at a school concert a year ago. Kenny Walker got up with his guitar to sing some Scottish folk songs, and the guitar has seldom been out of his hands since.

Now 15-year-old Kenny, a cousin of Jackie Dennis, is a motor mechanic and he is making his bid for fame playing and singing pop ballads and rock in the Melody Makers concert party, with whom he has been starring

EDINBURGH

DONT for a minute think that Edinburgh is musically famous only for its Festival—or for its bagpipes! Scotland's capital has made countless contributions to the British pop and jazz scene.

Particularly the jazz scene, with people like leaders Alex Welsh and Sandy Brown and clarinetists Henry Mackenzie and Archie Semple to prove it. In the pop field there are Jackie Dennis and Polka Dot Jimmy Walker. And Lydia MacDonald was Ted Heath's first girl vocalist. All of them left home to hit it off in London's big time.

And activity on the home front at the moment is far from dull. It centres on Johnny Keating, who,

after four years as Ted Heath's chief arranger, returned to open a School of Music a year ago.

Now there are over 200 pupils and the pride of the organisation is the 17-piece student orchestra in which the average age is 20. The Basic-influenced orchestra has already had several attractive one-night stands, and last September played alongside several name bands at the Edinburgh Festival of Jazz.

Enthusiasm is high, especially in the trad field, and there is sufficient up-and-coming talent in this city to suggest that there will always be someone to take over when the Browns, Welshs, and Dennis's have had their day.



Soon to be called up, **BILL SILCOCK** hopes that Army life will give him the opportunity to continue blowing.

Big things expected of young Bill

IF Bill Silcock continues to progress at the rate he has been doing, Britain will know all about him in time. That's Johnny Keating talking about his outstanding trumpet pupil.

A 23-year-old engineer, Bill expects to be called into the Army Signals band soon, which could lead to invaluable experience in London during his National Service.

He has been the featured jazz soloist in the band and won high praise from Ronnie Ross at the Edinburgh Jazz Festival last year.

Bill was playing Dixieland two years ago, but now he has blossomed into an effective modernist. His blowing has been described as a "cross between Jimmy Deuchar and Eddie Blair" and his choice of notes is "quite exceptional for a student."

Remember the name—Bill Silcock!

during the past six months—it was with a similar Edinburgh concert party, the Bluebells, that Jackie Dennis earned his big break.

From over the border

A LANCASHIRE lass singing in the midst of 300,000 Scots! Nothing to worry about, though, for Edinburgh Palais de Danse patrons have quickly taken to 20-year-old,

St. Helens-born, June Lesley, who joined Ray Gordon's band a month ago.

For three years in St. Helens June worked in a music shop and sang six nights a week before turning pro at 17. It was not long before Ivy Benson snapped her up, and during a year's stay with Ivy she toured Germany, played a season at the Isle of Man, and, last April, did a TV show with the Benson band.

After leaving Ivy June had a solo TV spot from Birmingham in "Youth Has Its Fling." Now she is out on her own in the female vocal stakes in Edinburgh, and her consistently imaginative work is certainly not going unappreciated.

Summer season is a lure to pro. ranks

THE Goldenacres generate music with a big beat—a beat that is proving popular all over Scotland. Over the past six months they have journeyed from home base Edinburgh to sell their Fast Domino-style in wares in Inverness in the north to Stranraer in the south.

Undoubtedly one of the most popular semi-pro outfits, The Goldenacres are working four nights a week at the moment and they reckon that in two months time they will turn full-time professional—they have the prospect of a summer season in an Ayrshire Theatre.

The personnel comprises: pianist/leader Gus McDowell, bass guitarist John McLartyre, guitarist/vocalist Johnny Walker, tenorist Murdy Morton, tenorist John Hoorn, baritone Eric Keating, drummer Alex Robertson, and vocalist Stella Hamilton.

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MAY 7, 7.00—Non-Stop Pops, 7.30—Thursday's Requests, 8.15—Record Hop, 8.30—Ray Burns, 8.45—Liberté, 9.15—Top Discs, 9.45—Pat Boone Show, 10.00—It's Record Time.

MAY 8, 7.00—Non-Stop Pops, 7.30—Friday's Requests, 9.00—Juke Box Parade, 9.15—Dekie Valentine, 10.00—Capitol Choice, 10.15—Record Hop.

MAY 9, 7.00—Non-Stop Pops, 7.30—Saturday's Requests, 9.00—Saturday Jazz Time, 9.30—Scottish Requests, 10.00—Irish Requests, 10.30—Spin With The Stars, 11.30—Record Round-up.

MAY 10, 7.00—Jack Jackson's Juke Box, 7.45—Teddy Johnson and Pearl Carr, 8.00—Frank Sinatra, 8.30—Calling The Stars, 10.00—Record Rendezvous, 10.30—The Stargazers, 11.00—Top Twenty.

MAY 11, 7.00—Non-Stop Pops, 7.30—Monday's Requests, 8.30—Strike Up The Band, 9.15—Lawrence Welk, 10.00—Hit Parade, 10.30—Top Pops.

MAY 12, 7.00—Non-Stop Pops, 7.30—Tuesday's Requests, 7.45—Gala Party, 8.50—Tuesday's Requests, 9.00—Perry Como, 9.15—LP Parade, 9.30—Your Record Day, 9.45—Records from America, 10.00—The Capitol Show, 10.30—Fontana Fanfare.

MAY 13, 7.00—Non-Stop Pops, 7.30—Wednesday's Requests, 7.45—Record Club, 8.00—Wednesday's Requests, 8.45—Combo Time, 9.00—Embassy Double, 9.45—Those Rockin' Boys, 10.00—Record Show, 10.30—Music In The Air, 10.00—Late Request Show.

MAY 14, 6.00—Music In The Air, 6.30—Starts Of Jazz, 10.00—Late Request Show.

MAY 15, 6.00—Music In The Air, 6.30—Grand Ole Opry, 7.30—Upbeat Saturday Night, 8.00—America's Popular Music, 9.00—Bandstand, U.S.A., 9.30—Fiesta, 10.00—Dancing On Two Continents.

MAY 16, 9.15—Continental Varieties, 10.00—International Bandstand, 10.30—Romance In Music, 11.00—Serenade.

MAY 17, 6.00—Music In The Air, 6.30—Golden Record Gallery, 10.00—Late Request Show.

MAY 18, 6.00—Music In The Air, 6.30—Modern Jazz 1959, 10.00—Late Request Show.

MAY 19, 6.00—Music In The Air, 6.30—Lawrence Welk, 10.00—Late Request Show.

AFN

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MAY 7, 6.00—Music In The Air, 9.30—World Music, 10.00—Late Request Show.

MAY 8, 6.00—Music In The Air, 9.30—Starts Of Jazz, 10.00—Late Request Show.

MAY 9, 6.00—Music In The Air, 7.00—Grand Ole Opry, 7.30—Upbeat Saturday Night, 8.00—America's Popular Music, 9.00—Bandstand, U.S.A., 9.30—Fiesta, 10.00—Dancing On Two Continents.

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MAY 12, 6.00—Music In The Air, 6.30—Modern Jazz 1959, 10.00—Late Request Show.

MAY 13, 6.00—Music In The Air, 6.30—Lawrence Welk, 10.00—Late Request Show.

Johnny Dankworth breaks with convention → ‘A BIG BAND MUST BE ONE UNIT’

By TEDDY JOHNSON, of ITV's 'MUSIC SHOP'

WHAT is it like being a big band leader? What are the hazards, the laughs and the heartaches of the continual round of one-night stands?

Those were the questions I wanted to ask Johnny Dankworth. I found him at home in London eating between rounds of work at his symphonic work which the London Philharmonic Society has commissioned.

"Anyone who has tried to run a 16-piece jazz unit fifty-two weeks a year, will tell you that there are easier ways of life," he smiled. "And just how we have managed to stay the course five-and-a-half years so far I don't really know—but I am certain that I wouldn't change my lot for the contents of the Bank of England."

One-nighters

"Touring these islands is not the fearsome project that it can be elsewhere—you cannot get more than six hundred miles from home and hops between one-nighters average sixty miles or so. We are away for three or four days—in America it is often months at a time."

We talked about bands. What makes them great?

J.D. stated: "Jazz big bands are not made, they evolve and acquire a distinction and a personality over the years."

"Compared with the Ellington band's thirty odd years, Basie's twenty—our band can be likened to an infant of tender age. At this

stage, however, I think that our infant may have something interesting to say.

"The first sounds we uttered with the big band in 1953 were perhaps too self-conscious to have more than curiosity value—some of the ideas I used then have been discarded, some have stayed on. But two things have remained constant since our beginning.

"The overwhelming majority of the arrangements have been in the hands of two writers—Dave Lindup and myself, though several sidemen have contributed useful scores and we have a number of head arrangements."

"Unity of style is achieved only by using the ideas of one or two men as a basis; and this is the way we have seen fit to work."

"The other constant factor is personnel. Our changes amount to only two men in three years—and three of the sidemen have been with us since the band's inception."

Johnny, set for a tour of the States shortly, will doubtless set the critics on the other side of the

Atlantic thinking with his unusual line-up.

Gone is the accepted sax section. Instead he uses five piece front line of trumpet, trombone, alto, tenor and baritone saxes. Recently, he went a step further and "revamped the lower end of the conventional trumpet-trombone brass section, by adding a tuba."

In addition, he has "the doubling resources which include flute, brass clarinet, tenor cor and euphonium."

"The main object of all this," said Johnny, "is to get away from the conception of a big band as a collection of four sections, usually working independently. The symphony orchestra has sections which, on paper, are just as easily definable. But few composers now write for them in such a limited way as many jazz writers approach the big band."

"I hope that whatever faults our music may have—and it's bound to have plenty—stuffiness won't be one of them. Sometimes we can even swing!"

DEREK HAD THE WRONG NAME!

NEXT week, we are being sent to Coventry—in the nicest possible sense. Pearl and I are looking forward to meeting all our Midlands chums at the local theatre. This will be our only variety booking before the autumn.

On the bill will be that gleesome-threesome, The Hadley Ward Trio. Derek Franklin, of this august aggregation, recalled an amusing incident recently.

He was walking through the stage door of a theatre when a girl asked, "Have you got a pencil?" He had. Would he sign her book? He did. She gazed intently at the signature—"Aint you Eddie Calvert?" she demanded. He wasn't. "Gotta rubber?" she asked. Such is fame!!



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START TODAY WITH KELLOGG'S RICE KRISPIES

Tony Newley hangs up his guitar BUT NOT FOR GOOD

"SEE you at the Labour Exchange," wisecracked Anthony ("Idle-Rock-a-Boogie") Newley at me the other night when we were discussing our respective future plans. Now I wish I hadn't listened to him: he's got me worried. But I'm certain I won't be bumping into Tony there. He's very busy, both in his new line of singing, and in the career for which he trained—acting.

The 27-year-old actor and part-time rock singer, who visited "Cool" recently to let us hear his latest Decca disc, "Idle-Rock-a-Boogie," is hanging up his guitar to do some straight acting in his next movie appearances. He has recently completed "The Bandit of Zhohe," with Victor Mature and Anne Aubrey, and his latest assignment is "Killers of Kilimanjaro," starring Robert Taylor and Anne Aubrey!

Anne seems to like sticking around in films with Tony: she was also in "Idle on Parade." And the pair will be seen together again in a fourth film, a lavish musical entitled "Jazz-Boa."

Tony, who was born in London, left school at 14, and started work in a piano factory. He found this dull, and his next job, as office boy for an insurance company, even more dull. Then one day he spotted a "Boy Actors Wanted" advertisement in a newspaper, and was captivated by the idea of the theatre.

Bodyguards for Jerry

A WELCOME newcomer to "Cool" was former Merchant Navy stoker, 24-year-old Jerry Angelo, exiled singer with the "Oh Boy!" originals, The Dallas Boys. Our studio atmosphere was rather different from Jerry's earlier singing days on shore leaves, when his audiences usually were in clubs and bars in foreign parts. Although good at boogie, Jerry used to bring along a few shipmates at bodyguards, just in case any of his audience didn't like his voice, and started leaving chairs and tables at him.

"And it did happen," Jerry told me. "But now I only need bodyguards to keep me from being mobbed by fans."

Miss Bassey needed a lot of help

AS an artist I admire her tremendously, but on a session she needed a lot of help. Philips' A. and R. man, Johnny Franz, told me the other day when we were discussing former Philips' big-name star, Shirley Bassey.

It was Johnny who "discovered" Shirley about four years ago. Returning home one evening he switched on his TV set. While the tube was warming up he heard a singer, then unknown to him, singing the final bars of "Stormy Weather." He had caught Shirley at the end of her act, but the little he saw immediately convinced him that she had true artist's qualities, and next morning he signed her for Philips. Shirley went on to make some 50 titles for them.

"In all our sessions, Shirley and I never had an unpleasant word," Johnny recalled.

Incidentally, Johnny told me the reason for Shirley leaving Philips was

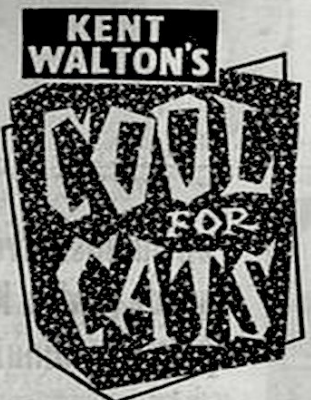
at a drama school, so he took a job at a gas works. But, shortly after, the drama school invited him along for an audition, and he won a scholarship—on condition that he worked for the school as an office boy as well, at 20s. a week.

One day a visiting radio producer gave him a part in a serial, and after that he worked in a stage repertory company. At 15 he made his film debut in "Vice Versa," and followed it with the part of the Artful Dodger in "Oliver Twist," in which he scored an instantaneous hit.

Since then, Tony estimates, he has worked in more than 20 films, and has had many featured roles. Strangely, his last film part just before he took up rock singing so successfully was as a non-singing music publisher's agent in the Frankie Vaughan—Anna Neagle movie, "The Lady Is A Square"—and most of the critics singled him out for special mention.



Just in case you cannot recognise the soldier, it is Mr. "Idle-Rock-a-Boogie" Newley himself in a scene from his latest film "The Bandit of Zhohe."



not due to any difficulties between her and the recording company, but a matter concerning her management.

400-year-old pop

BACK to grandfather's day there was a pop song on the halls, "Two Lovely Black Eyes"—a comedy number guaranteed to bring plenty of applause. It is almost as well known to-day as it was then, but I was a little surprised to hear it turning up on disc as "Goodbye, Jimmy, Goodbye."

In the States, London artiste Kathy Linden has made great progress with her version, and it has already been covered in this country by Ruby Murray on Columbia, and The Kaye Sisters on Philips.

The original tune can easily be traced back to Italian origin, having been sung as a "pop" in Naples around 400 years ago. Incidentally, "Goodbye, Jimmy, Goodbye" sticks a little more closely to its original than the Edwardian parody.

Harmony marred

FOUR voices with one wonderful sound are The Polka Dots, one of the top vocal groups in this country, even though they have only been going a couple of years. They came along to "Cool" to sing their new disc, "Go Chase A Mosenbeam" (Nixa), which should go a long way towards helping their popularity.

The four singers are Jimmy Walker, who has played soprano and tenor sax with the Jack Parnell Band; Tony Mammal, a trumpeter and solo singer with Johnny Dankworth; Don Riddell, a pianist and arranger with Eric Delaney; and Freddie Datchler, alto sax and clarinet player and, until he joined the Dots, a member of The Strangers' group.

Their first broadcast came in January, 1958, and since then they have made a number of appearances. They have got a series of Sunday concerts fixed for the summer, and are considering titles for two long players.

Only one incident has marred their harmony—not long ago Jimmy filled in a football coupon for the group, but it was during a particularly busy week and he forgot to post it. Had it arrived it would have won them £135. It was several days before he was forgiven.

JOINING the list of keyboard artists writing and recording their own numbers comes Bill McGuffie, known mainly for his LPs of show tunes. Now he has made his most commercial disc, an offering entitled "Simple Simon," which Philips are putting out shortly. There's no vocal on the disc, except a chorus that comes in on occasion with the words, "Simple Simon." "Flip is an old number," "Elmer's Tune," that is given similar treatment.

HALL MARKS THE BEST IN JAZZ BY TONY HALL

IS U.S. JAZZ PROGRESSING TOO FAST?

"JAZZ is progressing so quickly in the States that I can see the day coming when there will be no public for it at all."

The speaker is thoughtful young London saxist, Gerry Skelton, who, with drummer Benny Goodman, bassist Phil Bates, trumpeter Army Tweed, and pianist Lennie Metcalfe, is back in town after a lengthy tour of duty "on the boats," which gave them many nights and days in New York.

"Already what they are playing in New York is completely over the public's head. And too far out for a lot of musicians to understand, too. And if musicians cannot understand what is happening, you can imagine how the average listener reacts."

New school

"There is an entirely new school of thought over there. You can hear it in lots of the younger players around. Teenage boys, many of them. Just kids. But good players already. You could say that tenor-saxist John Coltrane is probably the leading influence. He completely fascinated me."

"Hearing Coltrane, Johnny Griffin and Benny Golson was a most memorable experience. They're doing so much. They've inspired me to concentrate on tenor again, rather than the alto."

On the subject of the Miles Davis Sextet whom they saw at the Apollo Theatre, one of the British boys said: "What a weird scene with Miles and Coltrane, and Cannonball. They would play the theme together, then Miles would start his solo and the other two would just walk off into the bandroom."

"About half-way through Miles' solo, Cannonball would suddenly appear, walking on-stage blowing a fantastic amount of notes. So Miles looks at him as if he were mad and walks off himself. Then the whole thing happens again with Coltrane."

'Star complex'

"All three are very big stars there, with a large following. It is almost as though there is a 'star complex' scene."

Phil Bates was raving about Paul Chambers. "You remember how Percy Heath would play two notes at once? Well, Paul Chambers does it with THREE! And when he bows, he makes the bass sound like a saxophone!"

All these young British boys were overwhelmed by the harmonic advances displayed by the Americans.

"Even their records do not give you a proper indication of how much they are playing. You have to hear them in the flesh. Even the blues is now something entirely new harmonically, the way they are playing the changes," they told me.

Gerry, incidentally, is yet another young local modernist, who owes a tremendous debt of gratitude to the legendary Londoner, Denis Rose (recently described as having "all those bones and all that talent!"). Said Gerry: "I am sure that Denis is doing things more harmonically advanced than Monk, even."

Gerry told me of the intelligence of the young New York modernists.

"They can talk to you about anything—Politics, jazz, the world situation—anything. They study such a lot. When they are not playing, they are practising or listening. I noticed that, in the clubs, when a guy had finished his set, he would sit as near the stand as he could, completely concentrating on what the other group was doing."

I saw Gerry at the Flamingo, where The Jazz Couriers were playing a breath-takingly brilliant set. What was he doing? Sitting and listening and completely concentrating on what was being played! A pity that this outlook is not more in common practice here.

I AM sorry to report that excellent young British bassist, Jeff Clyne, is leaving The Jazz Couriers at the end of the month.

"Jeff has asked me to stay on," Jeff told me. "But I feel that I need a change. I feel I am standing still at the moment. Tenorman Bobby Wellins and I are going to France to work at American bases for three months."

Jeff has done a great job with the Couriers. He has tremendous potential as a player.

Who replaces him? "Heaven knows," said Tubby Hayes. "The only people who could do the job are not available for full-time work with us."

SINCE Lennie Bush "retired" from the jazz scene, THE British bassist is unquestionably the serious-minded, magnificent Kenny Napper. Carmen McKee was so knocked out with his work, she wanted to take him back to the States with her.

One of Kenny's feature spots with Carmen was on "Sometimes I'm Happy." The first chorus was just voice and bass. One night, Kenny played his bit so beautifully that Carmen just could not sing for listening. And she did not want to, either. She was so excited, she made Kenny take a second chorus.

Napper's playing on Carmen's Flamingo LP is also tremendously impressive. The recorded sound, too (in stereo), is about the best I have ever heard here.

MORE news from New York comes in a letter to Dizzy Reece from Canadian bawd, Lloyd Thompson, who left London for the States on April 9. Lloyd is already "well in" over there it appears. He has taken a group into the Village Vanguard. Among its members: ex-Miles Davis drummer, Philly Joe Jones, and saxist Allen Eager! Writes Lloyd to Diz: "Golly, it would be wonderful if you and Phil (Seaman) and Tubby (Hayes) could come here. I know you would all do well." I second that!

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No bookings from McGuire sister's visit

Phyllis McGuire came over "just for a vacation." (DISC Pic)

America's highest paid female group once turned down a Palladium chance—but they wouldn't do so again

INTO London last week for a fleeting visit after a holiday in Italy and France came Phyllis McGuire, of the McGuire Sisters, the highest paid female singing group in the States.

Said Phyllis: "Sister Dorothy married a Canadian oil man and is on her honeymoon in Calgary, so I decided to take a trip to Europe. It was just a vacation—the first one I've had in years—and I forgot all about music. In any case I didn't hear anything that particularly appealed to me," she added, grinning.

The McGuire Sisters—"we'd love to come to Britain if you'd have us"—could have played at the Palladium some time back, "but," said Phyllis, "we didn't feel right about playing second on the bill." (Max Bygraves had top billing). "But I wish now we had made the trip."

Phyllis, Christine and Dorothy, the three very charming McGuire Sisters, are, in fact, real sisters who come from the "Buckeye State" in the United States—Ohio. I had the pleasure of meeting these young ladies for the first time at the Copacabana night club in New York.

Dorothy does most of the talking for the group and she told me that

by
Canadian D.J.
and the man who
knows all the stars
GERRY MYERS

they had started singing as children in their church choir.

"We must have been all right because we were always in demand as soloists at weddings," she said. "When we were in our late teens, we had wild aspirations to get into show business and sang at a local radio station."

"Then, one day, they held a competition for the Arthur Godfrey Talent Scouts TV show—it goes on daily—in New York. We were lucky enough to win, and went to New York for our audition."

They promptly won the group competition and were selected by Arthur Godfrey to be his resident female vocalists.

"We developed a kind of style on his show and one day Milt Gabler

of Decca heard us and we were asked to go for an audition. We went and were signed for Decca's subsidiary label, Coral. Then we tried and tried for about a year to get a hit, but there just wasn't one to be had."

Yet even in those early days they collected plenty of fans because they were the only female vocal group in the U.S. at that time.

"True," said Dorothy, "but people were always comparing us with The Andrews Sisters."

"Then it came along, SINCERELY it did," she added, and grinned impossibly. "Sincerely" was the disc. Overnight the girls were "discovered" as the record zoomed up the hit parade.

The McGuire Sisters were now really on the way to fame, and their act was hailed by critics all over the country.

"Then," said Dorothy, "we started looking for another record because that's what the public wants. Well, we kept looking and looking and nothing came along."

"People started saying that we were one-hit artists, and just a flash in the pan. This was not true." She was right, though it was two years before the McGuire Sisters came back with another hit song, "Sugartime."

"This was a modern version of an old country air," said Dorothy. "One of the gang back home sent it to us... and we had another hit."

The girls have made a film appearance, "but we did not even bother going to see it," said Phyllis.

"As for TV," said Dorothy, "we make appearances on shows, but have not got the time to do a full-time series."

And for the future?

"We will continue our night club work as long as we can get bookings," said Dorothy. "And we will continue to make records. We have been together as a group for a long time now, and intend to stay that way."

STRAIGHT ROCK SONGS ARE OUT NOW

All the public want is oddities

THE whole of the popular music business is in a state of flux. As someone recently said in America, "all roads lead to schizophrenia." None of the accepted features of the "scene" seem to apply any more. For instance, all that we have been saying about the girl rock 'n' rollers having no chance has been made meaningless, first by Annette with "Tall Paul," and now by Dodie Stevens with her "Pink Shoe Laces." Then we have that old, old instrumental, "Guitar Boogie" (now "Guitar Boogie Shuffle"). And only a little farther down the charts is an odd instrumental, "Happy Organ," a number that not long ago I would not have given a dog's chance.

But the oddest thing of all has been the tremendous success in the States of "Peter Gunn," the LP by Henry Mancini, of the incidental music from the TV series. It is quite unashamedly modern jazz; and it has been at the top of the LP charts for weeks and weeks and weeks.

This is in America, where we are assured that rock is still the biggest thing. Yet a number like Jerry Lee Lewis' "Living Up A Storm" does not even show up in the top hundred over there.

Meanwhile, the British Top Twenty, has finally released itself from the influence of the American charts. But there is no pattern behind it. Last week "It Doesn't Matter Any More" (roughly No. 30 in the States) rose to No. 1 here; next was "Side Saddle" and after that "Petite Fleur." Could you get a more contrasting trio of discs?

Obviously, the public has now become very choosy—only something that really tickles the fancy stands a chance of the big sales—hence, oddities like these three, and the fast rising "Come Softly To Me." As for rock. Well, the vast majority seems to be jaded with it. Rock in its own right no longer has a big impact. As an influence its power is spreading still, and will continue to spread. But a straight rock number, unless it is backed by a tremendously strong name, has precious little chance.

consider... where are our Robert Hortons? And when we have found them, what will they sing?

RENEE'S GREAT

I'M delighted that Decca have decided to release two sides of the Renee Martz EP on a single. In my opinion Renee's the finest singer, the finest performer, and the greatest personality that we have had on "Oh Boy!" If Renee turned from Evangelion to the world of jazz and pop music, she would surely soon be the most powerful female performer in that field.

That is supposing, of course, that she could retain that tremendous drive, burning sincerity and inner radiance when faced with lyrics concerning "dancing babies," "lollipops"

Sidetracks

by JACK GOOD

producer of the 'Oh Boy!' show

It is new ideas that the public now want. The variety of types in the hit parade is an open invitation for some new creative thought. Anything has as much chance of selling as anything else—given that it's new and exciting.

What or who is on the up-grade? People right outside the pop field... like Robert Horton of "Wagon Train," for instance. Now is the time for us in the pop music business to

and/or "New Orleans." "St. Louis" and so forth. Which I should say is very doubtful.

Renee rises to greatness partly because of her natural talents and partly because of the greatness and importance of her theme. Indeed, in Renee's opinion, I am told, that if Elvis "got the message" he would be the greatest Evangelist alive.

Personally, I would think on the singing stakes, it would be a tough fight for Elvis, with Renee in the field.

NEW HIT?

CONWAY TWITTY, who arrived for his appearance in "Oh Boy!" this week, came armed with a new disc that could well be a double-sided hit. The up-tempo side is called "Hey Little Lucy," and the ballad is "When I'm Not With You." The former you'll be hearing, together with "It's Only Make Believe" this week, and the latter will be featured the following week... the week he sings a song with Marty, and our glasses girl, Margaret Stredder.

RUSS (Side Saddle) CONWAY has done it again!!

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CLIFF CALLS GERMANY WITH PRE

'BLAME THE U.S. ARMY—
BRITAIN'S TEENAGE I

B BRITAIN'S 18-YEAR-OLD ROCK 'N' ROLL ST
HAD TO SHELVE HIS PLANS—TEMPO
PRESLEY IN GERMANY. A DISAPPOINTED C
WHILE PLAYING A VARIETY DATE IN LOND

"American Army regulations won't permit us to
get-together had been provisionally arranged for May
regulations wouldn't allow me to see Elvis. Natural

"I think it's because there are a great
number of people wanting to meet him
and there just isn't time for him to see
everyone."

Could their "little summit" meeting
happen later this year?

"I hope so—but in cancelling the
visit for the present they haven't said
I can come later. But I must meet him
one day. I've always been a Presley fan
—as far as I'm concerned he's the best
of the rock 'n' roll stars."

Cliff's early fan worship of Elvis when
he was an amateur was, he told me,
"just at a distance."

"Now I'm in show business I know
what it feels like when you get hun-
dreds of letters that all have to be
answered."

Recently premiered in London was
Cliff's first film role in "Serious
Charge." What does he do in this X
certificate film?

"I haven't a very big part—I play
Andrew Ray's younger brother. He's
quite a scoundrel and I'm half-and-half.
I do what the other boys do—mainly
because it's a gang—though I turn out
to be rather a good lad in the end."

I put it to Cliff that being an "X"
film many of his fans will not be able
to see it.

"No—but if they were anything like
me," he smiled, "well, when I was too
young to see 'X' films I used to get in
somehow!"

Anniversary

Cliff was more excited about his
second film "Expresso Bongo." He
starts recordings for it on August 4—
five days short of his first anniversary
as a professional entertainer.

"My part is that of a young lad who
wants to play the bongos—but whose
singing is better than his bongos and
he finds himself exploited by his
crooked manager."

"Apart from 'The Shrine' on the
Second Floor—the big song from the
show, I don't know what numbers I'll
be singing. It hasn't been decided, but
there's just a possibility of getting in
one I've recorded already—"Choppin'
An' Changin'." Whatever I do is up to
the film company.

"A film part like this is pretty fright-
ening, but the producer saw me in

FLAWLESS FITZGERALD IS JATP KNOCK-OUT

WHICHEVER you go to see is Norman
Granz' "Jazz at the Philharmonic"
show, which started its British
tour last week-end at the Royal
Festival Hall, one artiste will
smack you right between the eyes
with sheer talent—Ella Fitzgerald.
She seems to carry the whole pro-
gramme on her broad shoulders. She
knocked me out.

The other star names are there—Oscar

Peterson, Gene Krupa, Sonny Sitt,
and Roy Eldridge—all doing a good,
workmanlike job. But it was Ella's
artistry, bursting all around for two
20-minute periods, that completely
enveloped me.

That "First Lady of Song" tag is not
bars without reason. Her Saturday
performance was flawless, Fitzgerald.
And the jam-packed audience loved
every minute of it, nay every note.

The popular song side of her repertoire
made up her first selection, with a
somewhat nervous Miss Fitzgerald
clutching a pink chiffon scarf lightly
swinging "Cheek To Cheek" as an
opener.

Following up with "You Brought A
New Kind Of Love To Me," Ella
then had her audience puzzled, but
thrilled, with a ballad rendition of
"Lady Be Good." I say puzzled
because we all expected her to launch
into her famous scat version of this
standard at any moment.

Three more songs completed the first
half of her set: "Blues In The
Night," "Whatever Lola Wants" and
"Who Gets The Pain When They Do
The Mambo."

Appetites thoroughly whetted, the au-
dience impatiently awaited this great
artiste's return.

Following a set by trumpet star, Roy
Eldridge, Miss Fitzgerald came back
with a change of dress and a change
of chiffon scarf.

Left gasping

This time the programme was aimed
largely at her jazz public and ever
they were left gasping in admiration
following her brilliant opener which
took the form of a blues medley—
"Roll 'Em Pete" and "Well All
Right, O.K., You Win"—with full
tribute paid to Joe Williams and
Dinah Washington in the scat
choruses.

A slowing down of the mood came next
for "It Might As Well Be Spring"
followed by a truly beautiful ren-
dition of "I Love You Porgy" and
"Porgy, I'm Your Woman Now"
from the classic George Gershwin
opera "Porgy and Bess."

It was nearly over. All that was left
was an extended performance of
"How High The Moon" which really
set the Festival Hall back on its
heels. I did not time this epic but I
am certain that it ran for six or seven
minutes.

The group supplying excellent accom-
paniment to Miss Fitzgerald's per-
formance was led by Lou Levy (piano)
and comprised Herb Ellis (guitar),
Gus Johnson (drums) and Wilfred
Middlebrook (bass).

Gene Krupa led his quartet in what
wasn't really a jazz session—but
what a wonderful display of drum
dynamics it proved. Krupa is
definitely the ace showman and enter-
taining the audience for every minute
he is on stage.

KEN GRAHAM

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RECORDS MAGAZINE: There's a new colour portrait of Max Bygraves on the front cover!
Decca-group stereo and mono releases; your monthly guide to the
THE DECCA RECORD COMPANY LTD DECCA

OFF HIS DATE PRESLEY

'NOT ME' SAYS ROCK STAR

STAR, CLIFF RICHARD, HAS RARELY—TO MEET ELVIS CLIFF GAVE ME THIS NEWS DON LAST WEEK.

to meet for the time being. Our and I was all set to go, but I'm disappointed.

"Serious Charge," said what he had seen of me in that he liked, and thought I could manage this. But it's rather a big thing to go into."

"I sensed that filming was Cliff's ambition. He enlarged for me. "I want to spread out quite a lot. I know my fans won't forget I'm a rock 'n' roller, and that if I do anything else it will just be an addition."

"But I don't want to do that all my life—for one thing it's pretty difficult to know what the public will like in a few years."

"Rock's here now and as far as I'm concerned it's here to stay—but you've got to look ahead."

"If I really do take up films as a career I won't forget recording—but it would mean my public appearances as a singer would have to be cut down."

"What sort of film part does Cliff want?"

"I would like to play dramatic parts—not just do musicals," he said. "I think Presley has so far done all musicals—but he's played serious parts in them."

TV attitude

"If I had a film career I think I would like every third one to be a musical. I'm glad to say my fans are reacting favourably to my filming. I've had several letters saying they are glad. One said, "Can't wait to see you in 'Serious Charge'."

Cliff has decided that too much TV might not be good for him. That is why he gave up regular appearances in "Oh Boy!"

"But I like TV and recently did three more 'Oh Boys!' and a couple of 'Jack Jackson Shows' thrown in," he reminded me.

In June, Cliff takes a brief rest from his round of one-night stands and disc sessions.

"I'm taking a holiday for two weeks with a couple of friends. We're going on a car tour to Italy, but I expect we shall wander all over the place."

Sounds like a real rock 'n' roll journey!

Bill Evans



TOREADOR TOMMY OFF TO SPAIN

OFF to the land of castanets and sunshine, bull fights and siestas, TOMMY STEELE leaves London this week for Spain, where he is to film for the starring role in "Tommy the Toreador." TOMMY recorded his six songs for the films before he left for Spain. With him as he boards his plane are his leading lady JANET MUNRO and co-star SIDNEY JAMES.

Frankie in stereo

LIVE RECORDING OF PALLADIUM SHOW

PHILIPS believe that they have made the first recording of a live stage show for stereo release in capturing the voice of Frankie Vaughan last week at the London Palladium.

Frankie Vaughan's entire act (which also includes supporting pieces by The Kaye Sisters) was taped and an LP of the performance will be issued in stereo soon after a monoaural version is released next month.

It will be the British singing star's first stereo release.

Johnny Franz, who was in charge of the recording at the Palladium, told DISC: "The result was an instantaneous success and probably one of the best stereo recordings made on the spot."

The LP will be called "Frankie Vaughan at the London Palladium."

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VERA LYNN

Have I told you lately that I love you

P 11129

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

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of
**POP, JAZZ, LP,
EP and GLASSIC
REVIEWS** by

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KEN GRAHAM
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ALAN ELLIOTT

RATINGS

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

STAND back men, and let the girls come through! This week they are definitely the stronger sex so far as our Disc Date is concerned. Not only do we get a bevy of smooth performances—they also seem to have picked the cream of the numbers for themselves.

THE KING SISTERS
Keep Smiling: The Maids Of Cadiz
(Capitol CL15012)*****

THE four King Sisters again prove that they're way up at the top of the tree when it comes to sound and style.

There is class stamped every bar of the way as they sing *Keep Smiling*—an arrangement and performance that lives every second of its life. It moves beautifully with some excellent trumpet and flute in the orchestral accompaniment.

Alvino Rey, who is lucky enough to be married to one of the Sisters, directs the backings and he puts a stylish noise behind their own arrangement of the *Famous Maids Of Cadiz*. Not the easiest thing in the world to sing, but how the girls whip it into a fine modern froth!

THE SERENADERS
Sudden Holiday; Tango Madeira
(Top Rank JAR113)*****

ORGANIST Felton Rapsley wrote a melody called "Southern

"Goodbye, Jimmy, Goodbye," sung by both Kathy Linden and Ruby Murray, looks as if it will be the real femme fight in coming weeks.

Vera-Lynn, Bridie Gallagher, Sheila Buxton and Dorothy Squires are all showing with new releases.

THE 'KINGS' ARE QUEENS OF SOUND

Holiday" and now finds it on disc under the title *Sudden Holiday* because—so it is said—a cockney voice pronounced it like that over a telephone!

It certainly sounds more "southern" than "sudden" as played by the musicians of The Serenaders. This pleasant, though never exciting, performance is Latin and sunny.

Strings whip quickly into *Tango Madeira* on the second side to complete the geographical aspect of the coupling. Record for those who want Palm Court on their turntables.

HANK THOMPSON
Total Strangers; Anybody's Girl
(Capitol CL15014)*****

COUNTRY and western star Hank Thompson does a quick-talking act for the narrative number *Total*

Your weekly
DISC DATE
with Don Nicholl

Strangers on the upper half of this release.

Humorous item which should do nicely in the market. The Brazos Valley Boys enjoy themselves with the accompaniment to this composition which Hank wrote for himself. It will reach outside the usual C and W fences to rope in extra customers, I think.

Hank's also part-writer of the slow country offering *Anybody's Girl*. Sad, moral tale of a honky-tonk sweetheart.

VERA LYNN

Have I Told You Lately That I Love You; I'm A Fool To Forgive You
(Decca F11129)*****

AN old country and western number, which also served as a hit for Crosby and The Andrews Sisters once upon a time, is chosen by Vera for her new release. This is *Have I Told You Lately That I Love You*, a good steady ballad which runs on an easy, familiar melody.

Vera gives it a fairly solid beat in company with the Johnny Douglas orchestra and chorus. It could become one of her heaviest sellers for quite a while.

There is an easy beat in the flip ballad, too. Slightly slower and sweeter, *I'm A Fool To Forgive You* makes a good coupling with performance and production matching the standard set on the top deck.

RUBY MURRAY

Goodbye Jimmy, Goodbye; The Humour Is On Me Now
(Columbia DB4305)*****

EXCELLENT choice for Ruby Murray is the waltz *Goodbye Jimmy, Goodbye*. In tough competition with American Kathy Linden, there is no doubt that the Irish girl will put up a fight. She may even pip Linden at the post when the final sales are counted.

This is a pleasant performance backed up by chorus and a gentle background directed by Norrie Paramor. A melodic, sentimental natural for Miss Murray.

The Humour Is On Me Now is a traditional air, briskly arranged for Ruby's brogue. Norrie flutes the Irish into it as the girl skips happily through.

TENNESSEE ERNIE FORD

Black-Eyed Sissie; Code Of The Mountains
(Capitol CL15010)***

BLACK-EYED Sissie has been on hit records before now in various guises. This quick-moving arrangement by Ernie and his musical director, Jack Fascinato, should make it a handy seller once again.

Ford sings the song smartly, pausing between verses to let the instrumentalists take over in humorous vein. Enjoyable production.

A western number on the reverse changes the mood violently. Here Ernie declares *Code Of The Mountains*—a heavy, sombre story of murder underlined by a cello which doets most of the way with the star.

SHEILA BUXTON

Li Per Li; Soldier Won't You Marry Me?
(Top Rank JAR113)***

A BRITISH lyric has been put to the Italian ballad *Li Per Li* and it has been arranged by Johnny Douglas for Sheila Buxton to sing here.

Vocal and instrumental groups

back the girl as she charms her way through the happy romance with some self-quoting. On the other side she gets a rather folksy song from the States—*Soldier Won't You Marry Me?* This story-song it taken neatly to a small instrumental backing in which guitar plays biggest rôle.

Sheila has what it takes to be a really big record star—but I wish someone would get her in the groove with the kind of support she receives from Allyn Alnsworth's men on radio and TV.

KENNY BAKER

Cuban Fiesta; Skylarks
(Decca F11130)*****

THE flashing trumpet of Kenny Baker pierces the air with a hard South American sound as he leads the orchestra into the melodious *Cuban Fiesta*.

Good melody here with a fine holiday being enjoyed by the star and his supporting musicians. Tempo is compulsive Latin stuff and the side has all the colour and size it needs.

Could come up on the rails. *Skylarks* is the theme music from that B.B.C. TV serial of the same name about naval helicopters and their crews. Kenny's trumpet rides high on the tune and should be a must for those who found it on their brain after watching the shows. I like the easy switch into different rhythm.

CINDY AND LINDY

Saturday Night In Tia Juana; The Wonder That Is You
(Coral Q72368)***

A LATIN hand-clapper with part of the backing sounding as if it is being played by dinner knife on a plate, that is *Saturday Night In Tia Juana* which Cindy and Lindy cut handily here.

Nothing to do with recent jail songs, this offering is a song of romance and dance and may find favour with those in the mood for the commodities.

The Wonder That Is You has the same sort of South-o-the-Border atmosphere, and Cindy and Lindy sing it well—not such an easy song at that.

Pleasant coupling.

BRIDIE GALLAGHER

I'll Always Be With You; Stay With Me
(Decca F11131)***

IRISH girl Bridie has been shattering theatre records of late, now she gets another shot at the pop records trade. I still think her first Decca release should have made more ground than it did.

And I am behind this performance on the ballad *I'll Always Be With You*. Miss Gallagher sings it quietly and sincerely while Eric Rogers directs a sympathetic orchestral backing.

Stay With Me is a bright romantic bouncer in direct contrast. Bridie does not seem to be in such good form for this one, but it may please her particularly devoted fans.

Chorus and orchestra jig the road with her.

ROGER WILLIAMS

Mockin' Bird Hill; Memories Are Made Of This
(London HLR8857)*****

PLANO star Roger Williams attacks the keyboard again this time with the fixed smile of nimble-fingered dexterity. But his arrangement of *Mockin' Bird Hill* will get your nose in the end.

Williams hits his way through the old familiar tune in company with

The Boy-Name Singer

D.N.T.

That's the sign that indicates a Don Nicholl Tip—a disc that looks like spinning right to the top.

WATCH KATHY CREEP!

KATHY LINDEN
Goodbye Jimmy, Goodbye; Heartaches At Sweet Sixteen
(Folies AF122)

KATHY LINDEN has been close to having a really big seller on this side of the water before. So far she has specialised in boy-name songs—and so it is with her new release. This one is worth watching closely because it could quite easily creep quietly into the twenty. I am tipping it to do just that. The girl sings a sweet and tender waltz ballad sincerely and softly, "Goodbye Jimmy, Goodbye" gets away from her earlier style somewhat, but I can see it growing on you in a big way. One of those melodies you know at once.

Joe Leaby—who originally discovered Kathy for disc—accompanies her with his orchestra.

Brighter fare on the flip is more after the Linden we have heard before. Cute number, "Heartaches At Sweet Sixteen," is breathily performed but lacks the appeal of the topside.

The Strings SIZZLE

GUITAR BOOGIE SHUFFLE

by

BERT WEEDON

on

TOP RANK JAR 117





ROGER WILLIAMS

strings and woodwinds and makes a very pretty country thing out of it. A waltz-time offering which may bring the melody back for another long stay.

On the reverse, Roger takes a song which was a smash only two or three years ago and sets it to a Mexican background with guitar supplying the sound we originally got from vocal groups on the song versions. Time stands up to its quick return very well indeed.

JACK JONES

Make Room For The Joy; When I Love I'll Love Forever
(Capitol CL15011)****

FROM the new film, "Jukebox Rhythm" in which he stars, Jack Jones sings Make Room For The Joy and makes a good impression at the same time.

Not the singer his dad used to be, but an easy pop performer all the same. Here Jack drifts warmly through an attractive ballad, with a vocal group going scintilly all the way behind him. Gus Levene's accompaniment is quietly effective.

Switch for the turnover, with Jones going into an uptempo tune When I Love I'll Love Forever. The boy moves well through this side and there is a hint of a beat to satisfy those who cannot do without it.

THE KAYE SISTERS

Goodbye Jimmy, Goodbye; Dancing With My Shadow
(Philips PB925)****

LOOKS like being a magnificent May for The Kaye Sisters. They are already riding high with the big seller "Come Softly to Me" in company with Frankie Vaughan.

Now they send out a very commercial cutting of the waltz Goodbye Jimmy, Goodbye. It is probably the best disc they have made on their own—nice, controlled sound.

On the other side they get a bold male chorus assist as they whip a modern beat into the standard Dancing With My Shadow.

Result is a neat, contrasting coupling with Wally Stott providing slick accompaniments.

SARAH VAUGHAN

Separate Ways; Careless
(Mercury AM1044)****

IT is superb Sarah again for a fine performance on the ballad Separate Ways. More of a pop than we often get from the girl, this song flows delightfully under her guidance.

Ray Ellis' orchestral backing supplies a selling beat and there is a big chorus, too. But above all it is the Vaughan voice which rides beautifully.

Careless allows the star some opportunity for drifting phrases in her particular style. A slow compelling performance which will have you spinning the disc time and again.

BETTY MILLER

Old Time Religion; Pearly Gates
(Top Rank JAR115)****

BETTY MILLER debuts for the Rank label with a pair of traditional tunes from the spiritual sections.

Old Time Religion moves smartly along with the Miller dusting off the melody in fine style. Some chorus work and a honky piano fill in the space behind her.

Pearly Gates would have been even better than it is with more separation in the studio sound. Betty has a forceful voice but it is somewhat wasted here by being cloaked by a guitar that sounds as though it is coming right through the speaker. Miller is never really able to fight her way to the front.

LORIE MANN

A Penny A Kiss, A Penny A Hug; Dream Lover
(Top Rank JAR116)****

LORIE MANN has already taken television advantage of plugging A Penny A Kiss, A Penny A Hug, and these airings should do her disc some good. A good disc at that, though not so good as a recent American version I have reviewed.

Vocal group and rhythm backing give the side a useful background noise. Whether the song—which was in the hit parade in the years after the war—can come back to big favour remains to be seen.

Dream Lover, on the flip, is NOT the old song of the same title. Instead, here is a quick, busy ballad treated lightly by the Mann girl.

TONI DALLI

It's Beautiful; Luna Rossa
(Columbia DB4303)****

THE San Remo festival song "Conocerti" has been given an English lyric by Michael Jaster, and I must say this improves the melody's chances considerably in this country. It's Beautiful fits like a glove and Toni Dalli sings it splendidly with the Geoff Love orchestra and Rita Williams singers giving him a powerful backing. This is the most pop thing Dalli has done to date; it deserves to become a hefty seller.

Luna Rossa is sung in Italian by Toni with the Geoff Love tango backing adding plenty of sweeping excitement to the half.

TONY BRENT

Why Should I Be Lonely; My Little Room
(Columbia DB4304)****

NICE corny backing using banjo and pub piano is placed by Norrie Paramor behind Tony Brent's straw hat singing of the ballad Why Should I Be Lonely. Tuneful little item which Brent handles in a way which would delight old minstrel lovers.

My Little Room is a British song with an off-beat idea which works out well. I do not think that it is strong enough to crash the sellers but it makes a nostalgic romancer.

DOROTHY SQUIRES

Don't Search For Love; Sicks And Stones
(Pye N15199)****

BOTH songs on this release were written by Dorothy Squires for herself.

Don't Search For Love is a slow ballad handing out some sensible advice in the lyric. Melody is simple and set to a slow beat with piano clanging in the Bill Shepherd backing. The Beryl Scott chorus support Dorothy as she sings the song, straight and sincerely.

Tempo lifts for the other side Sicks And Stones. Based on the old nursery couplet, this number is driven along capably by the singer.

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by
Owen Bryce

THE BENNY GOODMAN TRIO

*Body And Soul; After You've
Gone; Rose Room; Basin Street
Blues; Honeyuckle Rose; One
O'Clock Jump.*

(Fontana TFR6022)*****
Benny At Brussels, Vol. One
*Let's Dance; Don't Be That
Way; Hallelujah; Obsession;
Brussels Blues; More Than You
Know; The World Is Waiting
For The Sunrise; Jubilee;*

Roll Em.
(Philips BBL7299)*****

I LIKED both these Goodmans, but I must give the edge to the trio sides, although the word trio is a misnomer. Only two of the sides—*Body And Soul* and *Rose Room*—are by the congenial trio of Wilson, Krupa and Benny.

And what superb music they make. A swinging display of jazz virtuosity and technical brilliance. It would be carping to say that they don't produce the best jazz ever... like Tanam, Goodman's dexterity blinds one to the fact that he still plays as good a jazz clarinet as they come.

Anyway, didn't he stem directly from the Dorsey school and the Chicagoans via Jimmy Noone?

According to the best of present day fashions the trio is joined by Safranik on *After You've Gone*, Lou McGarity on trombone for a slightly below par version of *Basin Street Blues* and Buck Clayton for some fine muted trumpet work on *Honeyuckle Rose*. *One O'Clock Jump* sees all the lot swinging together. I could have done without them and enjoyed the trio alone... but it makes no difference, really.

The present-day small band is also featured on the "Benny At Brussels" disc. So, too, is the big band. So, too, is Jimmy Rushing on one track. And wonderful it all is.

THE ORIGINAL CRANE RIVER JAZZ BAND

*Just A Closer Walk With Thee;
Creole Love Call; South; Savoy
Blues; Lowdown Blues; Ostrich
Walk.*

(Seventy Seven LPI7)***

TEN years ago I helped lead a band that did very well for itself—the Original Dixielanders. We played twice a week at Art Sanders Wood Green Club, to an enthusiastic

audience which included several odd-looking characters sitting entranced night after night in front of the bandstand.

One of them, a thin, fluffy-headed youngster with a curiously strange and new way of jiving, sometimes made some remark, or the other to the band. One day he asked Art if a little band he played for could do a free interval spot.

Thus was born the Crane River Jazz Band with Monty Sunshine on metal clarinet. At their first outside date we were shocked. How could people play so badly? Why all these funny hats? Why this insistence on spirituals?

But they swung a bit and they generated excitement. And they were enthusiastic. And I would be the last to admit they did not do well. They split to become Ken Colyer's Band and Chris Barber's. At the time they consisted of Colyer and Sonny Morris (trumpets), Monty (clarinet), John R. T. Davies (trombone), Ron Bowden (drums) and banjo and bass of course.

TOMMY DORSEY, NO. 2

*Chicago; Dry Bones; Mississippi
Mud; There Are Such Things.*

(R.C.A. RCX1012)***

THIS is in very much the same vein as the *Artie Shaw EP* reviewed last week. Not musically for Shaw and Dorsey, and poles apart. But it is a seven-inch disc devoted to another leader of the swing music of the late thirties and consisting of titles separated by as much as seven years.

On all tracks, however, we are treated to a big band with such soloists as Charlie Shavers, and a typical swing period tenor.

I think that the titles are badly chosen; there is a lot more Tommy Dorsey material available. Material worthier of the "sentimental gentleman" than these rather lifeless performances. Material more representative of the mood set by the band when it first attracted public attention with "Song Of India," "Marie," and even that rather corny "Nola."

The only things that swing on this disc are the *Boddy Rich* drumming, the odd few bars by Shavers, and the very relaxed singing by Sy Oliver, working at that time as arranger and doing the occasional vocal. His singing on *Chicago* is an object lesson in



BENNY GOODMAN (right) in a non-playing role. He is interviewed on a "Voice of America" programme honouring Irving Berlin.

the "Taint what you do it's the way that cha do it" style.

Dorsey, of course, was the man who gave us, apart from smooth trombones, vocal choirs, swinging classics, a singer by the name of Frankie Sinatra. There is little here to indicate the effect he would have five years later on the swooners.

MIKE PETERS AND HIS BAND

New Orleans Jam Session
Chicken; Lillette; Marianne;

Clammy Rag.

(Seventy Seven EP11)***

MIKE PETERS and I rarely meet. When we do it's going into and coming out of B.B.C. auditions. We both fail! But I had never heard his band play a note until this record appeared. I had always assumed it to be a Chicago-style Dixieland band.

How wrong I was. It turns out that they play the same sort of Colyer/George Lewis inspired music as all the others... Unfortunately, on this showing, without the inspiration.

Since making these discs—nearly two years ago—Mike Peters has joined the Terry Lightfoot band, giving up his own in the meantime. Now the latest news is that he swaps over with Alan Eldson and switches to the Graham Stewart outfit. Inexplicable!

Mike himself plays a direct enough trumpet, but personally I cannot stand that "coming and going" trombone so beloved of this type of revivalist band. It comes from listening to records made out of doors, where variations of wind direction fade the volume up and down. On a record it is unnecessary and sounds forced.

Bob Wallis sings the vocal on *Chicken*, in the same sort of infectious, uninhibited manner that Acker Bilk does. It swings and I like it.

The rhythm section is well above revivalist standards—the drummer being particularly noteworthy.

The trombone player, choice of material and a copyist approach result in a poor rating.

CLARENCE WILLIAMS' WASHBOARD BAND

*Candy Lips; Oh Baby When
Makes Me Love You So; I've
Got What It Takes; Nobody But
My Baby.*

(Parlophone GEP8733)****

THE four men of Clarence Williams' Washboard Band sound all the time like eight.

That's because they blow out and fill their instruments. Because the piano and washboard really do swing like a rhythm section. And because Ed Allen on cornet and Bennie Moten on clarinet complement each other so perfectly.

Williams was an amazing man. He recorded hundreds of sides under his own name and several others. Louis and Sidney Bechet recorded with him in the early twenties. I don't believe

he ever had a band on the road. He confused himself to recording groups, mostly featuring washboard.

Ed Allen was one of the mainstays of the groups. Grossly underrated because he stuck to Clarence Williams, and because the first book on jazz of any import completely ignored the group.

His muted trumpet work has often been mistaken for King Oliver's. And two of the titles here were first issued under Louis Armstrong's name. What better praise!

Clarence Williams himself was a master of blues piano accompaniment, backing Bessie Smith among others on many sessions. His list of compositions is fabulous... and seemingly endless, too.

Eva Taylor sings the vocal on *I've Got What It Takes*. The amusing and slightly risqué lyrics afford good compensation for her contralto-type chorus.

FOLK

OTTILIE'S IRISH FRIENDS HELPED OUT, TOO

OTTILIE PATTERSON

Ottilie's Irish Night

*My Love Is Not A Lassie Yet;
The Rakes Of Malloy; The
Irish Washerwoman; Accordion
Medley; Hallo Patsy; Fagan;
Captain Fisher; The Stack Of
Barley; The Colleen Dhas; The
Maggie; The Owl Man From
Killybrann; Brae; The Owl
Lullamas Fair; Eileen O'Grady;
I Know My Love; Let Him Go,
Let Him Tarry; The Inniskilling
Dragoons; Accordion Reels; The
Valley Of Knockanure.*

(Nixa NPL18028)***

YES! It is Ottilie Patterson, showing us a new facet of her singing abilities, obviously not confined to the Bessie Smith-type vocals we have long associated with her.

Her "Irish Night" was recorded in light-hearted vein, but there are some excellent moments on the disc. Most of the singing is, of course, by Ottilie herself, but in addition we have accordion medleys, unaccompanied songs and "all-in" singing from the whole studio. The gathering included personal friends from Ireland, and even last minute bass-fiddler Chris Barber, who claims a Managhian grandfather.

CLASSICS

NEW WORLD NOISES—but not the orchestra's

DVORAK

Symphony No. 5 in E Minor
"From The New World"
Philadelphia Orchestra conducted
by Leopold Stokowski
(R.C.A. Camden CDN1008)

ONCE again Dvorak's masterpiece is offered to us, making at least a dozen different recordings to choose from.

This disc, in true Stokowski style, is dramatic and full of energy. It is also, I regret to say, a little too noisy throughout, but the sound engineers may be at fault on this count and not the orchestra.

The third movement—*The Scherzo*—is particularly robust, but nevertheless it is a very colourful performance and full of character. I enjoyed this recording as well as any that I have heard recently, except the recent re-issue of Toscanini and the N.B.C. Symphony Orchestra.

JOHANN STRAUSS

Waltzes
*Tales From The Vienna
Woods; Voices Of Spring;
Roses From The South;*

Vienna Bomboms.

Vienna Symphony Orchestra

conducted by Moralt (side 1) and

Eduard Strauss

(Philips GBR6532)****

SPARKLING music this and

beautifully played by the

orchestra who certainly should be

able to pull out all stops when

performing Viennese waltzes.

Of the two conductors I preferred

Eduard Strauss, who, by the way,

is a great-nephew of the composer;

he has more life and vitality

in his interpretation.

ALAN ELLIOTT

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THE BIG BEAT

reviewed by
Don Nicholl

CHICO HOLIDAY

Young Ideas! Cuckoo Girl.
(R.C.A. 1117)*****

SLICK sounds from the Billy Mure orchestra and chorus backing help tremendously to make young Chico Holiday's *Young Ideas* a potent half. This medium rocker could jump right into the parade given the slightest start.

Holiday has a bold style and he shows no inhibitions as he shoots the number across. Likeable personality comes through, too. Try it for size.

Fine Mure backing on the flip, also. Cuckoo Girl tells the rock tale of a girl going through phases of falling in love with movie stars and big guitars, before falling for Chico.

A double-sided treat.

CHARLIE DRAKE

Starkle, Starkle Little Twink! Sea Cruise.
(Parlophone R-4552)***

MAX BYGRAVES, on the Perry Como Show, gave a demonstration of singing spoonerism, and this is the kind of idea which Charlie Drake uses for his *Starkle, Starkle*

Little Twink. Title gives the clue to what goes on in 1959.

Charlie chuckles to an odd, almost modern jazz accompaniment batonned by Ken Jones. Fis it tunny? Mell, maybe—depends on sour yense of humour.

THE TRENIERS

When Your Hair Has Turned To Silver; Never, Never.
(London HLD8858)***

THAT big, powerful instrumental-and-vocal rock team, The Treniers, send out another coupling which gleams with their accustomed polish.

The slow beat revival of *When Your Hair Has Turned To Silver* carries a mock-ink Spots voice repeating the soloist's lines, while the rest of the team sound off smartly in the rear. Sax and piano add a good noise to this half.

Never, Never has the identical tempo and this time it is the whole team behind the rich-voiced leader who sing the title phrase in answer to his questions.

I could have done with a faster item on this side to give more variety to the coupling, but the performances are well worth your turntable time.

TOMMY SANDS

Is It Ever Gonna Happen; I Ain't Getting Rid Of You.
(Capitol CL15013)***

TOMMY SANDS still needs half which will lift him off the bottom rungs in this country. He tries this time with a steady little beater called *Is It Ever Gonna Happen*.

He sings it well to a backing by an instrumental team calling themselves The Shaks. Piano and guitar take up most of the room in this accompaniment. Personally, I think Sands would stand more chance if he stayed away from some of the Presley-like noises he makes here.

Slower number on the other side could prove itself more liable to help the singer than the top half. *I Ain't Getting Rid Of You* topos along with a piano rippling behind him.

D.N.T.

PROMOTION TIP FOR THE 'BIG LEAGUE'

JESSE BELVIN
Guess Who; Funny
(R.C.A. 1119)

JESSE BELVIN has been doing nicely in the States for some years now as a songwriter and singer (he wrote the big *Crew Cuts* hit "Earth Angel") but he has yet to make a vocal mark in Britain.

I think he will make that mark with "Guess Who"—a slow beat ballad which has a powerful, almost religious, noise from the chorus and orchestra behind Belvin.

The number could rise high—and Jesse could climb with it. Shorty Rogers has directed the backing using his musicians and chorus

splendidly to pack the ballad with emotion.

"Funny" gets off on a slightly quicker beat, more of a swinger in fact. Belvin handles it huskily and happily. On this showing he could step into the big league occupied by the Coles and Sinatra's.

FRANCK POURCEL

Only You; Rainy Night In Paris
(H.M.V. POP622)

FRENCH musical director Franck Pourcel breaks new ground here with what he calls his "Rocking Strings" and, if there is any justice, he should break right into the British hit parade with

them. I am tipping the disc because I believe it is irresistible once heard.

Right from the start the bank of strings pulls you up by the ears. Pourcel has managed to avoid any comparisons with Mantovani by producing a tremendously solid rock 'n' roll beat for the revival of "Only You." Thumping drums, voices, piano and some horn underline the strings all the way in compelling manner.

"Rainy Night In Paris" is taken slowly and lushly for its full mood quota. A big-sounding recording which ought to succeed in spanning a large age group if it is aired quickly. Do make a point of listening.

JACK PLEIS

Theme from "Compulsion";
Romantic.
(Brunswick 05795)***

JACK PLEIS batons his orchestra through the dark, driving movie theme "Compulsion" and makes a good job of it. Plenty of drum, cymbal and brass is what we get in this performance, with a squawking sax also fighting its way through the jungle of noise.

For those who have seen the picture I would say—and who wants a moody reminder.

Romantic on the turnover has a lush, frilly piano setting the scene before sax and rhythm take over on a smart-stepping melody.

MARV JOHNSON

Come To Me; Whisper.
(London HLT8856)***

MARV JOHNSON, from Detroit, has a high voice with the same sort of sound we have heard from many rock group leaders in the past. He uses it competently to whip over a steady rock number. *Come To Me*, Nothing to do with "Come Softly To Me," though not terribly far from the idea and treatment of that hit.

Whisper is opened in anything but a whisper by the deep voice and the

chorus. Then Marv marches in on a slow, ponderous beat to chant his plea.

BUDDY KNOX

I Think I'm Gonna Kill Myself; To Be With You
(Columbia DB4302)****

BUDDY KNOX jogs into action with a count-style beater. *I Think I'm Gonna Kill Myself*, taking the theme of goodbye love for this composition which he wrote for himself, Buddy has produced a potential winner.

I like the way the guitars are used for the backing and they collect some space on their own account between Buddy's double-tracking.

Another Knox original on the turnover. This time a slow rocker. *To Be With You*—a very good number. Buddy sings it pleasantly and aims the romantic angle accurately at teenage hearts.

BERT WEEDON

Guitar Boogie Shuffle; Bert's Boogie
(Top Rank JAR117)****

HIS first solo release under the Top Rank auspices should prove to be a happy one for guitar star Weedon. He has chosen a catchy instrumental in *Guitar Boogie Shuffle* and flicks through it smartly in com-

pany with a rhythm team. Tune will lodge between your ears comfortably after a couple of plays and the noise is dark and solid all the way.

Bert's Boogie, of course, was written by Weedon for himself. Tempo slow for this half to become more deliberate. Melody is an attention-grabber again and Weedon's skill shines through.

THE VIRTUES

Guitar Boogie Shuffle; Guitar In Orbit
(H.M.V. POP621)****

AN edgy, highly commercial sound is obtained by the instrumental group The Virtues for their treatment of *Guitar Boogie Shuffle*. A side which is going to make it an extremely tough struggle for Bert Weedon on this number.

Guitar, in echo, is employed in rather similar fashion to the twangy noise we have had from Duane Eddy. Drums and cymbals behind this sound sharpen up the half and give its lots of weight.

Guitar In Orbit rocks from the beginning following the sound formula demonstrated on the upper deck. Steady beat offering which is going to be just as satisfying to the jukes as the selling side.

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VICTOR SILVESTER

Embraceable You
Somebody Loves Me (QS); Do-Do-Do (QS); Someone To Watch Over Me (SFT); The Man I Love (SFT); That Certain Feeling (QS); When Do We Dance (QS); But Not For Me (SFT); Embraceable You (SFT); They Can't Take That Away From Me (SFT); He Loves And She Loves (SFT); 'S Wonderful (QS); Funny Face (QS); Love Is Here To Stay (SFT); Love Walked In (SFT); Shall We Dance (QS); A Foggy Day (QS).

(Columbia 33SX 1148)*****

VICTOR SILVESTER is a difficult man to review as he rarely varies in quality. He is always good in his own field and, therefore, most practically always be awarded the top rating.

Here he leads his Silver Strings into a 16-tone set of George Gershwin compositions. The album is nicely balanced between quicksteps and slow foxtrots.

Some of you may also enjoy this album as something for pure listening pleasure.

THE PLATTERS

On Parade

My Prayer; Bewitched; Someone To Watch Over Me; Glory Of Love; I'd Climb The Highest Mountain; September In The Rain; I'll Get By; In The Still Of The Night; Wagon Wheels; Take Me In Your Arms; Temptation; I Don't Know Why.

(Mercury MMC14010)*****

I LIKE The Platters a lot, especially on several of their more recent waxings. This album, however, failed to move me at all. Certainly there were a couple of tracks that I did enjoy but the majority were inclined to jar. But I am certain that the more avid Platters' fans will love every minute of it.

I found that these songs sounded very harsh and lacked the smoothness I have come to associate with this rock group. No, I much prefer them when they are singing songs such as "Twilight Time" and "Smoke Gets In Your Eyes".

If it were not for the fact that many Platters followers will not be able to see the faults I mentioned, I would probably have knocked off another star.

YVES MONTAND

Ten Songs For Summer
L'Assasin Du Dimanche; Quand On S'Balade; Mon Mariage A Moi; Monsieur Petit Louis; Rendez-vous De Paname; Planter Café; La Fille Du Boulanger; Ti R'passeras; Pour Pierrette Et Pierrot; Calcutta-Calcutta.

(Parlophone PMC1081)*****

THIS album has an excellent cover design with one of the most attractive pictures I have seen in a long while.

The casual-voiced Montand caresses the ears in that very personal French manner.

He is a man of many talents. He

was responsible for the great song hits "Autumn Leaves" and "Clop-Clopant" among others. He was also seen as an outstanding actor in the "Wages of Fear," epic and also "The Witches of Salem."

Despite the language barrier I think many will enjoy this album.

THE KINGSTON TRIO

From The "Hungry 1"
The Tic Tac; Gué Gué; Dorie; South Coast; Zombi Jamboree; Winesap; New York Girls; They Call The Wind Maria; The Merry Minnet; Shady Grove; Lonesome Traveller; When The Saints Go Marching In.

(Capitol T1107)*****

THE "Tom Dooley" boys are again out to prove that they are no flash-in-the-pan group. They proved it to me with their last album and the fact is strongly confirmed with this offering.

This latest set was recorded at the famous "Hungry 1" night spot in San Francisco. The trio, as well as demonstrating their undoubted vocal versatility, also spotlight their multi-instrumental techniques and humour.

JOE "FINGERS" CARR

Goes Continental
The Poor People Of Paris; Song Of The Mountain Rouge; Moritat; Brazilian Hobo; Under Paris Skies; Sophia; Portuguese Washerwoman; Dominique; The Third Man Theme; Anna; Lucky Pierre; La La Collette.

(Capitol T1000)*****

JOE CARR has long been one of my favourite exponents of the honky-tonk piano style. Here he sets out to dress up some favourites of recent years and places them under the collective heading "Continental." Frankly, at times I thought the album would have been better called by the "Latin" tag.

One other thing caused me to knock off a star in my rating—the unnecessary inclusion of voices that

Judy comes over

—in person



Few artists can put as much feeling into their work as Miss Show Business.

JUDY GARLAND

At The Grove
Garland Overture; When You're Smiling; Zing! Went The Strings Of My Heart; Purple People Eater; You Made Me Love You; For Me And My Gal; The Trolley Song; When The Sun Comes Out; Rock-a-bye Your Baby With A Dixie Melody; Over The Rainbow; After You've Gone; Pretty Girl Milking A Cow; Swanee.

(Capitol T1118)*****

IF there is anyone who can bring a lump to my throat it is Miss Judy Garland. Few artists can put such feeling into their work.

Certainly, there are many criticisms one can make if one wanted to review every disc on its technical merits. But if an artist is giving of his best and really trying to entertain—and, of course, succeeding—then who is going to trouble with a few technicalities?

In all probability Judy Garland breaks every vocal rule in the book, but as long as she continues to thrill me, then I have no quibble in that direction.

I freely admit that I have heard better albums by this artist but few have as much atmosphere as this "in person" setting at the famous Los Angeles Coconut Grove.

Eddie goes back a few years

EDDIE FISHER

Heart

Heart; Count Your Blessings; Remember; Dance-able Doll; Downhearted; At Sundown; That's The Chance You Take; Tell Me Why; Fanny; Everybody's Got A Home But Me; A Little Bit Independent.

(R.C.A.-Camden CDN-123)*****

WELL, hello there. Where have you been all these years? Remember Eddie Fisher, readers? Of course, he has been appearing in the headlines recently due to his matrimonial problems, but what has been happening on record? The answer seems to be nothing, as this is a collection of his early hits which were being whistled and sung a few years back when the young singer had a real golden touch.

Maybe he will come back into favour again now that rock has levelled off and taken a settled place in music.



this company is certainly rendering a first class service to those who are.

One voice I was particularly pleased to hear again was that of Eddy Arnold who—I blush to admit it—I had not heard since 1948. Makes me feel like drawing my pension!

Eddy is in fine voice with the opening track and, incidentally, pop lovers he was very big with the pop fans of the time I mentioned in the last paragraph. I have a feeling he could still come up with a winner, so keep your ears open for his discs.

The Browns sound very similar to The Everly Brothers and could win similar success on a single, I'm sure.

WE LIKE BANDS

I've Got My Love To Keep Me Warm (Les Brown); Moonlight, Theme From Picnic (George Cates); Big Noise From Winnetka (Bob Crosby); Tuxedo Junction (Eskine Hawkins); Too Much Moon (George Williams); Jumpin' At The Woodside (Count Basie); Coral Reef (Neal Hefti); Manhattan (George Auld); Main Title and Molly O from "Man With The Golden Arm" (Dick Jacobs); In A Shanty In Old Shanty Town (Johnny Long); Chattanooga Choo Choo (Tex Beneke); Blue Prelude (Woody Herman).

(Coral LVA9099)*****

AS with the two other albums in this series, the main fault lies with the mixture of the material. All the tracks are fine and stand on their own merit, but together they have to strive against each other in order to attract the majority of customers.

Swing fans will all be raving about Basie, Hefti, Hawkins, Williams and Herman. On the other hand dance fans will love Brown, Auld, Beneke, Long and, I suppose, Crosby. But both will be annoyed at the inclusion of the other camp.

What a pity that fans have to be so definite in their tastes—blindly definite. For myself, I can sit back

and thoroughly enjoy this album from start to finish savouring the contrasts.

XAVIER CUGAT

That Latin Beat

Cancion Del Mar; Mi Sombrero; La Golondrina; No No Es No; Le Tango Du River; Noch De Ronda; Perfidia; Alla En El Rancho Grande; Las Palomas; Para Vives Mi Voz; Come Arrullo De Palmas; Bien Bien Bien.

(R.C.A. Camden CDN-111)*****

A VERY dated-sounding collection of Cugat dance rhythms which Camden have dug up from the early recording days of this outfit by the sound of it. But one cannot complain as it is released on the economy-priced series.

Probably I have offended countless Cugat fans but if this is the case they will have to join the queue behind the other fan club deputations.

The only judgment I will pass in this case is to state that it is definitely not for me. Who knows, maybe you will like it. You are very welcome to listen.

BOB SHARPLES

Dancing Round The World

New Orleans On Parade; Copenhagen Polka; April In Killarney; Poor Fellow; Glasgow Charlie; Majorela Moonlight; Heavenly Hawaii; Mexican Can-Can; Saturday Night On The Delta; Trinidad; Canadian Twilight; Italian Wedding Waltz.

(Decca LK 4268)*****

BOB SHARPLES has set out to take budding terpsichorists on a world tour with some original compositions inspired by the stopover halts. And you will find that the inspiration has been true as maestro Sharple's has captured the flavour and local colour of the ports of call in question.

The music is pleasant and will not involve you in any highbrow listening and dissecting spree.

Well worth a spin but not, I think, to everybody's taste.

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do not add any colour whatever. All they seem to do is pop in occasionally with a few "do-do-do's" and "um-um's."

If it had not been for the freshness of Joe Carr's piano, I would have been tempted to dismiss this album with a lower rating.

COUNTRY GUITAR (Vol. 6)

Chip Off The Old Block (Eddy Arnold); This Time I Would Know (The Browns); The Other Side Of The Door (Hank Locklin); Me And Fred And Joe And Bill (Poster Wagoner); That's The Way The Cookie Crumbles (Johnnie and Jack); Doggone That Train (Hank Snow).

(R.C.A. RCX-141)*****

BRavo R.C.A. for this value for money package of country artists! In fact an additional bravo on behalf of the country fans for this entire "Country Guitar" series. Although I am not a hundred per cent fan of this type of music myself

This 'belting balladeer' is going to be big

DON RONDO

Two Different Worlds; But Give Me Time; They Can't Shake My Faith In You; We're Not Children Any More.
(London RE-J1154)***

There Is No Love; On Forgotten Street; While We're Young; He Made You Mine.
(London RE-J1155)***

The first thing that struck me about Don Rondo was the striking similarity in certain phrases with that other famous Don—Don Cornell. Now there is a fine start to any young career, to be compared to an outstanding performer, but not said to be a copyist of his style.

Like Cornell, Rondo belongs to the "belting balladeer" school of singing which would be more genteelly described as a powerful singer of strong pop material.

Rondo has a few minor faults which will be ironed out with experience. He is inclined almost to miss

TONY CROMBIE

Swingin' Dance Beat (No. 1)
Anything Goes; Sadie's Song;
Circus; Baby Face.
(Columbia SEG782)****

YOU will find Tony Crombie's name associated with practically every form of music. This multi-talented drummer is never left lacking when it comes to ideas.

Primarily a jazz artist, Tony astonished the pop world by beating the Americans at their own game and forming the first British rock band which scored triumphantly throughout the country on a variety and concert tour.

Tony is on constant call at all the recording studios to sit in at the drum stool and can be heard on countless discs (the odds are that he is on the one you have just finished playing if it is British made).

Tony's latest enterprise is to lead a modern swinging group which plays dance music in an exciting manner. Those of you who remember his excellent "Sweet With A Beat" album of a couple of years ago will delight in this new EP in similar vein.

RAY CONNIF

Sentimental Journey
Sentimental Journey; I Love You;
Be My Love; Where Or When.
(Philips BBE1227)****

SOME of this album I like—the remainder leaves me cold. Like many discs in recent months it features voices used instrumentally and very successfully at times.

On one track—I Love You—it does not quite come off for me. This is no important shortcoming, however, as the remainder of the album just about makes up for it.

It makes for a nice dance set and also excellent for those who like to sit out the odd dance.

ROSITA

Pureté; Que Nadie Sepa Mi Sufrir; "La Foule"; La Rosa;
Garrofin Del Belle.
(Philips BBE1228)****

FEW artists have moved me so much as did 17-year-old Rosita on a couple of recent TV appearances. This lass had a cheeky, commanding, talented appeal which had me eagerly sitting forward in my chair hanging on her every note and gesture.

My congratulations to those responsible for this recording for faithfully capturing all the excitement and vitality I associate with this wonderful young girl.

No one who likes Spanish music can fail to adore this album and I urge them to hear it at the first opportunity.

Larry is a real genius

LARRY ADLER
Gershwin's Rhapsody In Blue
(Arranged Bennett)
(Pye CEC32015)****

NO man has done more to raise the status of the harmonica than that true virtuoso, Larry Adler. Mr. Adler has made it an instrument well worthy of a place in serious music. Background is supplied by the Pro Arte Orchestra conducted by Eric Robinson. No offence to Mr. Robinson, but I only had ears for the wonderful musical genius of Larry Adler.

If I have offended any Tabitians I am sorry, but my verdict stands.

The latest in MODERN JAZZ

KICKS ALL THE WAY

JOHNNY HODGES' ELLINGTON MEN

The Big Sound
Don't Call Me, I'll Call You;
An Ordinary Thing; Waiting For Duke; Dust Bowl; Little Robbit Blues; Johnny Come Lately; Gone And Crazy;
Segdoh; Viscount; Bonquet (Of Roses); Digits; Early Morning Rock.
(12in. Columbia 33CX 10136)

PERSONNELS vary but include Johnny Hodges, Paul Gonsalves, Harry Carney, Jimmy Hamilton, Russell Procope (reeds); Willie Cook, Ray Nance, Clark Terry, Cat Anderson, Harold Baker (trumpets); Quentin Jackson, John Sanders, Britt Woodman (trombones); Billy Strayhorn (piano); Jimmy Woode (bass); Sam Woodard (drums).

AS Clark Terry puts it, in a quote on the liner notes: "Above all, he (Hodges) has always been true to himself." Hodges, Hawkins, Ben Webster, Benny Carter all come into that category, I believe.

I thought it was a crying shame that we heard so little solo work from Hodges on the recent Ellington tour. But this LP practically makes up for that paucity.

Hodges is heard here with three different line-ups—the entire Ellington band (with Billy Strayhorn for Duke); two trumpets, three trombones, four reeds and rhythm.

The most satisfying tracks on this well-recorded, enjoyable LP are those which recall the early '40s Hodges combo sound.

Best by far is the funky, lengthy Little Rabbit, which creates a beautiful mood. Also very productive are Strayhorn's Johnny, Hodges' Gone And Crazy (really happy also here), Clark Terry's Digits (since cut by Clark and Johnny Griffin on River-



FREDDIE GAMBRELL
One of the most striking jazz pianists of recent years.

Reviewed by TONY HALL

side) and Hodges' groovy Rock. This music may lack the genius of Duke, but it reflects the swinging discipline of a band that has worked well and pleasurably together for a long time. Hodges plays faultlessly and I get kicks all the way from Jimmy Woode's wonderful bassing.

RAY BROWN QUINTET

This is Ray Brown
Bric A Brac; Upstairs Blues.
(12in. Columbia SEB10111)***
PERSONNEL: Ray Brown (bass); Jerome Richardson (flute); Oscar Peterson (organ); Herb Ellis (guitar); Osie Johnson (drums).

THIS is a strange record. Both tunes are 12-bars. Bric it a happy-sounding romp with average solo. The funky Upstairs has a Near Eastern feeling about it, from Brown's excellent introduction through Richardson's very fine flute work. (For some inexplicable reason, the sleeve notes list Herbie Mann). Peterson on organ does not add much (though he hits a good groove on side two) and it's definitely Ray's record. His solo on Upstairs alone is well worth the price of the record for all bass-playing readers.

CHICO HAMILTON TRIO

Introducing Freddie Gambrell
Lullaby Of The Leaves; Reservation Blues; These Foolish Things; Ex-Ray's Friends; Devil's Den; You're The Cream In My Coffee; Midnight Sun; Five Minutes More.
(12in. Vogue LAE12160)****
PERSONNEL: Freddie Gambrell (piano); Ben Tucker (bass); Chico Hamilton (drums).

THOUGH this LP is under Chico's name and he and Ben Tucker play with tasteful swing in their supporting roles, it is unquestionably pianist Gambrell's record.

Now, I gather, in his early twenties and blind for the past five years, Freddie is one of the most striking solo jazz pianists I have heard in many years. He is eloquent without being over-eloquent. He is never too flowery in the way that Hamp Hawes can be on ballads. He is not so exhaustingly terse as Oscar Peterson can be on "up" tempos.

He has brilliance in the literal meaning of the word. He has a tre-

mendous feeling for dynamics—with happy "highs" and sometimes sombre, brooding "lows." He has wonderful fluency and knows how to get a good sound from a good piano.

His conception is earthy and block-conscious at all times.

Apart from some occasional Tatumesque runs, I hear in his playing more of Monk than any other pianist. Yet he's not so "far out" as Monk. I also hear some stylistic similarities to Britain's own Eddie Thompson.

A very promising debut indeed.

ART BLAKEY'S JAZZ MESSENGERS

Hard Drive
For Minors Only; Right Down Front; Deo-X; Sweet Sakeena; For Miles And Miles; Krafty; Late Spring.
(12in. Parlophone PMC 1084)****
PERSONNEL: Johnny Griffin (tenor); Bill Hardman (trumpet); Junior Mance (Sam Dockery on "Deo-X") (piano); Spanky de Brest (bass); Art Blakey (drums).

AS Nat Hentoff intimates in his interesting liner notes, this is the best Messengers' album since the Silver-Mobley-Dorham-Watkins days. In fact, since Phillips BB1721, which should be in everybody's collection.

There are several reasons for this—(a) the tempos and tunes are generally less frantic than on some of their other LPs; (b) Junior Mance is definitely superior to Dockery on piano; and (c) nearly all the material is well above average.

I am quite sure some critics will put down the originals heard here. Ignore them. Nearly all the tunes have strong lines melodically and/or rhythmically and good changes to blow on. Especially Jimmy Heath's two, Minors and the attractive blues, Miles.

Griffin's Down Front is a rather trite, gospel-flavoured tune, which has better solos than thematic strength. I like—very much—Leon Mitchell's melodic Spring. Hardman's rhythmic tunes inspire swinging solos, especially Sakeena. So does Griffin's Krafty.

Hardman proves himself here to be a much better trumpeter than many have given him credit for. And this LP will show you why I have been raving so often about the tenor-playing of Johnny Griffin.

Buy the Hit Version!
DICKIE VALENTINE'S
"VENUS"
7N 15892 (45 & 78)

Pye Group Records (Gates) Ltd., 100 Chancery Street, W.1

EPs

reviewed by Ken Graham

some notes. I do not think he considers too much what the lyric is saying; rather he fits the words into the melody in the way which comes off easiest but not always the best interpretation.

He is going to be big one day, though, I wish him luck with his career.

EDDIE LUND

AND HIS TABITIAN
Holiday In The South Seas
Hika Moko; Upupa Umo; To To To E; Teahoua; Ota; Papanu Ota.
(Brunswick OE9402)★

I BELIEVE Tahiti was the island on which the mutineers from the Bounty ably led by Clark ("Mr. Christian") Gable found refuge after casting Captain Bligh adrift in an open boat. If so, I bet they had more than a slight problem on their hands when it came to interpreting the language of the inhabitants.

However, language difficulties aside I will also suggest that they found it quite a change stepping out with their contemporary jive steps to the music of this part of the world.

I found this set monotonous and frankly uninteresting apart from some excellent drumming. Therefore, I am awarding only one star as I am certain that my opinion will be shared by practically all my readers.

If I have offended any Tabitians I am sorry, but my verdict stands.

Still Swingin' Fast!
REG OWEN'S
"Manhattan
Spiritual"
7N 15899 (45 & 78)

Pye Group Records (Gates) Ltd., 100 Chancery Street, W.1



PLATTERS TO TOUR HERE AGAIN

200 stars at Battersea

ONE of America's top vocal groups—the sensational Platters—arrive in Britain mid-May to open a country-wide variety tour.

With a galaxy of Top Twenty discs behind them—their waxing of "Smoke Gets In Your Eyes" stands this week at number 10.—The Platters will be here for nine weeks.

Tour dates are: Leeds Empire, week beginning May 18; Finsbury Park Empire, May 25; Chiswick Empire, June 1; Theatre Royal, Hammersmith, June 8; Liverpool Empire, June 15; Glasgow Empire, June 22; Birmingham Hippodrome, June 29; Newcastle Empire, July 6; and Manchester Theatre Royal, July 13.

They represent Britain

HUSBAND-WIFE runners-up in this year's Eurovision Song Contest, Teddy Johnson and Pearl Carr, were appearing as Britain's contribution to Holland's Independence Day TV programme last night.

And at the time of their transmission, in which they featured "Sing Little Birdie," Holland's Eurovision winning song singer, Teddy Scholten, was appearing on B.B.C. TV.

Twenty-six versions of "Sing Little Birdie" have been released throughout the world, in five languages.

Decca's sports ground

THE Decca Record Company opened a new sports ground at Tolworth, Surrey, on Sunday. Unfortunately, rain caused the cancellation of the proposed cricket match which was to have marked the opening.

Among those present were The Beverley Sisters, Joy Beverley's husband, Billy Wright, and disc jockey Jack Jackson.

Dr. (C)rock signs Larry Page

SINGER Larry Page has signed a 13-week contract as featured guest with Dr. Crook And His Crackpots, whose act now consists of music with the accent on the big beat.

Larry's first appearance will be in Liverpool for two weeks on June 1. This date is followed by a further fortnight in Belfast (June 15), and a week at the Royal, Tottenham.

On July 20, Dr. Crook and His Crackpots with Larry Page will open for a four-week season at Glasgow before leaving for Germany in September where they have another four-week engagement.

Other plans for Larry Page include the cutting of six more discs for Saga next week, and a possible E.M.I. contract in Belgium.

'MUZAK' AT ATV

STARTLING innovation at the new ATV headquarters—to be opened in London next month—is to be a "Muzak White You Work" system.

This is a system of functional music, piped throughout the building. It is widely used in America and is introduced to Britain by ATV. Said an ATV spokesman this week: "Hidden speakers will be installed in all offices to relay Muzak's relaxing music to the staff. The music itself has been scientifically orchestrated and specially recorded to provide a pleasant background to daily work."

He added: "It's been noted that tension rises during the latter part of the day. We plan to start off with bright music, increase the tempo . . . and then play something soothing to ease that tension."

"It should appeal to the subconscious, and not distract anyone from their work as would an ordinary record."

Mystery surrounds Lee Lewis visit

MYSTERY surrounds the future plans of Jerry Lee Lewis, the piano-thumping rock star who had to end his tour of Britain last year in haste because of the controversy over his wife.

News at the week-end indicated that he was to come here again for TV dates, but on Monday none of the TV companies—B.B.C., A-R, ATV, A.I.C. or Granada—knew anything about him.

Stewart Morris, producer of B.B.C.'s "Drumbeat," likewise knew nothing, nor did the Lew and Leslie Grade organisation, one of the biggest agencies in the business.

"Oh Boy!" producer Jack Good, however, was said to be "interested" and would like to sign Lewis, but as we went to press he was "not available for comment."

COFFEE KING VINCE

VINCE TAYLOR, coffee bar owner. The young American rock singer has opened the Top Ten Club as a coffee bar in Soho's Berwick Street, within two days more than 500 applications for club membership had been received.

Among the personalities who have already visited the Top Ten Club are Vince Eager, Dickie Pride, Duffy Power, and songwriter Lionel Bart.

A 'Good' Pop Prom

"Oh Boy!" producer and DISC columnist Jack Good will produce the second "Pop Prom" at the Royal Albert Hall on September 29. This concert was first held last year at the same venue, in aid of the National Playing Fields Association.

'DRUMBEAT' ON AN LP

THE new B.B.C. TV show, "Drumbeat," is to be put on an LP by E.M.I. Probable release date is June. The recording session takes place next Sunday before a specially invited audience.

Taking part are the John Barry Seven and Bob Miller and the Millermen, Vince Eager, Adam Faith, Roy Young, Sylvia Sands, The Raindrops, The Kingspins, The Three Barry Sisters and Dennis Lee's.

Last week the B.B.C. took up its option on the contracts of several of the "Drumbeat" stars who will now be seen until the end of the show's first 13-week run in June. Thus established are Vince Eager, the John Barry Seven, Bob Miller and the Millermen and Sylvia Sands.

Delaney disbands his 'Big Band'

ERIC DELANEY is to disband his "big band" on July 1. He is forming a new, small group with only one "survivor" from the present set-up—vocalist and bong-player Gene Williams.

Delaney flew to Paris this week to get arrangements for the new group, due for "birth" on August 1. Delaney takes them on a two-month tour of the Continent, returning for his first British dates in October.

Manager Derek Boulton told DISC: "Times are changing and we must change with them. A new, smaller group means we can visit towns in Britain which have never known a 'big name' visit."

Kostelanetz here

WORLD-FAMOUS conductor Andre Kostelanetz arrived in Britain this week to carry out a number of engagements including a concert at the Foyal Festival Hall, London, on May 16 and an appearance on B.B.C. TV, May 10.

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