

April 4, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 61 Week ending April 4, 1959

 **BRUCE**  **FORSYTH**

EVERY
6^D
THURSDAY

IS TV A TEENAGE FLOP?

See inside for DISC'S
nation-wide investigation



I'm in charge

45-84535 (45 r.p.m. only)

PARLOPHONE RECORDS

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DISC

Charles Buchan's Publications, Ltd., Hatton House, Fleet Street, London, E.C.4, Fleet Street 5011.

It won't be a dull summer!

IN show business the pre-summer weeks are often dull, but not this year. We have been promised visits from many American stars in the coming months. For the specialised taste, the Flamingo Club in London began a new policy this week by presenting Carmen McRae. She is to be followed in a few weeks by Anita O'Day.

The experiment is an exciting one, for such "unpopular" artists have few venues where they can play in this country. For the pop fans there are to be visits of young rock stars such as Duane Eddy, Bobby Darin and Conway Twitty. A further visit is lined up for Paul Anka and he should repeat his previous successes.

Currently we have Billy Daniels on a brief tour and, also coming—for TV dates only—are such stars as Dick Haynes, Dinah Washington, Josh White and Abbie Lincoln. Woody Herman arrives next week-end for a concert tour.

ALL in all, things look fairly bright on the show business horizon. We have often criticised those responsible for not bringing over new stars, or for bringing second-rate artists, but we readily praise those very same promoters now.

There is still a big potential market for stars in this country, providing the public is given good quality artists and good value for their admission money. We think the response to those artists due to visit will more than bear out this point.

Now we know

IN reply to Mr. Kenneth Boyton (DISC, 21-3-59), I would like to inform him that Johnny Cash's "Next In Line" was not his first release over here.

First came "Train of Love," "Ballad of a Teenage Queen," "Guess Things Happen That Way," "Ways of a Woman in Love," "What Do I Care," "Don't Take Your Guns to Town," "Just About Time," and two EPs, one of which is devoted to Hank Williams' numbers.—KEN GORMAN, Greenisland, Whiteabbey, Co. Antrim, Ireland.

(There, Mr. Boyton, that's service—and it's free!)

Replies coming

I WOULD like to thank your readers through "Post Bag" for all the co-operation and letters I received following my request for information about Tommy Steele. I am doing my best to answer all the letters but it will take me some time.—ELIZABETH HESTER, Rampside Way, Southway, Devon.

(A valiant effort from Steele fans!)

Two versions

BEING a recent visitor to this country, I find your magazine "the most". While going through your "Big Beat" article, I noticed that Don Niccoll reviewed the new Chuck Willis disc as "My Life". This has me confused, for it seems that the wrong title has been used, because I have the same disc by Chuck Willis and it is called "My Crying Eyes". Why should this be?—EARLE ROBINSON, Tennessee Street, Mansfield, Notts.

(There were two releases of this record. The first, some time ago, was under the title of "My Crying Eyes".)

This is the page where

YOUR VIEWS

REALLY COUNT

Promise kept

AS a keen admirer of Dickie Valentine, I was pleased to see him on the front cover of DISC (19-3-59). Twelve months ago, I wrote to you asking when we would be seeing him on the front page. You printed my letter, and commented: "He will be there."

I am one of Dickie's old admirers (I am over 50, so I get my leg pulled a lot, but I can take it). Once again, DISC, thanks a lot.—(Mrs.) E. JELF, Durbach Road, Kingstanding, Birmingham, 22.
(It's a bit late—but Dickie's out Valentine!)

Reputation?

I CANNOT understand the continued success of "My Happiness" by Connie Francis. On this record, her voice is harsh and her high notes are doubtful.

A far superior version of "My Happiness" was waxed by Fats Domino on an EP over a year ago, and the original version by Ella Fitzgerald was also excellent.

Surely Miss Francis' recording is only selling because of her past reputation. What do other readers of DISC think?—A. G. TRIMMINGHAM, Warwick Gardens, London, W.14.
(Connie has a lot of faithful fans.)

Gay Kay

LOOKING at the record charts, I hear a happy sigh when noticing that "Side Saddle," is now riding high. I think this and the plaint "Are really both the boys." So good luck to Ray's future discs. And thank you "Mr. Post."
(Miss) KAY MURRAY, "Hillcrest," East Kenick, Nr. Leeds, Yorks.
(Ray is certainly near the crest of his hill!)

C. & W. Tommy

I WAS in a club the other evening when members of the TV All-Stars Football XI strode in after a particularly hectic afternoon's play. Some of them were coaxed into giving a few impromptu numbers over the mike, and one of them was Tommy Steele.

The mike was far from perfect, yet Tommy's voice came over with a quality seldom in evidence on his many records. He sang a C. & W. ballad which I'm sure would fit into the top ten if he put it—or one like it—on wax.
Please, Tommy, you've proved you

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.

PRIZE LETTER

'Shooting' stars Lorrae and Vera

I HAVE just finished reading last week's edition of DISC, and I was especially interested in your editorial "Show a Leg, Girls." Since this was your Easter edition, I expect you meant this to be light-hearted. But what if the idea were taken seriously? Could it really be put into practice?

So, spurred on by the idea, I am submitting my own personal suggestions for an all-star netball team, in the hope that some of our ladies of variety will agree with it and accept it.

To captain my team, I can think of no one who would be better than that "overgrown schoolgirl," Joyce Grenfell, although she'd have to surrender her hockey sticks.

For the shooting positions I nominate Lorrae Desmond with the

help of "Tail Paul," and Vera Lynn, who might miss the goal, but would always try with "Faith In Her Heart."

In defence, two of the most important positions, how about Anne Shelton, waiting for her allies to "Hurry Home," and Alma Cogan in her "Pink Shoe Laces."

For the remaining attacking spots, there's Petula Clark, "Suddenly" landing a catch, and Myrlon Ryan, chasing the ball and shouting "Wait For Me."

Well, there's my proposed team, and it's only a suggestion, but I hope that someday we might see it—or one like it—out there playing for all their worth. THEN we'll see who's the weaker sex.—Miss JUNE WHITTAKER, 35, Marlowe Road, Margate, Kent.

Record Romeos

IT is said that all worthwhile things come from humble beginnings, and that must surely include our record Romeos of this day and age. The strolling minstrel of medieval days with his lute and lyre may not have commanded an audience of

can rock, roll, calypso and even sing Longfellow, so now, before you consider the work of Shakespeare as a cha-cha, let's have a real dilly of a C. & W. tune.—C. CARPENTER, 17 Waderville Avenue, Chadwell Heath, Essex.

(Pity that you did not have a tape recorder with you!)

COVER PERSONALITY

BRUCE FORSYTH

A SPECIAL word of welcome to someone well known—but who has just made his first record. And it is not surprising that Bruce Forsyth makes his debut with a title, somehow vaguely familiar, called "I'm In Charge." It's his catch-phrase—and his song! He wrote it himself. "I'm In Charge" is a good novelty, as one might expect, which augurs well for Bruce's stay in the record field. Away from the comedy, he demonstrates a particularly pleasing ballad voice on the reverse, "So Far So Good."

So it looks as though "Spunyce Benicy" is about to conquer in yet another direction, and so add further laurels to those he has deservedly gathered in recent months.

Television has placed him firmly on the entertainment map. Most of us who follow show business closely have watched his efforts with more than a little interest, but

for the public at large, Bruce Forsyth was near enough completely unknown until he began to compeer TV's "Sunday Night at the London Palladium."

He made his first stage appearance in 1942, and since then has done everything in the theatre; it has been a good apprenticeship.

Like many other successful comedians, Bruce Forsyth had much of his experience at London's Windmill Theatre. No easy place for a comedian, particularly with the opposition which is peculiar to that theatre. After an initial two-year stay, Bruce returned several times to the Windmill.

Cabaret, variety and seaside summer shows all helped Bruce Forsyth command the stage presence so vital to the professional.

Variety dates in London helped bring his name to notice. Theatres like the Histon Empress, and later

the Metropolitan Theatre, were to make people that mattered give more than a second thought to this likeable personality.

Who knows how long he may have had to struggle for recognition but for the impact on "Sunday Night at the Prince of Wales" last year, when many people became suddenly aware of this talented young man.

The real turning point arrived when he was appointed as resident emcee for the Palladium TV series last September, and since then, Bruce Forsyth has become very much a part of our weekly TV entertainment.

For someone who has become such a very big star in recent times, Bruce still retains a complete air of modesty. It is a valuable asset.

DOUG GEDDES

P.S.: Dear Bruce, I'm writing this in the local jail. I think I'm in charge!

POST BAG

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

more than a few dozen in the village square, but he was undoubtedly the "pop" king of his day, and the forerunner of our twentieth century disc personalities.

Teenagers in ye olden days may not have swooned to the strains of "My Ladye Greensleeves," but who can deny that here was born the idea of one-night stands?

I prefer these, fair maidens, and men—be ye eternally grateful to those of a bygone age who pioneered the "pop"—HARRY DOUBLET, Ebbensham Road, Manor Park, London, E.12.

(Don't think—no agents to take 10 per cent!)

He'll be back

OF course Keet Walton is right. Donald Peers, however well he is doing his current job of competing, should be given a TV show which is more worthy of his talents as a pop singer.

Although he may not have a current recording contract, in my humble opinion he is now singing far better than when he went to Australia a few years ago.

With the great artists from not so very long ago emerging from the shadows (i.e., Billy Eckstine—"Giga"), I think that Donald Peers will soon be recording again.—JOHN WATERFIELD, Ayvalade Terrace, Devonport, Plymouth, Devon.

(That's a view shared by many readers.)

Mood music

IT amuses me to see the fans of Presley and Sinatra fight it out each week in Post Bag. In my opinion, music should suit one's mood. If I feel in a party mood, I play a Presley LP, and if I feel like something relaxing and cheerful I spin Sinatra. Something cool? Well, what better than Basie or Barber, but on the other hand, if I want something serious, I put on my LP of Beethoven's Fifth Symphony.

If rock and Sinatra fans had wider taste they would find time to enjoy other types of music.—DAVID PEART, Staxhouse Avenue, West Hartlepool, Co. Durham.

(What's your choice of fighting music?)

Faulty 45s

I WAS inspired to write this letter after reading about faulty 45s (DISC 21-3-59).

I have had the same trouble with my 45s. It is outrageous that the faulty goods should be sent to the shops, and even a worse crime to display them for sale. The answer that DISC gave, "Such a fault is avoided when possible," was not very apt either, as what would happen if a buyer bought a record and gave a forged note, and when tackled gave the answer, "Such a fault is avoided when possible"?

We pay hard-earned cash for our records; in return we only ask for first-class quality records.—(Miss) M. S. BLEASE, Connaught Avenue, Whitefield.

(Surely a genuine complaint is not spurned by dealer or manufacturer?)

I'll swap

WOULD readers like photographs of Frank Sinatra, Elvis or Pat Boone in exchange for pictures of Sal Mineo?

I would also like a pen friend in Norway, Holland or Germany. I am 15 years old and my hobbies include everything from pop music to swimming.—(Miss) K. ROGERS, 14, Red Lion Street, Wolverhampton, Staffs.
(But she's not a fan of Sal Mineo!)

First in line

WOULD any DISC readers like a pen pal in Norway? If so, please send their names to me, stating hobbies, name, address, etc., and I will try to oblige.—T. R. D. FINDLAY, Aberford Avenue, Wallasey, Cheshire.
(Your first "customer" could be the writer of the previous letter.)

BILL PARSONS ALL-AMERICAN BOY



TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending March 28

Last Week	This Week	Title	Artist	Label
2	1	Side Saddle	Russ Conway	Columbia
1	2	Smoke Gets In Your Eyes	The Platters	Mercury
4	3	My Happiness	Connie Francis	M.G.M.
3	4	Petite Fleur	Chris Barber	Nixa
7	5	A Pub With No Beer	Slim Dusty	Columbia
6	6	The Little Drummer Boy	The Beverley Sisters	Decca
5	7	As I Love You	Shirley Bassey	Philips
8	8	Stagger Lee	Lloyd Price	H.M.V.
10	9	Gigi	Billy Eckstine	Mercury
13	10	It Doesn't Matter Any More	Buddy Holly	Coral
9	11	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
19	12	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia
14	13	My Heart Sings	Paul Anka	Columbia
12	14	Tomboy	Perry Como	R.C.A.
15	15	C'mon Everybody	Eddie Cochran	London
—	16	Donna	Marty Wilde	Philips
16	17	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
17	18	I Got Stung / One Night	Elvis Presley	R.C.A.
—	19	Maybe Tomorrow	Billy Fury	Decca
—	20	Charlie Brown	The Coasters	London

ONES TO WATCH

If Only I Could Live My Life Again	Jane Morgan
Hiawatha	Tommy Steele
With The Wind And The Rain In Her Hair	Pat Boone

The number that so nearly won the Eurovision Song Contest, "Sing Little Birdie," is flying high and has jumped to No. 12 spot.

PEARL CARR

TEDDY JOHNSON

ROBERT MERRILL

GIGI



JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending March 28th)

Last Week	This Week	Title	Artist
4	1	SIDE SADDLE	Russ Conway
2	2	IT DOESN'T MATTER ANY MORE	Buddy Holly
1	3	STAGGER LEE	Lloyd Price
7	4	DONNA	Ritchie Valens
9	5	C'MON EVERYBODY	Marty Wilde
5	6	CHARLIE BROWN	Eddie Cochran
3	7	MY HAPPINESS	Ray Ellington
6	8	PETITE FLEUR	The Coasters
8	9	TOMBOY	Bernard Bresslaw
10	10	BEATNIK	Connie Francis

Published by courtesy of "The World's Fair"

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending March 28th)

Last Week	This Week	Title	Artist
1	1	VENUS	Frankie Avalon
2	2	CHARLIE BROWN	The Coasters
3	3	ALVIN'S HARMONICA	David Seville and the Chipmunks
4	4	IT'S JUST A MATTER OF TIME	Brook Benton
8	5	TRAGEDY	Thomas Wayne
—	6	COME SOFTLY TO ME	The Fleetwoods
6	7	I'VE HAD IT	The Bell Notes
5	8	STAGGER LEE	Lloyd Price
9	9	NEVER BE ANYONE ELSE BUT YOU	Ricky Nelson
—	10	DONNA	Ritchie Valens

ONE TO WATCH

Since I Don't Have You . . . The Skyliners

LITA ROZA

"THIS IS MY TOWN"

b/w

"Oh Dear What Can The Matter Be"

7N 15190 (45 & 78)

ARLENE FONTANA

"I'M IN LOVE"

D/W

"Easy"

7N 25010 (45 & 78)

Pye Group Records (Sales) Ltd., 10a Chandos Street, London, W.1.



THE BEST IN MODERN JAZZ

BY TONY HALL

VERY COOL? NOT THE WAY LEE TREATS IT!

LEE KONITZ QUINTET

Very Cool

Sunflower; Stairway To The Stars; Movin' Around; Kary's Trance; Crazy She Calls Me; Billie's Bounce.

(12in. Columbia 13CX10119)****
PERSONNEL: Lee Konitz (alto); Don Ferrara (trumpet); Sal Mosca (piano); Peter Ind (bass); Shadow Wilson (drums).

THE one disappointment of the recent "Jazz From Carnegie Hall" package tour was Lee Konitz. He was so very different from the way he has sounded on records and on his previous stint here with Stan Kenton.

This time he didn't get off the ground at all. According to a quote in these liner notes, he says that he sounds the way he feels. Well, he must have felt terrible on those concerts!

This LP is very happy to say, it is quite different kettle of fish. Lee has seldom sounded so self-assured or so

RATINGS

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

swinging on record. The album title is (by Lee's own standards) a complete misnomer. For him, it's "hot" jazz. Much of the credit for this must go to veteran big drummer Shadow Wilson, the one non-Trivittiano student here. He never gets in the way; yet he never stops twinging and panching along the proceedings.

British-born bassist Ind, always an expert time-keeper, is looser because of Wilson. Mosca has more of his own and less of Lennie than usual.

Ferrara is a fine player, but I find his changes a little wearying after repeated hearings. His tone is big and bold and he reminds me of a more introverted Nick Travis. But Lee sounds better the more you play this.

Stairway, for example, has a pleading, pious air about it till Lee lyrically lifts it up. A pretty solo. Around gets a bit out of hand. But Bird's Bounce is the best track by far, even though not typically Konitz. It swings well.

Recorded sound is excellent. The rating is especially for Lee and Shadow. I like much of it. But will the diehard Konitz fans?

Zoot takes the honours

GERRY MULLIGAN

The Gerry Mulligan Song Book

(Vol. 1)
Four And One Moore; Crazy Day; Turnstile; Sweets; Ding Jockey Jump; Venus De Milo; Revelation.

(12in. Vogue LAE1128)****
PERSONNEL: Gerry Mulligan (baritone); Lee Konitz (alto); Zoot Sims (tenor, alto); Allen Eager (tenor, alto);



GERRY MULLIGAN—Was the title *Would Pacific's* idea?

Al Cohn (tenor, baritone); Freddie Green (guitar); Henry Grimes (bass); Dave Bailey (drums).

SOME criticism has been levelled at Mulligan for the title of this LP. In actual fact, I think it was Zoot Pacific's idea. But I'm darned sure that Gerry didn't offer too much—if any—resistance to it. And anyway, at least four of the songs have appeared in his books all over the world. (Crazy is new for this date.)

In addition to Nat Hentoff's detailed listings of previous records of the tunes, I seem to recall Turnstile by a Stan Kenton band, or am I wrong? All the scores except Crazy (which, incidentally, is probably the most productive track, as a solo) are by Bill Holman.

All the saxophonists are good to

REVIEWS

varying degrees. Zoot, I think, takes the honours, both on alto and tenor. But the others all play well, with Eager infinitely better on tenor than alto (which he learned behind locked doors in the Rue de St. Benoit, in Paris, two years ago).

I also enjoyed Cohn's baritone-playing more than some reviewers.

But this record falls down on two definite counts. First: the rhythm section. Despite the excellence of the three individuals, collectively it's dull and ploddy. I don't think Freddie Green is at all right for this setting.

Secondly: I'm beginning to tire a little of the white Lester Young disciples when heard over a 40-minute period.

However, don't let this put you off. But knock off half a star for that non-roaring rhythm section.

Herbie's best

HERBIE MANN QUARTET
The Magic Flute of Herbie Mann
Let's Dance! St. Louis Blues; Tenderly; Strike Up The Band.
(12in. Columbia SEB10102)****
PERSONNEL: Herbie Mann (flute); Jimmy Rowles (piano); Buddy Clark (bass); Mel Lewis (drums).

FLAUTIST Mann already has about 14 LPs as a leader to his credit with every conceivable kind of line-up. Frankly, I think this is about the best I've ever heard him. Backed by a superb rhythm section, he blows breezy, uninhibited, swinging jazz and obviously everyone had a ball on the date.

St. Louis gets a really earthy treatment, with Buddy Clark laying down a big, long beat. Band walks, with some very fleet flute-playing. Rowles, as just about always, is needlessly excellent and Mel fits in fine. A good buy of its kind.

Immense guts and good ideas

COLEMAN HAWKINS-ROY ELDRIDGE

At The Opera House

Tea For Two; The Walker.
(7in. Columbia SEB10106)****
PERSONNEL: Coleman Hawkins (tenor); Roy Eldridge (trumpet); John Lewis (piano); Percy Heath (bass); Connie Kay (drums).

ON this concert EP, Tea opens with a rather coy, but typically Lewis intro. The start of Roy's solo contains the best jazz I've heard from him in years, but soon he's blowing to the gallery and the spell is completely broken. Hawk's Tea is strong, but not overpowering.

I seem to remember their playing Walker on the last J.A.T.P. tour. It swings along nicely, with Hawkins putting down a really forceful, fluent solo, which has plenty of ideas and which is played with immense guts.

The M.J.Q. men fulfil a comparatively unusual role here, but fit in quite well without taking it too seriously. Very nearly four stars for Hawkins' work.

Dance music

EDDIE BARCLAY ORCHESTRA

Eddie and Quincy

Et Voila; Quand Je Monte Chez Toi; Place Blanche; Ne Me Laissez Pas Comme Ca; Sermonette; No. 13; Call Of The Wild; Tu Jones Avec Le Feu; Quelque Chose En Toi; Manhattan; Pas Moi; Craven.

(12in. Felsted PDI8506)****
PERSONNEL: Eddie Barclay, directing large orchestra including Don Byas (tenor); Stephan Grappelli (violin); Fat Sadi (vibes); Roger Guerin (trumpet); Kenny Clarke (drums), etc., etc.

THIS record would probably never have been reviewed here had it not been for the fact that all the



THE COASTERS

Everyone's picking on 'Charlie Brown'

RIGHT now there's a character causing considerable attention. The name? Charlie Brown. In his own words he says: "Why is everyone always picking on me." Right now it's the B.B.C. who are doing the picking. They think that one of the words mentioned in the Coasters' version of "Charlie Brown" is "not nice."

Charlie, of course, is used to trouble. He is a popular character in an American cartoon strip—reproduced in a daily newspaper in this country—and is always in trouble, whether he wants it or not.

However, Charlie is also being picked upon by disc buyers, but the reason is because they like him. So there are compensations.

The Coasters' record has been monopolising the American charts for weeks now, and is all set to do likewise here. Apart from its novelty value, it's a great record, so it deserves all the recognition that it achieves.

For the Coasters it means another big success, and follows their big hit of last year, "Yakety Yak."

Much of their popularity seems to come from their happy approach to their work. They still turn out great discs in the modern idiom, yet don't allow them to become too serious. Hence, they get the best of two worlds—and two continents.

A sense of fun pervades their work, and it is not surprising to learn that their "Charlie Brown" session in the studio was a hilarious one for all concerned.

arrangements are by Quincy Jones. This was one of countless disc dates he did in Paris for Barclay Records. As you can see, he used the best available talent as corroborators for the large reeds, brass, strings and rhythm sections.

Frankly, this is a dance music album (hence the rating). The sort of stuff you hear on your radio late at night from most foreign stations. But it's so darned well scored and played, with snatches of solos here and there, that if you have room in your collection for this sort of disc, you could do much worse than buy it.

Apart from Richard Rodgers' Manhattan, the only tune you will know is Nat Adderley's Sermonette, to which Joe Hendricks recently added lyrics and which Della Reese recorded and sang on TV here. Most of the other titles are new to me, though it seems to me I've heard some of the songs before.

Let's be honest, there's a case for "background" jazz. This comes into that category. And Danny Halperin's liner notes have "plenty, plenty soul."

All the boys love clowning, and apart from the effect that this has on their records, it has made them big favourites on personal appearances.

The group was formed in October, 1955, but of the original team only two remain. These are the lead tenor, Carl Gardner, and the baritone, Billy Guy. Like the remainder of the group, both had worked with many bands and vocal units before teaming up in The Coasters.

Making up the rest of the group we have guitarist Adolph Jacobs, tenor Cornelius Gueter, and the very distinctive bass voice of Dub Jones. He supplies the "deep brown" spoken parts on most of their successes.

Knowing where other groups had often failed, The Coasters were determined right from the outset to become a vocal as well as a vocal group, and this has paid dividends all along the line.

Their first big hit, "Searchin'," though slow to start, established them in America, though we had to wait for "Yakety Yak" before they made their full impact upon us in this country. "Searchin'" brought them their first "Golden Record," and they followed this up with another for "Yakety Yak."

There seems to be no doubt that they'll collect another with "Charlie Brown". Meanwhile The Coasters will have no objection to disc buyers picking on their particular record, and somehow I don't think Charlie Brown will mind too much on this occasion.

Doug Geddes

Inventive

BOBBY SCOTT TRIO

Scott Free

What's New?; Between The Devil And The Deep Blue Sea; Mills Shake; Richard The Lionhearted.
(7in. H.M.V. 7EG2429)****

PERSONNEL: Bobby Scott (piano, vibes); Knobby Totah (bass); Al Levitt (drums).

I FIRST heard multi-instrumentalist Bobby Scott about five years ago and raved about him then. From all reports, he was a precocious youngster, but very talented.

He hasn't turned out to be the "star" I thought he would become. But this record proves that his musicianship has improved even more, that he has matured and that he is still a very fine swinging, tasteful and inventive jazz player.

Totah and Levitt supply unobtrusive but swinging support. Lionhearted is probably the best track.

TALENT IN YOUR TOWN

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



Among his other appearances has been one at a charity show for the boys' clubs at which Frankie Vaughan was the star.

Foreign 'dates' for rock singer Tommy

TOMMY GRAHAM from Edinburgh is a guitar-player who sings anything from cowboy ballads to rock 'n' roll.

He has the unusual distinction of having an overseas ailing, since he has got up on the stage and done his act while on holidays abroad.

He now appears at local boys' clubs and has entered Carroll Lewis Discoversies and "Stars in Your Eyes."

come a long way in show business, partly due to the fact that they caught the eye, or rather the ear, of a man called David Stones, who knows a lot about getting round in the business. He has become their personal manager.

There are five young men in the group, and they have broadcast on the B.B.C. Light Programme and on Radio Luxembourg. Last month they appeared in "The Teenage Record Round-up" show at the Esso, Slough, supplying the backing for Marty Wilde and for The Southlanders, besides having their own spot.

The youngest member of the group, 17-year-old Paul Hanford, is quite an accomplished trumpeter, as well as being a first-rate electric guitarist and possessing a very pleasing Pat Boone-type of voice.

Bass player Mick Whittle studied at the Walford School of Music, and Ray George, the pianist, broadcast many times as a solo artist while serving in the R.A.F.

The other two members of the group are Graham Tomkins and Ray George.

WALLASEY

Six 'bobs' in all

MERSEYSIDE is very keen on a new group from Wallasey who call themselves Bob Evans and his Five Shillings. They have appeared at the Empire Theatre, Pavilion Theatre and St. George's Hall, Liverpool, and are booked for the Tower Ballroom, New Brighton, in the near future.

They have hopes for television dates in the fairly near future, but in any case will be appearing for "Holiday Town" in the summer.

Bob Evans (vocals and electric guitar) is the leader, and his wife Maureen is the group's bass player. The rest of the group is Rod Sharp (vocal and guitar), Mike Millwall (vocal and guitar), John Price (solo electric guitar) and Bill Evans (drums).

MANCHESTER

Coming up

LOCAL talent is coming to the fore in the Manchester area to put the Lonnie Donegan Club back among the most famous fan clubs in the country—they were reported on the downgrade in DISC in January. Since then they have had great entertainment from groups like

"The Five Imps" and the "Play Anywhere Kids." John McPham and George Owen.

Now they have a very promising resident skiffle group in The Harlequins, who are preparing for the club's special meeting at the Peter Street Y.M.C.A. on April 10.

The Harlequins consist of four boys and a girl—Bill Taylor (guitar and vocals) and Brian Whitlow (guitar), both apprentice motor mechanics; Peter Middleton (bass), a physics student; Roy Townsend (guitar), now in the Forces; and Roy's sister Edith.

CRAWLEY

Nerves won

TREVOR HAZELDEN is at the moment away from his hometown, doing a job as vocalist with the band at the Regent Ballroom, Brighton. Trevor, 21 years old, appeared on "Hughie Green's Opportunity Knocks" show some time ago. He won his heart easily, but was very nervous at the semi-finals and didn't get through to the final.

PORT TALBOT

Played 'truant' to become a star

ALL Paris is talking about the beautiful English singer who stars at a night club just a few yards from the Arc de Triomphe, but what they probably do not know is that she is a former Welsh schoolteacher who ran away from teaching because she "could not bear to get up early in the morning to face a class."

The singer is 25-year-old Barbara Williams from Port Talbot, who trained as a teacher at Bangor College and "ran away" from teaching at Ashbuston School, Chelsea.

Barbara was left some money four years ago and, little though it was, she decided to spend it on a Mediterranean cruise. It left her "broke" at a small hotel on the French Riviera and if it had not been for a friendly porter the story might have been different.

He introduced Barbara to an Italian cousin who in turn handed her over to an impresario who was captivated by her rich mezzo-soprano voice—a voice, incidentally, which had won a prize at the Welsh National Eisteddfod.

In no time at all she was singing at Maxime's in Jean-les-Pins—quite an exclusive night club—and afterwards engagements rolled in from all the fashionable Paris night spots. As a cabaret star she is now the "top."

This attractive brunette has had many offers of film contracts and has declined them all because she is still hoping to find a top role in a "live" musical. And after her recent success in the Wales-Europe TV link as a "morning star," she is a long way nearer her ambition.

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*** YOUR WEEKLY * * ***

DISC DATE

*** * with DON NICHOLL * ***

The song's Italian, the singer's Italian—and the result is a really fine disc

CLAUDIO VILLA could head into the British market in a big way with his version of the San Remo prize song.

CLAUDIO VILLA
Ciao Ciao Bambina; Un Bacio Sulla Bocca
(Cetra SP4003)*****

An exquisite introduction by the Williams Galassini orchestra simulating the rain of "Prove," stamps the top side here as something special from the start.

And so it continues. Claudio Villa sings the San Remo prize-winner excellently (even for him). I'm rapidly becoming a strong fan of this Italian, and if he keeps up the good work he ought to be making a considerable impression on the British market.

A lengthy verse (a fairly common habit with Italian pop ballads) holds up *Un Bacio Sulla Bocca* on the flip and I can well imagine that many customers won't wait for the chorus and melody they can get hold of. When it does come along it turns out to be a gentle little thing, quite attractive, but lacking commercial power.

JUNE VALLI
In His Arms; The Answer To A Maiden's Prayer
(Mercury AMY1034)*****

A STRIKING Latin rhythm will arrest your attention from the very beginning of the Sid Lipton song *In His Arms*. Male chorus snap cleanly into the ballad along with June Valli. And it's a good, out-of-

RATINGS

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

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

the-rut number with amusing lyrics and sound effects... the arms, by the way, belong to an octopus! All right of 'em!

Good tune and performance will be reflected in the sales figures. Chuck Darwin and Lawrence Jefferson collaborated in the writing of *The Answer To A Maiden's Prayer*. It's a slow beat-ballad which June sings warmly to a heavy rhythm and chorus backing.

BILLIE ANTHONY
Yes We Have No Bananas; Too Late Now
(Columbia DB4279)*****

MARTINAS (or Martin Slavin if you prefer) bats on the accompaniment for Billie Anthony when she revives *Yes We Have No Bananas*. So you can guess the kind of tempo—it is a mixture of Latin and calypso... cha-cha-chalypso if you like.

Billie makes a crisp, amusing job of the arrangement.

The standard, *Too Late Now*, is brought back to life with a beat woven into it. Slavin uses a solo trumpet effectively while Billie strides through the ballad.

THE JONES BOYS
Straight As An Arrow; Dream Girl
(Columbia DB4278)*****

TO a quick shuffle beat The Jones Boys declare that their love is as *Straight As An Arrow*. And they declare it powerfully with a good noise.

The ballad's got a familiar tune to it, and the words are easy enough to catch. May do them a lot of good in the disc stakes—an inner, if not quite a bull's-eye.

Dream Girl is a quicker, brighter romantic ballad which the boys chant competently. Lyric is good and the melody will be no strain on the memory.

Accompaniments for both sides are directed, aptly, by Ken Jones.

LITA ROZA
This Is My Town; Oh Dear What Can The Matter Be
(Nixa N15190)****

A SENTIMENTAL opening from the strings and accordion of the Peter Knight Orchestra lead Lita into the slow ballad *This Is My Town*. A portly item, as you will deduce from the title, *This Is My Town* is a cut above most home songs, but it will take a lot of hard work to move in the market.

Has the feel of a show song, and Lita sings it with sincerity, but I can't help feeling it should have been a little more joyous.

The delightful, modern arrangement of *Oh Dear What Can The Matter Be* is taken from Lita's recent LP. A Bill Shepherd arrangement and it's really worth listening to—Lita takes it perfectly.

JOHNNY O'NEILL
Wagon Train; Somebody Just Like You
(R.C.A. 1114)****

MUST have infuriated those who cut recordings of the original theme from the TV show *Wagon Train* when the makers of that series decided to change it! Johnny O'Neill sings the hard-riding new version for this R.C.A. release.

O'Neill's got a powerful voice with the right timber for open-air material of this nature. Lively clip-clopper which will benefit from being familiar to regular viewers.

Shorty Rogers directs the orchestra and chorus for the backgrounds on this coupling (he turns up in the oddest guises nowadays). And Rogers does O'Neill proud with his jog-trot-

D.N.T.

HAS 'THE CHICK' BEEN HATCHED TOO LATE?

LEE AND PAUL
The Chick; Valentina My Valentina
(Philips PB912)

I ALWAYS hesitate to apply the word "sensational" but it really fits this outstanding novelty disc, "The Chick," and my only hope is that it hasn't arrived on this side of the water too late for success, since much of its sales appeal is tied to Easter.

Lee and Paul form a man and woman team—the girl singing

a nursery rhyme sort of melody as she relates a whimsy story about three Easter eggs which hatch out.

Two of the little chicks are cute, ordinary birds... but the third, "Man he don't dig feathers"! This chick wants to be a rock 'n' roll star and he belts out his object powerfully. First-class chuckle gatherer, rocking in the right places.

"Valentina My Valentina" is a Latin beat ballad along more routine lines.

ing accompaniment for *Somebody Just Like You*. You'll have heard the number already, but Johnny's vocal is worth hearing.

TERESA BREWER
Heavenly Lover; Fair Weather Sweetheart
(Coral Q72364)****

A QUIET, smooth beat has been slipped into *Heavenly Lover*, the old familiar Italian romantic song which Teresa offers upstairs on this release.

Miss Brewer's in fine form for this revival and I think many folk will be crowding the counters for a copy. Dick Jacobs directs the orchestra and chorus.

For violent contrast, Teresa steps off in quick mimed march tempo on the other side when she sings *Fair Weather Sweetheart*.

A spirited performance full of the right atmosphere with male chorus whistling behind the star. Most enjoyable.

BILLY MURE
A String Of Trumpets; Tea And Trumpets
(Felstead AF120)****

THERE'S a good wind a-blowing from Billy Mure and his Trumpeters as they bound away on *A String Of Trumpets*.

A well-placed production on a good tune with the studio earning a medal

for the overall noise. Drums are used excitingly behind the row of brass carrying the item, and there's a brass mute solo, too.

Tea And Trumpets is a boogie-woogie thing which has the men blowing for dear life. Grade A work from the rhythm section once again while the Trumpeters get their teeth into this slice.

A good meal from whichever side you approach the record.

HOLIDAY time and a fine bunch of sides to go with it. ... Easter's brought us one of the best selections we've had this year to date.

And, at the top of the list I'm placing a real Easter egg of a side. It's "The Chick," a novelty from the incubator by a couple styling themselves Lee and Paul.

Doris Day, Alma Cogan, Teresa Brewer and June Valli all deserve brand new bonnets for their latest releases, and they'll certainly earn the price of them.

Note the disc debut, too — of television compere Bruce Forsyth.

THE NIGHTBIRDS
Cat On A Cool Tin Roof; The Square
(Oricel CB1490)****

THE NIGHTBIRDS are worth staying up late for in order to catch the novel instrumental noise they achieve on *Cat On A Cool Tin Roof*. The mixture of pub piano, electric organ, rhythm and muted trumpet weaves some compelling forms.

The noise is always interesting, and there's a couple of brisk surprises in the switches from gentle melody to brash Dixieland.

The *Square* is a steady instrumental with a fairly catchy melody line and The Nightbirds play it smoothly. Not so many surprises here, but it'll grow on you.

DORIS DAY
Love Me In The Daytime; He's So Married
(Philips PB910)*****

BOB HILLIARD and Robert Allen composed *Love Me In The Daytime* and Doris should be grateful to them, for they've given her a real toe-tapping romancer.

Frank De Vol's backing using rhythm and some beefy brass is first rate, and Doris works some double-tracking in front of it.

I can see this one moving into high places, it's so infectious and Doris is in such easy voice. Watch it. Splendid idea and lyric of *He's So Married* will pull you right through the turnover waiting for the tag-line. A slow, compulsive piece of material which Miss Day puts over smoothly.

RUSTY DRAPER
Hey Li Lee Li Lee Li; The Sun Will Always Shine
(Mercury AMT1033)****

RUSTY DRAPER goes away on a comfortable sleeper with *Hey Li Lee Li Lee Li*, a brisk song about a sailor who's got a girl in every port.

Backed up by big mixed chorus and the Belford-Hendricks' orchestra Rusty enjoys himself with this number which has a good pace to it. Easy tune with a title phrase that'll stay in your mind.

YOUR DISCS OF THE WEEK
from PLANETARY-KAHL (London) LTD.

The Story of my Love Conway Twitty M.G.M.

First Anniversary Cathy Carr Columbia
Donna Douglas Feature

The Poacher Bob Miller Feature

142 CHARING CROSS ROAD, W.C.2 COV 1631

Slightly slower hand-clapping tale on the flip with Draper in smooth voice once again. Likeable melody and lyrics wed to make it a solid coupling.

Nothing startlingly new about either half, but the performances and production keep them refreshing.

BRUCE FORSYTH

So Far So Good; I'm In Charge

(Parlophone R4535)****

"SUNDAY Night at the London Palladium" compere Bruce Forsyth makes a useful disc debut for Parlophone singing the loping ballad **So Far So Good**. Ron Goodwin supplies an attractive backing, relying mainly on rhythm section and a feminine group who echo Forsyth.

The compere reveals a competent technique and pretty strong voice—I doubt if I would have recognised him at first try.

On the other hand—and on the other side—recognition is swift when Bruce bounces through the number based on his catch-phrase **I'm In Charge**. Goodwin puts a solid, big band noise behind Forsyth for this half and keeps it moving well. Not a brilliant number by any standards but the TV man's fans will welcome it.

The side closes with sound effects of someone beating the clock at that bounce-the-ball-across-drums-and-cymbal game.

BETTY JOHNSON

Does Your Heart Beat For Me; You And Only You

(London HLE8839)****

BETTY JOHNSON could have fooled me... she starts off on **Does Your Heart Beat For Me** by sounding just like Connie Francis on one of her heart ballad kicks.

And, with any luck, she could have just as much sales success as Connie's been enjoying. Suppose you could call this one a heart-beater, for there is a clean thump to it all the way. Betty's performance is a model of clarity.

You And Only You opens up with a male chorus chanting "you-you-you" before Betty marches in on a double tape. Making solo and self-duct she goes on to make this a steady beat march to complete a coupling that is one of her best.

DODIE STEVENS

Pink Shoe Laces; Coming Of Age

(London HLD8834)***

DODIE STEVENS has a young, clear voice and she chirps smartly through **Pink Shoe Laces** for this London release. Easy-moving accompaniment features some honking sax work and the whole sound is pretty commercial.

Personally, however, I prefer the British version by Alma Cogan. It seems to have more personality than this one from the States.

Coming Of Age is a cling-cling ballad that drags ponderously. Dodie sings it sweetly, but her light voice contrasts oddly with the tempo of the number.

SLIM WHITMAN

I Never See Maggie Alone; The Letter Edged In Black

(London HLP8835)***

DON'T know about never seeing Maggie alone, but we never see Slim in the Top Twenty much these days. Familiar song from the cowboy on the top deck this time—sort of country and western idea along "Her Mother Came Too" lines.

Slim yodels and warbles his way through this one in nasal fashion. Not one of his best by any means.

The **Letter Edged In Black** is a slower C and W ballad and it's as mournful as the title implies. Slim sings his sad way through the funeral item which is decked out with old-time movie piano.

ALMA COGAN

Pink Shoe Laces; The Universe

(H.M.V. POP608)****

ALMA COGAN'S off on another cheerful offering as she sings about her boy-friend who wears tan shoes with **Pink Shoe Laces**. Happy beat to the ballad is supplied by the Frank Cordell orchestra; the M.D. also makes use of male group and hand-clapping.

Time is as simple as anyone could wish for, and I reckon it'll be on most people's lips before long. It could also be in the parade for Alma.

Slow beat ballad, **The Universe**, is sung strong and sincerely by Alma on the other side. To a solid accompaniment from Cordell she'll please those who like a heavy pounding romance. I've already praised this number in another version. Cogan uses it to complete an effective coupling.

CARMEN McRAE
Which Way Is Love; Play For Keeps
(London HLR8837)****

THAT dusky, sandy-voiced specialist, Carmen McRae, has Vic Schoen's orchestra to supply the flowing accompaniment for the gentle ballad **Which Way Is Love**. She sings the song as professionally as you'd expect, but it's not a strong number and I'm surprised to see London listing it as the upper half.

Much more likely to sleep its way into high figures is the other side, **Play For Keeps**. An excellent ballad with a haunting appeal, it is sung by McRae in her linear romantic style, which is saying a great deal to its credit. A velvety performance that you'll want to keep.

DON CHERRY

Hasty Heart; I Look For A Love

(Philips PB911)****

HASTY HEART is a familiar-sounding country type of ballad, and Don Cherry sings it ably without frills for this release.

Ray Conniff directs the chorus and orchestra while Cherry warns a girl about rushing into love affairs.

I Look For A Love has been around before—and I seem to remember Tex Ritter husking it out. Cherry sings it straight to a good slapping sound from the Conniff orchestra. A useful disc, but not exceptional in any way.

AL SAXON

Chanooga Choo Choo; Chip Off The Old Block

(Fontana H188)****

AL SAXON has the Ken Jones orchestra with him for this belting revival of **Chanooga Choo**



Off on another cheerful offering is ALMA COGAN.

Choo. And the boy who's done himself some good on "Dig This" really whips the standard across with verve.

A strong, exciting side which doesn't take liberties with the number. **Chip Off The Old Block** is a ratty novelty with a chopping block quick beat to it; Saxon handles the clever little lyric smartly.

CARMEN McRAE

Come On, Come In; I Love The Ground You Walk On

(Brunswick 05789)****

BECAUSE of her British bookings, no doubt, we get an extra ration of Carmen McRae this week which is all right by me.

Come On, Come In is one of the most teasing ballads she's ever sent us on singles. A slow, seductive half with a title invitation that would be difficult to resist.

I Love The Ground You Walk On switches mood and tempo completely. On this track, Carmen has a love song which pounds steadily like a spiritual.

ART AND DOTTIE TODD

Straight As An Arrow; Stand There, Mountain

(London HLN8838)****

ART and Dottie Todd who have done much better with their discs in the States than they have in Britain, come out with a melodious version of **Straight As An Arrow**.

And this time I think they will do well in our market. A big vocal note here and a soothing aspect to the side.

For the turnover it almost seems as if the Todds are continuing the same song. Because **Stand There, Mountain** matches the mood of the upper half perfectly—and the ballad is treated in almost identical fashion so far as note and tempo are concerned.

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The stars have their say



FRANKIE VAUGHAN

I FEEL that there is still room for further teenage TV programmes and would like to see a series which takes place more than once a week.

A teenage Record Hop with young people dropping in to dance to the latest discs with visiting celebrities would, I feel, help to satisfy many. The effect would be completely informal and if it went on the air around 6.30 in the evening teenagers near the studio could just drop in and take part.

With the show going on the air more than once a week, teenagers would not have to wait a full week round for their favourite show, and if they had to miss any one show because of other engagements they would still have a further chance of seeing another edition within the same week.



DON LANG

TEENAGE shows can present a big problem in timing. The spot in the evening that might suit teenagers best may well clash with the peak viewing time. Though there are many teenagers, they don't necessarily make the majority when it comes to watching TV in the evening.

The original timing for "Six-Five" was particularly good, for it filled a gap in programmes, and also seemed to suit the viewers.

Fans enjoy a great deal of their type of music, but could they not perhaps get too much of a good thing? There's an old theatrical maxim that one should always leave the audience asking for more.



DICKIE VALENTINE

I LIKE to see the teenager getting all the programmes he asks for, but there are many problems to overcome. Not the least of these is the availability of artists. More shows need more artists, and this in itself can present difficulties.

Most artists have to go on tour and cannot stay near TV studios to make frequent appearances. To have enough record people always on hand to keep more TV shows on the air would mean fewer artists seen in public on tour.



NORMAN NEWELL Columbia's expert on pop music.

LOOKING at the tremendous interest in records I would think that, relatively, teenagers get less on TV than perhaps they should. It seems that there is a valuable teenage viewing spot around six in the evening, and this might be used for a mid-week show based somewhat on America's successful Dick Clark Show.

Such a show could command a very big viewing figure in this country. It could go out on a Wednesday and Roger Moffat, with his easy manner on TV and radio, would be a natural to compare it.



GARY MILLER

"The Railroad Song"

b/w "Jezebel"

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PETULA CLARK

"Suddenly"

b/w

"Watch Your Heart"

7N 15191 (45 & 78)



TELEVISION and

A SPECIAL 'DISC' INVESTIGATION

TELEVISION first went out of its way to cater for the teenage public when it started "Six-Five Special." It was a roaring success with an average viewing figure of six and a quarter million—and remember, this total does not include schoolchildren. But when the B.B.C. programme finished at the end of last year that figure had dropped to five million.

Its successor, "Dig This!," started with three and three-quarter million and ended with an average of two and three-quarter million.

Much the same story can be told of the other pop music programmes. Both the "Jack Jackson Show" and "Cool For Cats" on ITV have lost support recently.

Only "Oh Boy!" has managed to hold its own. Since January of this year the total audience—under 16s as well as over—has increased by two million, thanks to

the opening of the Tyneside station, and now averages 10 million.

But it is still a fact that the majority of those who stopped watching "Six-Five" and "Dig This!" did not go over to "Oh Boy!"

What has happened to the "missing millions"? Is TV missing the teenage mark?

To give you the answers to these problems, DISC went to the people who know—the producers, the artists, to teenage experts in record companies and in journalism, and finally to you our readers.

This is what they had to say. It is important, it is stimulating, but have they got the right ideas? Remember, you are the final judges. They can only guess, but you know what you want. YOU HAVE THE LAST WORD.

the Producers have theirs



number of letters from people saying they were sorry. But adding them all up, they most have been a minority audience.

It was suggested that I changed the artists on the show. But if I'd had to choose again, I'd have picked the same people. I wouldn't change my ideas. That's why I left the show.

Now we'll never know whether "Dig This!" would have succeeded at a different time.

STEWART MORRIS of 'Drumbeat'

I HAVE talked to thousands of teenagers about TV, night after night, and their conclusions form the basis of my new show.

Firstly, they want beat music. In the hit parade you get a number of ballads, but on TV they want beat music. We've added the John Barry Seven to the cast to inject pure beat.

What was wrong with "Dig This!"? Well, take the Polka Dots. They're a wonderful group, probably the finest in the country. But that doesn't mean they're what the teenagers want.

There can't be very much wrong with teenage TV—not when millions of people watch the musical shows every Saturday.

JACK GOOD of 'Oh Boy!'

TEENAGERS are people of habit and, though there are big viewing figures for Saturday teenage shows, this had been built up through persistency in presentation.

Whether one could claim the attentions of teenage viewers on any other night of the week is something that all TV concerns would like to know. There

are many other attractions, and there would be a big difficulty in finding the right time and the right day to be sure of capturing teenage viewers en masse. To break their present habits would be a slow job, and while a show was trying to make its impact, viewing figures might be so low as to kill it.

One must remember that there are fewer teenagers in this country than in America—an estimated four million—and that this figure is low in comparison

Rock and roll is what's

says GUS GOODWIN, com

WHAT most producers of teenage TV is that the teenager doesn't want musical. He doesn't want to have to a good thumping beat belted out at hi

ROCK—that's the key to the whole position changing in the foreseeable future is Bill Haley, but then variations about blues country and western style. All these teenager wants.

That's what they're going to get on it beat," which I'm contending for the B.B.C. in a half-hour show there's room for the sort—the Connie Francis sort. But the

One thing we have to guard against other teenage television show—is to give "Six-Five," and "Oh Boy!" is going to

I don't think that the teenage music names, though we are hoping to have Terry Mary Wilde on "Drumbeat" from the Radio Luxembourg show, "Rock-a-Billy" smart enough you can get a first-class show coming names. That's what we'll do be

BRIAN TESLER

One of ITV's most go-ahead men

WHEN I was in America a little while ago I saw a lot of their teenage TV shows. The biggest thing they had was the "Dick Clark Show," which was a sort of cross between "Six-Five Special" and "Oh Boy!" There has never been anything quite like it in this country, but there could be.

It started when a small local station in the States wanted to fill one and a half hours a day every afternoon of the week. So they brought in this boy Dick Clark who just played records solidly, and had a few teenagers in the studio to dance to the music.

By our standards the show was a bit shoddy, but in no time at all it had spread right across the TV networks. Dick Clark is still a very big name out there... that is, he's still likely to be elected President.

"Oh Boy!" is the best show for teenagers over here. "Six-Five Special" was fine at first, but after the first year of aahing and cooing it became a bore. "Dig This!" failed because it wasn't aimed at teenagers at all.

Have I got any ideas of my own for teenage TV? Well, you can bet that if I have I'm going to keep quiet about them. For anybody who finds the formula, this is a terrific market.

FRANCIS ESSEX

of 'Dig This!'

YES, I've got my own views on teenage TV. But obviously they're not right. My feeling was that in a few years' time the teenagers of today are going to be running the country. It seemed somehow wrong that the only thing they enjoyed was strumming on a guitar.

I thought it was possible to give them the same excitement in a cleaner, healthier way.

And I thought that in a way I was being proved right. The studio audiences loved "Dig This!" When it was announced that the show was closing we had an enormous

TERESA BREWER HEAVENLY LOVER Q 72364	PAT WITH TI RAIN IN
THE MCGUIRE SISTERS MAY YOU ALWAYS Q 72366	MARY CIAO, CIA

The TEENAGER

GATION



STEWART MORRIS

with that achieved by really successful programmes. So a show has to bring in adult audiences in addition for it to be regarded as really successful.

As for new ideas, most have been used, though there may be a potential in producing jazz in a popular presentation. Again, it would need to be a long-term policy, and the TV concerns would need to take chances on their viewing figures while the programme developed.

more rock wanted

mpere of 'Drumbeat'

ge television shows tend to forget want a programme to be too to understand music; he wants it him.

whole business, and I can't see the future. I think the only real rocker since like the Presley rhythm-and-blues versions of rock are what the

on the new television show "Drum-B.B.C.", starting April 4. Of course, the odd ballad of a very limited accent will not leave beat.

st on "Drumbeat"—as on any sameness. Sameness killed the old the same way.

levision show necessarily wants top Tommy Steele, Cliff Richard and time to time. But I think that my sily Party," has shown that if you're show from picking out the up-and-o here.

MARCUS MORRIS

Editor of 'Eagle', 'Girl', and other Hulton Press publications

TELEVISION as a whole has been an enormous influence for the better, particularly in widening the outlook and experience of the viewer, making him aware of the wider world outside his own particular sphere.

But I have found that programmes aimed at people in their middle and late 'teens have fallen slightly off target.

Teenagers are not a peculiar species of creation, as many people whose job it is to cater for them or to deal with them seem to think. They are simply younger adults, with youth's greater virility and toughness, who will therefore not accept many of the namby-pamby programmes provided for them.

They can take violence, toughness and virility in their programmes—in music as much as in anything else—and only good comes of it.

Safety valve

I know that it has lately become fashionable to blame television for exciting young people to crime and hooliganism.

On the other hand, TV shows that are highly charged emotionally, like "big beat" music programmes, can act as a very important safety valve for a teenager's own emotions.

But television has an unfortunate aptitude for "talking down" at the teenager, who normally has considerably more intelligence than he is credited with.

TV should primarily be an entertainment medium, not an educational one. It might incidentally be able to improve tastes, such as in popular music, but primarily it should, I believe, set out to get the viewer's attention and then to hold it.

All teenagers have some grounds for

complaining that television is not catering for them as well as it might, and is neglecting many of their interests, but undoubtedly the section with least cause for complaint is the overwhelmingly large one of fans of pop music!

DR. MARK ABRAMS

Economist and teenage expert

TEENAGERS on the whole are not very keen on television because it means staying at home. And teenagers don't like staying at home.

But there's more to it than that. I think that a youngster of, say, eighteen, tends to divide TV programmes into two groups. First, there are the plays and so on, aimed at the middle-aged viewers (and, to a teenager, anyone over thirty is middle-aged).

Second, there is the kids' stuff, aimed at young people up to about fifteen. And a teenager of eighteen despises a teenager of fifteen.

Yet the TV music shows generally do a good job in catering for the interest of the teenage viewers.

New age heroes

Singers and disc jockeys seem to be the new age heroes. A generation ago young people always wanted to grow up to be engine drivers. Now they want to be Tommy Steele or Jack Jackson.

Teenagers find a lot to admire in American music and singers. I think they associate British entertainment, however, with fuddy-duddy middle class comedies, which bore them stiff. There's a classiness about America that attracts them—a feeling that no matter who you are, you can get to the top.

That's one of the reasons why this new kind of working-class singer is so popular. It's a Godsend to working-class teenagers. For the first time in history entertainers are making a virtue of the fact that they grew up without shoes to wear.

but you have the last word

MISS E. V. JEFFREY, of Windsor, Berks:

A disc programme with teenagers choosing their own records is a feature I should like to see introduced, together with a round-table discussion—by teenagers—on records and recording artists. It seems to be that no one knows what the teenagers want—except the teenagers themselves.

JILL TAYLOR, eighteen, of Hastley Down, Purley:

I THINK the music shows on TV give a wrong impression of teenagers. All that rock 'n' roll dancing you see is out

of date. Modern life is much slower and smoother. You can go on a dance floor at eight o'clock and come off at eleven, and you're still feeling cool.

If anyone starts rocking and rolling on a dance floor today everybody else forms a ring round them and laughs. But the TV shows haven't caught on to this yet. They're always behind the times.

DAVID CALDWELL, of Lasswade, Midlothian:

TV gives a fair deal to the teenager and record buyer (Connie Francis, Johnnie Ray and Jane Morgan, etc., in live performances). The B.B.C. offers a very poor deal. Apart from the "Perry Como Show," there is little for the pop fan.

"Dig This!" was a bad substitute for the old "Six Five." No wonder "Oh Boy!" captures the viewers!

HENRY WHITESIDE, fourteen, of Coulsdon, Surrey:

I DON'T watch the music shows myself. Most of my friends are the same. We all think that they are too young for us. They're for the teenagers, not teenagers.

T. TREASURE, of Mangotsfield, Bristol:

DISC-MINDED TV viewers are very badly catered for. The B.B.C. offer little in the way of beat, jazz or pop record programmes. ITV do better but two of their record features are put on at 11 p.m.

More rock programmes, please, even if only a quarter of an hour's duration.

HARRY CARDSMITH, eighteen, of Purley:

WHAT do they want to go and call a programme "Dig This!" for? Nobody talks like that any more. I quite like "Oh Boy!" I never went much on "Cool For Cats." The people in that aren't teenagers at all. They're all about twenty-four. The "Jack Jackson Show" is the same.

I know the sort of programme I'd like to see on TV. One where they take the top ten records of the week and play them straight through with no messing about.

TOP HITS



BERNARD BRESSLAW
Charlie Brown
R.M.V. POP50 (48 & 70)

Rosemary CLOONEY
LOVE EYES



(From the Broadway Musical Comedy "Whoop-Dee")
453031003 (48 min)



TOMMY EDWARDS
PLEASE MR. SUN
MOG1006 (48 & 70)

THE KING BROTHERS
THANK HEAVEN FOR LITTLE GIRLS



(From 6703)
Parlophone B4512 (48 & 70)

THE PONI-TAILS
Early to Bed



R.M.V. POP506 (48 & 70)



Conway TWITTY
THE STORY OF MY LOVE
MOG1008 (48 & 70)

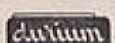
QUINCY JONES
AND HIS ORCHESTRA
TUXEDO JUNCTION
Mercury 45ANT1037 (48 min)



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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

T BOONE
THE WIND AND THE
IN YOUR HAIR HLD 6624



RINO MARINI
CIAO, BAMBINA (PIOVE)

DC 16636

45/78

THE BIG BEAT

REVIEWED BY DON NICHOLL

Neil Sedaka has the edge on Jerry Lee D.N.T.

NEIL SEDAKA
I Go Ape; Moon Of Gold (R.C.A. 1115)

NEIL SEDAKA'S first vocal release ("The Diary") didn't score so heavily over here as it did in the U.S., but I venture to predict that he'll do better with "I Go Ape."

Another of Neil's own compositions, it's a really wild rocker with a loud sound to rock the juke all over the place. Treatment's reminiscent of some of the more commercial efforts by Jerry Lee Lewis. Sedaka's a better chanter for my money and he does himself proud this time out.

"Moon Of Gold" is also a Sedaka original, which gets a guitar introduction reminding me of the old Ink Spots records. This, too, is a top-drawer deck. A slow, thumping rock-a-ballad which Sedaka sings in company with himself using the dubbed track technique.

TWO notable features in this section this week . . . a second coupling from Neil Sedaka and a brave try for the top again by old man of the rock, Bill Haley.

Youngster Neil should make it this time out with his furious

beater "I Go Ape"—in fact he could have a double-sided success on his plate.

As for Haley and his Comets, they've had a rough time of late, but now they're bang on form once more. Don't ignore their newest coupling.

Don't write off Bill Haley

HE STILL HAS PLENTY OF ZIP HERE

RATINGS

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

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

BILL HALEY

I Got A Woman; Charmaine (Brunswick 05788)*****

I GOT A Woman is the old Ray Charles success and it's really punched out by Haley, who might find himself back on the lists as a result.

His best beat half for ages, it has zip and an ear-grabbing, slapping noise from The Comets in the tight-tounding accompaniment. You can't write off Haley when he turns up with a half like this.

Poor old Charmaine never gets any rest does she? Here she comes again, but Haley and the Comets treat her gently. They put a quiet, sentimental beat into the famous ballad and a lot of folk who always liked the song will still like it in this costume.

BILL FORBES

Once More; Believe In Me (Columbia DB4269)*****

KEN JONES directs the accompaniments for Bill Forbes who offers two of his own songs on this release.

Once More is a steady rocker with a strong Presley flavour to it. Forbes chants it after the fashionable American beat style, and he makes a good job of it. Could make some good royalties also. Backing features piano and some chorus work.

On the other side, Believe In Me gets a slapping drum and guitar start. A slower, more orthodox ballad, it expresses the simple sentiments easily and clearly. Bill sings it firmly to prove that he can cope with ballad material as well as the beat.

Don't know which half will emerge as top deck—both have more than average chance.

THE TEDDY BEARS

Oh Why; I Don't Need You Any More (London HLP8836)***

FOLLOWING their enormously successful debut with "To Know Him Is To Love Him," here come The Teddy Bears once more.

And they're sticking to the same formula for "Oh Why; Song isn't so strong as the first one, but the noise and progression of the group is just as commercial. Should be another big deck for the young mixed vocal group.

"I Don't Need You Any More" has a girl solo much of the way with the boys packing the sound behind her. Slow, sentimental ballad with a sob flavour.

The Teddy Bears are known now, which will help this record's chances, but the material's not up to the standard of their Top Ten hit.

BILL FORBES makes a good job of two of his own songs.

RUSS CONWAY WALKED INTO A LONDON PUB . . .

MOST show business people usually agree that luck has played a big part in their career at some time or other, and the latest to admit this is the newest teenage singing discovery, Dickie Pride.

Russ Conway had not, by chance, walked into a London pub, just as young Dickie was about to do his stuff, he might still be singing in the obscurity of the Old Kent Road. Now Dickie Pride, newest recruit to Larry Parnes' stable, is all set for a busy career.

He has already appeared with success on the A.B.C. TV production, "Oh Boy!" and has more to come. And his first record on Columbia has just been released. At 17½, Dickie is blessed with a mature assurance that should take him far in show business. He responds to audience reaction, has no "nerves," and this, coupled with his ability to sing, should prove a considerable asset in coming months.

At school he had no particular interests other than singing, but he was fired with one ambition—to leave as soon as possible.

His scholastic career was made happier by the school choir, in which he did well. So much so that he was recommended to the Royal College of Church Music, and sang in the choir at Addington Palace. He sang, too, in Canterbury Cathedral.

When he left school, Dickie joined a local concert party show and sang at various venues around his home on the outskirts of London. In time he formed his own group and, though he plays piano, Dickie was mostly featured as vocalist.

He continued to work during the day, but fell in and out of jobs so frequently that he has almost lost count of the number. Not that there

was anything wrong with his work, but few employers were lenient enough to give him the time off that his semi-pro work was beginning to demand.

The luck entered his life when Russ Conway heard Dickie and thought him worthy of a break. Within a few days Russ had persuaded star-maker Larry Parnes to hear him. Shrewd Larry liked what he heard.

Dickie sings to give Mum luxuries

That was in January, and since then Larry has been busy grooming his promising singer.

A disc session was soon set, with the dynamic backing of the Ken Jones outfit, and Dickie's first release "Don't Make Me Love You" and "Slippin' n' Slidin'" is the outcome.

A series of one-nighters is being arranged for Dickie throughout the country, and there is even the possibility of a summer season.

Dickie has no ambitions for making big money. His aim in life is to be with his mother all the happiness that he can.

Though he does not collect records—simultaneous in itself—Dickie has great admiration for Little Richard in the rock and beat idiom. Dickie's particular musical fancy is modern jazz, and playing the piano himself, it is not surprising that he idolises the work of Dave Brubeck.

I liked my first meeting with this young man. He has an open sincerity which, if he can manage to retain, will prove to be a tremendous asset.

Most of all I like his ambition. Few people would put happiness before all other considerations.

In Dickie Pride's case, I really think he means it.

Doug Geddes

MUSIC in the AIR

AFN

271, 344 and 541m, Medium Wave

- APRIL 2
 - 6.00—Music In The Air.
 - 9.30—World of Music.
 - 10.00—Late Request Show.
- APRIL 3
 - 6.00—Music In The Air.
 - 9.30—Stars Of Jazz.
 - 10.00—Late Record Show.
- APRIL 4
 - 6.00—Music In The Air.
 - 7.00—Grand Old 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.
- APRIL 5
 - 9.15—Continental Varieties.
 - 10.00—International Bandstand.
 - 10.30—Romance In Music.
 - 11.00—Serenade.
- APRIL 6
 - 6.00—Music In The Air.
 - 9.30—Golden Record Gallery.
 - 10.00—Late Request Show.
- APRIL 7
 - 6.00—Music In The Air.
 - 9.30—Modern Jazz 1959.
 - 10.00—Late Request Show.
- APRIL 8
 - 6.00—Music In The Air.
 - 9.30—Lawrence Welk.
 - 10.00—Late Request Show.

Radio Luxembourg

208 m, Medium Wave
49.25 m, Short Wave

- APRIL 2
 - 6.00—Non-Stop Pops.
 - 6.30—Thursday's Requests.
 - 7.45—Record Hop.
 - 8.30—Lucky Number.
 - 9.00—Anne Shelton.
 - 9.15—Top Discs.
- 10.00—It's Record Time. APRIL 3
 - 6.00—Non-Stop Pops.
 - 6.30—Friday's Requests.
 - 8.30—Band Parade.
 - 8.30—Musical Monograms.
 - 9.00—Pop Club.
 - 9.15—Dickie Valentine.
 - 9.30—Juke Box Parade.
 - 9.45—Scottish Requests.
 - 10.00—Capitol Choice.
 - 10.15—Record Hop.
- APRIL 4
 - 6.00—Non-Stop Pops.
 - 6.30—Saturday's Requests.
 - 8.00—Jamboree.
 - 9.45—Juke Requests.
 - 10.30—Spin With The Stars.
 - 11.30—Record Round-up.
- APRIL 5
 - 6.15—Mario Lanza.
 - 7.00—Jack Jackson's Juke Box.
 - 7.30—The King Brothers.
 - 7.45—Teddy Johnson & Pearl Carr.
 - 8.00—Frank Sinatra.
 - 10.00—Records Rehearsal.
 - 10.30—The Stargazer.
 - 11.00—Top Twenty.
- APRIL 6
 - 6.00—Non-Stop Pops.
 - 6.30—Monday's Requests.
 - 8.30—Smash Hits.
 - 9.00—Let's Go Places.
 - 9.15—Lawrence Welk.
 - 9.45—Perry Como.
 - 10.00—Hit Parade.
 - 10.30—Top Pops.
- APRIL 7
 - 6.00—Non-Stop Pops.
 - 6.30—Tuesday's Requests.
 - 7.45—Gala Party.
 - 8.00—Dennis Day.
 - 9.15—Music Of Rodgers and Hart.
 - 9.30—Your Record Date.
 - 9.45—Records From America.
 - 10.00—The Capitol Show.
 - 10.30—Fontana Fanfare.
- APRIL 8
 - 6.00—Non-Stop Pops.
 - 6.30—Wednesday's Requests.
 - 8.00—Liberace.
 - 8.30—First Time Round.
 - 9.00—Embassy Double.
 - 9.45—Those Rockin' Boys.
 - 10.00—Record Show.



LONG
PLAYING
REVIEWS

PUTTING ON THE STYLUS

BY
KEN
GRAHAM

DORIS DAY GOES BACK TO THE BEGINNING AND WAXES

An album of hits that just cannot miss

RATINGS

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

stimulated and ready to put the poor blighters through another course as he could not take in the full enjoyment at one playing.

Hear it. You will not be disappointed if you are a swing enthusiast.

THE CHAMPS Go Champs Go

Go Champs Go; El Rancho Rock; I'll Be There; Sky High; What's Up Buttercup; Lollipop; Tequila; Train To Nowhere; Midnighter; Robot Walk; Just Walking In The Rain; Night Beat.

(London HA-H 2152)*****

THE "Tequila" crew are here launched with their first LP to follow up their single and EP successes. This rocking group seem to have the right prescription for the disc buyers of today and they have not strayed too far away from the winning formula with this offering.

The sound is exciting and is guaranteed to get the jivers up on the floor in full strength.

The boys have taken a few recent hits and sprinkled in some originals to add spice to the mixture—a mixture I am sure will go down well with the crowd.

SLIM WHITMAN SINGS

Put Your Trust In Me; When It's Springtime In The Rockies; At The End Of Nowhere; Mezzaluna; My Best To You; Cowpoke; A Very Precious Love; Careless Hands; Among My Souvenirs; In The Valley Of The Moon; Candy Kisses; Tormented.

(London HA-P 2139)*****

HERE'S an old friend I have not seen around for a while. It is not so long since any disc with Slim's name on the label shot into the hit parade automatically.

The record contains some of Slim's best material on disc, in my opinion, and I am certain it will be well received.

Incidentally Slim, if you happen to read this, don't forget that we still have a date to fill—a day's trout fishing in Scotland.

JANE MORGAN

Great Songs From The Great Shows Volume 1.

Dancing In The Dark; You'll Never Walk Alone; Toyland; Moonbeam; I Love Paris; C'est Mounique; Merry Widow Waltz; The Surrey With The Fringe On Top; Give My Regards To Broadway; Yankee Doodle Boy; Hello, Young Lovers; Hey There; A Pretty Girl Is Like A Melody; Say It With Music; So In Love; They Didn't Believe Me.

(London HA-R 2136)*****

Volume 2.
I Could Have Danced All Night; How Are Things In Glocca Morra; A Bushel And A Peck;



A mammoth collection of show tunes from JANE MORGAN, with 50 gimmicks of any sort.

If I Were A Bell; Almost Like Being In Love; Can't Help Lovin' Dat Man; You're Just In Love; A Wonderful Guy; They Say It's Wonderful; Love Is Here To Stay; Just In Time; Love For Sale; Heart.

(London HA-R 2137)*****

MISS JANE MORGAN has taken on a tremendous task in waxing a mammoth collection of show tunes such as this. However, I am more than pleased to say that she carries it off with flying colours.

She has chosen some of the truly great songs of the century and presented them in a manner completely free of gimmicks or effects.

Few people will fail to enjoy these songs in this setting even though, like me, they go for original cast recordings of Broadway and West End shows.

ELVIS PRESLEY

That's All Right; Lawdy Miss Clawdy; Mystery Train; Playing For Keeps; Poor Boy; Money Honey; I'm Counting On You; My Baby Left Me; I Was The One; Shake, Rattle And Roll; I'm Left, You're Right, She's Gone; You're A Heartbreaker; Trying To Get You; Blue Suede Shoes.

(RCA, RD-27120)*****

FROM memory I would say that these titles have all been previously released in some record form or other. The sleeve, however, is brand new and, believe me, it should cause quite a sensation.

Although I enjoyed this set, I must admit it is not the best Elvis I have heard. However, it is well balanced for mood and approach and should win approval from the army of Elvis fans.

Well worth a spin and the odds are that you'll enjoy every minute of it.

OZZIE AND HARRIET

Sugartime; I Still Get A Thrill; In The Middle Of An Island; Baby Keep Cuddlin' Me; Blue Skies; Just Because; All Of Me; Goody Goody; Catch A Falling Star; Mandy; If You Believe It; I Never Know.

(London HA-P2145)*****

OZZIE and Harriet Nelson are the proud parents of one of today's brightest young stars—yes, Ricky Nelson. All of their adult life they have been in show business and are currently appearing in their weekly TV show which has one of the highest ratings in America. Before TV, they won their audience by turning out a similar show on radio.

Their vocal styles are cute and pleasant and it is by no means their first attempt at singing, as Ozzie started off as a handleader and shared vocal spots with Harriet.

Mind you, by today's standards this album will probably be a little square, although the twosome bring in several recent hits.

Ricky's fans might enjoy spinning this and finding out where he got his talent and, if they look at the cover picture, where he got his good looks.

DORIS
DAY

DORIS DAY Showcase Of Hits

Sentimental Journey; Ready Willing And Able; If I Give My Heart To You; Whatever Will Be, Will Be; A Very Precious Love; Lullaby Of Broadway; Secret Love; It's Magic; The Deadwood Stage; Bewitched; Canadian Capers; Love Me Or Leave Me; The Black Hills Of Dakota; Everybody Loves A Lover.

(Philips BBL 7297)*****
A GALAXY of star hits all rolled into one smash hit album—that is the formula for this set. These are all big D.D. successes since the start of her vocal career. And the amazing thing is that, represented here, are only a few. As I type, this review other hit titles by this bubbly miss are streaming through my head in unending procession.

Fans of the lass with the cutest freckles in Hollywood will be stampeding to the shops for this album and it would not do the younger element any harm to slip this into a stack of rock discs and get their breath back and also hear some of the great hits that we "old-timers" enjoyed.

FRANK COSTOCK

Am I Blue?; Sometimes I'm Happy; Love Is Just Around The Corner; Sing Something Simple; Coffee Time; Azure; Patterns; Small Fry; Smoke Rings; Romantique; Am I In Love; Adios.

(Fontana TFL 5047)*****
FRANK COSTOCK is a familiar figure to record buyers these days through his superb backings on several Hi-Lo's albums and also through work with Rosemary Clooney, Doris Day, and Margaret Whiting.

To swing fans he recalls the big sound of the Les Brown band for which he has turned out arrangements for several years.

His arranging trends towards the Billy May school with big fat sounds and beautiful roundness of harmonies. And, like Billy May, Frank introduces little heard arrangements which exuberantly burp and grant their way through intriguing scores alongside their more commonplace brethren.

When I say he tends towards the Billy May school I naturally do not mean that Frank is a copyist. Far from it. In my opinion I am paying a fine compliment and I am certain that Mr. Costock will agree.

This is also a sequence of melodies very easy to dance to.

FRANK SINATRA

Put Your Dreams Away

I Dream Of You; Dream; I Have But One Heart; The Girl That I Marry; The Things We Did Last Summer; Lost In The Stars; If I Forget You; Man-O-War; The Song Is You; It Never Entered My Mind; Aincha Ever Comin' Back; Put Your Dreams Away.

(Fontana TFL 5048)*****
MORE from the Frank Sinatra backlog of hits from the Fontana files. They are certainly doing a great job in reissuing these wonderful titles on LP. You will appreciate this more if, like me, you have been carefully hoarding a pile of worn and fragile 78s all these years.

These are from the period when Frank was stepping up from teenage idol to adult entertainer and yet managing to hold both positions.

This is another must for your Sinatra collection if you are to have the full comprehensive treatment.

You will find the songs and the voice ageless and derive countless hours of pleasure from the king of entertainers today.

CYRIL STAPLETON

Come'n Get It; Wakey Wakey; Split And Polish; Blimey; Come To The Cookhouse Door; Queer To The Left; Boots, Boots; The Rouser; What Happened To The Brass; Shovel And Rake; Can't You Read; Which End Bites; And So To Bed.

(Decca LK 4286)*****

A FINE bunch of swinging big band originals by composer and arranger, Reg Owen, executed in true military manner by Cyril Stapleton's Platoon.

Right from the first "quick march" the troops proceed musically and rhythmically towards the final objective. And once the target has been attained the listener sits back fully



COOL FOR CATS



Our new boss Daphne has some new ideas

THIS week I have another new "Cool" personality to introduce you to—our director, Daphne Shadwell. And for her first show Daphne had a rather special assignment: the last of one series featuring all-British artists which will be shown over television in Portugal next month.

A disc programme on TV is a new experience for Daphne, though before she joined Associated-Rediffusion in 1955 she produced "Forces' Favourites" programmes for the B.B.C. She has since featured some discs in "Top Spin," a children's TV programme, and directed the play "Rock-a-Bye Barney" about the career of a fictitious rock singer, both for A.R. This play was one of the highlights of her career, for on the night it was scheduled to go on there was a technicians' strike at Wembley studio.

It looked as though the play would have to be cancelled, but Daphne insisted on going ahead even though the cast had to perform without the scenery.

Trad. lover

Daphne, the daughter of Charles Shadwell, the famous B.B.C. musician, is naturally keen on music. "I have always been interested in records," she told me. "I collect a lot of traditional jazz. But I have favourites among the pop singers, too, particularly Frank Sinatra and Sarah Vaughan.

"I have looked forward to having a disc programme, though 'Cool' is a very difficult show to take over. It's a tremendous challenge."

She hinted, too, that she has a few ideas that she wants to put into "Cool," but would not tell me what they are—yet.

Meanwhile, we are all waiting to see

whether "Cool" will go on outside locations this summer as we did last year.

Of course, one snag is that "Cool" is still scheduled as a late-night show—and there are not many places we could work in at 11 o'clock in the evening. Last year, remember, "Cool" was on very much earlier. Almost too early, in fact, for some of you to get home from work in time to switch on.

Joining Daphne as choreographer for "Cool" from next week is another newcomer, Peter Darrell. Peter is both a classical and modern dancer, and has appeared on TV on a number of occasions.

A DAY'S TRAVEL —for an eight-second film spot

IS my trip really worth it? That's a question that young singer Barry Cryer had to answer when he was offered his first screen part recently.

For Barry has been appearing in a show in Dublin, and the movie, the new Frankie Vaughan film, "The Heart of a Man," was being shot at Pinewood. Barry's role, as a second in a boxing ring, was to last about eight seconds on the screen, with no dialogue or singing.

To get from Dublin for this scene, and be back in time for the performance the same evening meant a long air journey, and close timing. But Barry didn't hesitate about it. He caught the plane, rushed out to the film studio, finished the scene, and succeeded in getting back to sing in Dublin. All in a day's work when you are pushing hard to get to the top!

Frankie's date

Barry's was one of the last scenes for this film which is now almost completed.

But I doubt whether Frankie Vaughan will be at the premiere in London. He has a date in New York then, and he would need to be a space traveller to cross the Atlantic for the film and get back to the States in a day.

Bouquet

WHEN Donna Douglas came on "Cool" to sing her latest Fontana release, "Come Home To Loch Lomond" we kept as a surprise for her a huge presentation bunch of flowers to mark her 17th birthday.

Actually, she was 17 the day before, but Friday was close enough. The presentation caught Donna completely by surprise. When I asked her, in front of the cameras, how old she was now, she answered: "Sixteen."

Then she hesitated, and corrected herself, "Oh, seventeen!" Maybe she'll get used to it in time.

Billy Fury auditioned —and was 'on' that night

AFTER teenager Billy Fury appeared in "Cool" recently, I had a lot of letters asking me whether he was a singer or an actor? Many viewers were sure they had seen him in a television play, but they could not place him.

Well, they were right. Billy's TV debut was in a drama production, "Strictly For The Sparrows." Billy got the part, not for being an actor but because he could play guitar and sing.

Billy, whose real name is Ronald Wycherley, hails from Birkenhead, and literally walked into show business. He went backstage and asked manager Larry Parnes for an audition. Billy sang three of his own songs, with such success that he was immediately given a spot in the second half of the show on the same night.

When he came to London, he was offered a part in "Strictly For The Sparrows." During rehearsals, producer John Moxley heard him strumming his guitar, with the result that Billy also wrote the theme song for the play, and had his own singing spot as well.

He is now on a three-year record contract to Decca, but he hopes to become an actor as well!



BILLY FURY—actor and songwriter.

new number, "Venus," now out on Nixa.

Although Dickie has not been in the charts for a while, I think songs like this will put him at the top where we expect him to be. He is one of the steadiest workers in the business, and told me that after the show he would be going home to get ready for the start of his three weeks' variety tour.

By the way, you probably noticed he helped me to close the show; I think he had been practising that "See You Friday?" line.

Dickie's daughter, Kim, looks like following her father's successful footsteps into show business—at least, she has made an early start. It is Kim's voice you hear on the flip side of

Dickie's disc, and I think she must be the youngest voice on record!

'Cool' EPs

I CAN tell you now that there is a series of "Cool For Cats" EP discs coming along soon. First one, recorded in the Parlophone studio recently, is due for release in April. There are three numbers on each side, and the backings are by Ken Jones and His Coolmen.

And if you are wondering whether I'm heard on these discs—well, I'll tell you more about that later.

Just a peek

I WAS glad to be able to present on "Cool" that glamorous Portuguese girl Renee Moutinho, who is going to appear in my place in the Portuguese version of the programme. Although she came to the studio a couple of hours back, she stayed off-stage just watching the presentation.

But this time we were able to give viewers a peek at what they will be seeing in Portugal. As a matter of fact, Renee started on the recordings last week.

I was only able to ask her a couple of questions, in English of course. But I certainly wish I could get the hang of that language.

Timbali Tony

ANOTHER guest on "Cool" was bandleader Tony Scott, with his new Parlophone disc, "Bala," featuring Tony on the timbali drums. He did this as a solo act with the dancers around him, and still managed to keep the right tempo. Playing a cha-cha number, he certainly makes an exciting sound.

'Venus' Valentine

THE last, and by no means the least of our visitors that night was famous singer Dickie Valentine. As ever, he was in fine form with his

DISC CHOICE

FRANK SINATRA is back with a slow ballad that makes for good listening. It's "Time After Time" (Capitol), a love lyric in the style that easily makes this disc the week's winner.

From the same stable comes a bright number, "Catch A Little Moonbeam" by Rinky Dinks, that should set toes tapping.

At Alberts puts a fresh pace to

"Taking A Chance On Love" (Coral). And for a real bouncy instrumental there is "Night Hop" by Jimmie and the Night Hoppers on London.

Two British girl singers putting up fine performances this week are Petula Clark, with "Suddenly" (Nixa), and Ruby Murray, with "Who Knows" (Columbia).

And a new boy who looks like making the grade on his first release is Joe Gordon, with "Gotta Travel On" on H.M.V.

SEE YOU FRIDAY?

PETULA CLARK puts up a fine performance with "Suddenly."



"CHARMAINE" b/w "I GOT A WOMAN" by BILL HALEY and his COMETS on Brunswick.
Release Date March 17.
OFFICIAL FAN CLUB: Ask for Catalogue, Children, Clerks, Dancers.

A certain young fellow named Moore... and dancing, but fell on the floor!
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SIDETRACKS

by
**JACK
GOOD**



Producer of
'Oh Boy!'

*We have
nothing
to hide!*

I MUCH PREFER THE OLD-STYLE HALEY

New technique is embarrassing

A PITEOUS plea from an ardent Bill Haley fan who has read somewhere that the Decca Group had decided to release no more Bill Haley records because sales did not warrant it. My correspondent was desperate and begged me to use my influence to prevent this major catastrophe.

His reason for thinking that I would be willing to help was that he knew I had used several Haley titles on "Oh Boy!" and he supposed I must be a fan of Haley's. I don't know why he thought I could influence the Decca release policy, though.

In any case, his fears proved unfounded: a few days later I received the advance pressing of the latest Haley record—"I Got A Woman/Charmaine."

When I saw the title "I Got A Woman," I wondered if by any chance this could be the same number as "I Got A Sweetie"—the up-tempo number so brilliantly performed by Elvis on the L.P. "Rock and Roll."

I hoped against hope that it wasn't... but, oh dear, it was.

Bill's rendering—in both senses—of this song is embarrassing. What on earth possessed him to do it is beyond me.

He has so many good qualities that were never given a chance on this disc, on either side.

"Charmaine" is an attempt at the slow rock-ballad. Just as unsuccessful. What a pity that "Skinny Minny" did not make it really big here and in the States. It deserved to. If it had, Bill probably would not have been driven to these desperate lengths to find "a new Haley."

The old Haley suits me and most of his fans O.K. All he needs is a hit song—not a new technique...

Double-sided hits the aim

FROM a double-sided failure, let us consider the phenomenon of double-sided hits. Some records are asked for almost equally by both titles, and in that case they are recorded in our charts by both names and are considered double-sided hits... like "One Night/I Got Stung."

The recording industry must now go all out to aim for a double-sided hit with each record, for sales are cooling off.

The potential sales of a double-sided record are more than simply double those of a record with only one commercial side, for not only can it sell to people who like side A and to people who like side B, but it also makes a sale to people who may not have bought side A by itself or side B by itself, but who feel that the value of having side A and side B on one record is the deciding factor.

I have a theory that almost all the big-sellers are in a sense double-sided hits, even though only one side is regularly asked for at the record dealers.

More often than not with pop records, the potential buyer has heard the disc either on a juke box or on a friend's gramophone—in either case he will have had an opportunity to hear the flip-side.

Good value

If this is terrible, he may very well feel that if he bought the record he would be getting only half his money's worth. If it is good, then this must be a big added attraction.

In other words, the two sides were so good that it was a toss-up which to choose. This was the case with "As I Love You," "Move It," and so on.

Think of the flip side of "All Of A Sudden My Heart Sings"—a number by Anka herself, "That's Love." A great recording, this, that must have boosted the sales of the top side very considerably.

The same is true of the flips of "It Doesn't Matter Any More" ("Raising In My Heart"), "Goodbye Baby" ("Save My Soul"), "It's Late" ("Never Be Anyone Else But You"), Marty Wilde's "Donna" ("Love-a, Love-a") and Ritchie Valens' "Donna" ("La Bamba"), "Charlie Brown" ("Three Cool Cats"), etc.

It would seem that a very good case could be put up to support the argument that nowadays there are no single-sided hits.

Unsuited

If anything was calculated to persuade Decca not to release further Bill Haley discs, this was it.

Not only is the number totally unsuited to the Haley larynx—and hitherto Bill has chosen songs that cunningly obscured the fact that he is primarily a bass-player—but it screams out for unfavourable comparison with Presley.

BILL HALEY'S latest is unsuited to his voice and his good qualities are never given a chance.



MY QUALITY ROCK FILM LINE-UP

THE amazingly low quality of almost all the rock 'n' roll films has finally killed this kind of movie altogether, it seems.

The public got wise to the swindle of cheaply-made, shoddy-quality articles which traded on a few more or less popular rock "names."

Now, perhaps, even if a good rock film were made, no one would go and

see it—"wolf" has been cried too often. A great pity. Especially as that splendid picture "The Girl Can't Help It" showed how good this sort of picture can be.

I should like to see a new one come out—in colour, of course—starring three really big American rockers, in a good production. For preference: Jerry Lee Lewis, Ricky Nelson and Little Richard.

Maybe, as Little Richard is in retirement, Lloyd Price would do instead.

RICKY NELSON

LITTLE RICHARD

JERRY LEE LEWIS

What about it, M.G.M.? Or do we have to wait for Mr. P's demob before we get our next dose of good rock 'n' roll on the silver screen?

If so, let us hope that at least it will be in colour this time.

After "Lovin' You," the dreary black and white of "Jailhouse Rock" and "King Creole" was a terrible disappointment.



★ **ARTHUR HOWES** ★
ONE NIGHT STANDS

CLIFF RICHARD

and Stars from the "OH BOY!" SHOW

ROCHESTER, Gaumont

SUN., APRIL 5th, 5.30 & 8 p.m.

COLCHESTER, Regal

SUN., APRIL 12th, 5.30 & 8 p.m.

NORWICH, Carlton

SUN., APRIL 19th, 7 p.m., only

LINCOLN, Savoy

TUES., APRIL 21st, 6.15 & 8.30 p.m.

SHEFFIELD, City Hall

WED., APRIL 22nd, 6.15 & 8.30 p.m.

Booking: Wilson Peck, Farnate.

WIGAN, Ritzy

THURS., APRIL 23rd, 6.15 & 8.30 p.m.

NEWCASTLE, City Hall

FRI., APRIL 24th, 7.30 p.m., only

Booking: Lawrence Hill, Pink Lane, Newcastle.

OLDHAM, Empire

SAT., APRIL 25th

LEWISHAM, Gaumont

SUN., APRIL 26th, 6 & 8.30 p.m.

Enormous Jazz Attraction

from the Newport Jazz Festival

CLARA WARD

and the Ward Singers

HUMPHREY LYTTLETON

& HIS BAND

NEWCASTLE, City Hall

FRI., APRIL 19th, 7.30 p.m.

Booking: Lawrence Hill, Pink Lane, Newcastle.

MANCHESTER, Free Trade Hall

SAT., APRIL 18th, 6.30 & 8.45 p.m.

Booking: Farnaby, Deansgate, Manchester.

BIRMINGHAM, Town Hall

THURS., APRIL 16th, 7.30 p.m.

EXTENDED PLAY

REVIEWED BY
KEN GRAHAM

RATINGS

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

THIS IS THE LANZA I LIKE A LOT

MARIO LANZA
Student Prince Selection
Drink, Drink, Drink; Serenade; I'll Walk With You; Gaudemus Ignor.

(R.C.A. RCX-133)*****

MR. LANZA is in fine voice with good Sigismond Romberg music to help him. The album is extremely easy to listen to and it recaptures for me the Lanza I like, the Lanza who turned out the smash hit "Be My Love."

No need to tell Lanza fans to buy this, but I do recommend that the others among you give it a spin.

BERNARD BRESLAW
I Only Asked

I Only Asked; You Need Feet; Alone Together; Mail Passionate Love.

(H.M.V. 7EG-8439)*****

THE fellow who has made a fortune out of acting gormless presents his first EP and makes his typical success with it. All the hilarious touches are there, even though Sinatra needn't worry about his position in the vocal field.

Bernard Breslaw can drop in on my turntable any time he pleases, for he rarely fails to please me with his off-beat humour.

PAT BOONE
Mardi Gras

Bourbon Street Blues; Loyalty; Bigger Than Texas; A Riddle, A Riddle, An Ace And A Bible.

(London RE-D1194)*****

AH, here we go again with Pat Boone. Got your pens and paper ready, fans? Well, you can put them away as I have nothing but praise for this effort. And I especially enjoyed your hero's duet with that zany American comedian, Steve Allen, on "Loyalty."

For me, these four titles include the best material from the film and I enjoyed both the film and this disc.

The Boone boy has his tonials in full tune on these songs and nobody can deny that when he is at his peak he turns out one of the sweetest sounds in show business today.

LONNIE DONEGAN
Hit Parade No. 5

You Dooley; Rock O'My Soul; Sully Don't You Grieve; Betty, Betty, Betty.

(Pye NEP24104)*****

THERE is no doubt about it, Lonnie Donegan is the "King Of The Castle" when it comes to music of this nature. He has stayed firmly at the top, despite countless predictions that he would tumble from his throne.

And an achievement like that takes talent. And talent is what Mr. Donegan has aplenty.

This writer can hardly wait for Volume Six in the series.

Five-Star
MARIO LANZA
in fine voice with
Romberg's music.



THE KAYE SISTERS
At The Colony

When Sisters; A Certain Smile; My Heart Belongs To Daddy; Smarter; Kiss Me, Honey Honey, Kiss Me.

(Philips BBE12256)****

THE three attractive lasses who form one of our favourite female vocal teams have made an "in person" waxing on this occasion and although the technical quality sounds a little below studio level their ability to entertain sweeps them through the show successfully and enjoyably.

I do not know if they have an extended version of their "Sisters" routine for their variety act, but I am certain that it would have an even greater impact if they were to expand it a little.

The girls' fresh-sounding harmonies shine through on this waxing and make for a pleasant time with your record player.

BILLY ECKSTINE
Gigi, Trust In Me; Prisoner Of Love; Funny.

(Mercury ZEP1005)*****

IT is a great personal thrill for me to see the name of Billy Eckstine so prominent in the hit charts as I can count him as one of my close friends.

Mr. B's current smash hit "Gigi," kicks off the album and from then on it is musical magic with his velvet voice caressing the melodies and lyrics as only he can.

Don't miss this great collection of songs sung by Billy Eckstine. If you do you will be missing something special.

FERLIN HUSKY
Hanky Hits

A Fallen Star; Price Possession; I Feel Better All Over; Pick-a-nickin'.

(Capitol EAP1-837)***

FERLIN HUSKY has made quite an impact on the public with his Country vocals and has been in the charts a couple of times. But I don't feel quite so strongly as some about his singing.

This set is pleasant enough, but for me it lacks anything which would make it stand out from the dozens of others by good singers on the market.

I enjoyed the second side more as Ferlin has better tunes to work with and sounds happier himself.

FRANKIE VAUGHAN
The Lady Is A Square

The Lady Is A Square; Love Is The Sweetest Thing; Honey Bunny Baby; That's My Doll.

(Philips BBE12247)*****

FROM Frankie's latest film hit come four titles in typically Vaughan manner. On three of the tracks we have the Frankie we all know and love as one of the world's leading vocal entertainers.

But one number made me squirm and I was forced to knock a star off for this reason. The song in question

IN CLASSICAL MOOD

BORODIN
Polovtsian Dances from Prince Igor
Vienna Symphony Orchestra and Chorus of "Der Singverein Der Gesellschaft der Musikfreunde"

I HAVE heard recordings and concert performances of these celebrated dances many times, and I was delighted, therefore, to hear a performance which gave something fresh.

The whole performance has a barbaric flavour and blends well with the setting of medieval Russia. The quality of the recording is excellent and brings out in full clarity the more exciting parts of the score.

too serious frame of mind. The side is rounded off by Liszt's Hungarian Rhapsody No. 2. I enjoyed the disc very much; it is far the best of the Hollywood Bowl series that I have heard. If there are more in the bag like it, I await them with pleasure.

STARLIGHT WALTZES
The Hollywood Bowl Symphony Orchestra, conducted by Felix Slatkin

THE first thing that struck me about this recording was the variation in tone that persisted throughout. I had to adjust my tone control many times before I could obtain satisfaction.

Bold Borodin

The chorus blend well with the orchestra and conductor Van Otterloo makes a first-class job all round.

This is the best recording yet of Borodin's masterpiece and I have no hesitation in awarding it the full-star treatment for the enjoyment it gave me.

The playing of the waltz from "Der Rosenkavalier" was not good. The orchestra seemed unbalanced and the strings were too lush and ejected their music so that the effect was overpowering.

This, however, was not the case in the "Espana" waltz, by Waldteufel, because this came over very well. It was played with much zest and enthusiasm, and proved to be great fun.

The third waltz on side one is the "Valse Triste," by that great Finnish composer Sibelius. I found the tempo a little too slow throughout, but there was plenty of feeling in the early stages—although it was split towards the end by a rather blustering climax and a certain amount of crackle on the record.

Side two begins with the waltz from "Eugene Onegin," by Tchaikovsky, which starts with a noise from the tympani which sounds like an approaching tube train, but blossoms forth into a delightful version of this famous waltz. The production, however, could have been improved by more weight in the strings.

Most people should enjoy the "Skaters' Waltz," by Waldteufel, although I thought the playing was a trifle wooden and there was lack of control in the timing.

The "Voices Of Spring," by Johann Strauss, finishes up the recording in a rousing style.

One general impression these tracks gave me was that the orchestra could not quite get hold of the bit which this kind of waltz demands.

Alan Elliott

CLASSIFIED ADVERTISEMENTS

The rate for insertion in these columns is 6d. per word. Words in CAPITALS 1s. above initial word. Copy must arrive in DISC, Balton House, Fleet Street, London, E.C.4, not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

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TRADITIONAL JAZZ

by
Owen Bryce

AMONG the many letters I receive, which vary from highly complimentary to downright abusive, is one I treasure from a reader in Colwyn Bay.

Although he signs himself clearly enough I will not cause possible embarrassment by quoting his name. I have upset his equilibrium apparently, by favouring guitars against banjos.

"What has the delicate lift of the guitar got against the solid beat of the banjo?" he asks indignantly.

There is nothing about New Orleans jazz, Mr. Colwyn Bay, that insists on a clanking beat. "Lift" is a word

The recent book on King Oliver lists personnel in New Orleans from 1908 onwards all using guitars. Not until the first recording session, when it was discovered that guitars did not record, is the first mention of banjos made. And once we get to 1927 back we come to guitars.

Listen to what Tony Spargo, drummer with the Original Dixieland Jazz Band says about 1917. "At the average dances, picnics . . . we would work with guitars and string bass."

And "Slow Drag" Pavageau, bassist now with George Lewis. "As a young man he and his wife would stand on the street corners of New Orleans when he played his guitar."

the Yugoslav border as he crossed 10 miles into the other side, intent on sketching the countryside. Need I remind you of the many sleeve covers he designs and the musical cartoons often appearing in jazz magazines?

Now he has his own little group, doing well, I am happy to say.

RATINGS

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

THE FABULOUS DORSEYS IN HI-FI

Tommy Dorsey and His Orchestra
featuring Jimmy Dorsey

Do Do Do; I Should Care; Moonlight In Vermont; There Are Such Things; Autumn In New York; Melancholy Serenade; Elegiac Blues; Skirtty And Sweaters; Do It Yourself; Where Is That Rock; Heaven Help Us; Stereophonic.

(Philips BBL7295)***

THESE are the last records made by the fabulous Dorseys. They show how much the two boys from Scanton developed during their thirty-five odd years in the business. There

never were two such prolific recorders, barring possibly Red Nichols, with whose band they both played at various times.

After the formation of the Dorsey Brothers Orchestra in the early thirties, the boys parted owing largely to constant squabbles. Tommy, that immaculate trombonist, at once the envy and the despair of every budding slyphorn player, achieved more commercial success with his rendition of the classics "Song Of India," "Liebestraum," and pseudo spiritual, like "Yes Indeed."

Jimmy, on the other hand, was in the top twenty bracket when he died with his recording of "So Rare." Just before this he went back with Tommy to appear once again in a band led jointly by the two of them.

This particular disc is highlighted mainly by the musicianly playing of the leaders and also the precision of the orchestra. There is very little of what we would call trad. jazz about the whole thing.

On the other hand, it is certainly not modern by any means and too uncommercial to be classed as really popular.

Its appeal will lie with the solid core of collectors and musicians, anxious to study the story of the Dorseys or to try to absorb the undoubted mastery of Tommy on trombone and Jimmy on clarinet and alto saxophone.

LOUIS ARMSTRONG The Hot Five

Once In A While; No I'm Not; Rough; Hotter Than That; Savoy Blues.

(Parlophone GEP8730)*****
WE old foegys with our love for modernists like Armstrong, Dodds and Ory, Bix, etc., have been done proud this month with Bix re-issues and these four from the last Hot Five Session.

Yes, I know there were some after these, but they included Earl Hines and excluded Dodds and Ory. The Hot Five, as they are cherished in our hearts, made these during their last three days in the Okeh studios.

And what classics they are! *Once In A While* is as good a tune as you will find anywhere in jazz. *I'm Not Rough*, a typical Louis blues, and *Hotter Than That*, the Louis version of Tiger Rag, show Eli Hardin as a down-to-earth composer of genuine New Orleans jazz tunes, while *Savoy Blues* proves Ory to have been the genius behind many a Hot Five date.

Three of the tracks have Lonnie Johnson on guitar. I liked the Dodds clarinet riding high on *Hotter*, the Ory trombone easing its way into the last ensembles of *Savoy* and the incredible vocal/guitar duet between Louis and Lonnie again on *Hotter*.

Buy it, sandwich it between your favourite plodding, plucking, "trad" style revivalist band records . . . and sling the other two away!

Guitar v. banjo

ONE IS CORRECT—THE OTHER HAS NO JAZZ TRADITION

of endearment to most American jazz artists. It is one of the things that every jazzman strives hard to achieve. Maybe you prefer the old sledgehammer technique.

"I will not buy a record without a banjo in it."

Now I do feel sorry for you. And sorry, too, for Big Bill Broezyer, one of the rockiest guitar men of the century. Sorry, too, for Lonnie Johnson, who "lifted" some Louis Hot Five records. And do Rosetta Tharpe, Freddy Green, Eddie Lang, Danny Barker (there's a New Orleans man for anyone), Leadbelly, Teddy Bunn, and maybe Charlie Christian mean nothing to you?

All the top New Orleans jazz bands like Ken Colyer, Cy Laurie, Acker Bilk and Terry Lightfoot have a banjo.

I like that bit . . . the top New Orleans jazz bands.

Have you ever heard of Wilbur de Paris, Paul Vinny, Kid Orr, George Lewis, . . . banjo, Louis Armstrong? I doubt it. Yes, I know some of these also use banjo, but I wonder what the bands you mention would think about being rated above these true New Orleans bands.

Guitars: I hate the very sound of them.

Minstrel music

Listen, lad! You don't like jazz at all. What you like is minstrel music. The pier at Blackpool and all that George Formby, Norrie Paramor, the Kentucky Minstrels. I don't mind one iota, but don't confuse it with my column which is devoted to traditional jazz. Traditional, you know, based on tradition. And the banjo is not a jazz tradition. It has been used—and often very successfully. But it is not traditional.

REVIEWS

DIZ DISLEY AND HIS STRING QUINSET

Hot Lips; Burnadette's Blues; Viper's Dream; Three Little Words; Sweet Georgia Brown; Angry; Nauges; Belleisle; I Saw Stars; Sweet Sue.

(Seventy Seven LP22)*****

THESE are so much akin to the Hot Club de France, both in instrumentation and conception that writing about them in any detached sort of way becomes impossible. Suffice to say that I liked them a lot.

Writing about Diz, however, is not so hard. For I knew him in days long gone by, when I helped organise and lead a band called the "Original Dixielanders," a band described recently as "one of the best this country ever had." It was reasonably short lived, due largely to Humph snarping up its members one by one.

Diz, however, played with the band regularly for quite some time. Nothing surprising about that, except that at the time he lived and studied in Leeds. But he never missed a Friday, Saturday or Sunday night date. Hitch a lift down Friday morning, put up at the Bryces' over the week-end and hitch a lift back last thing Sunday night. Never a job missed and never late. What a record!

And how Diz evened up those parties, parties that often included Dickie Hayden, now with Dankworth, Monty Sunshine, with you know whom, George Webb, Cy Laurie, Charlie Galbraith.

The next we heard of Diz was that he was in Russian hands captured on

NEWS FROM BEHIND THE LABEL DISCLOSURES

by Jean Carol

● *Frankie Vaughan* recently had a big offer to star in a film with Eva Bartok. The film, "La Paloma," would have meant Frankie filming in Berlin. Unfortunately, his shooting schedule overlapped with his new season at the London Palladium.

DOUBLED

THE current B.B.C. TV programme, "Relax With Mike," has doubled Michael Holliday's fan mail.

The letters he receives are wildly enthusiastic about his programme. There is one youngster who is

VINCE TAYLOR admires a Cadillac car. He sings about one, too, on his next disc release, "A Brand New Cadillac," due out on April 3.

sometimes allowed to sit up late and watch the programme, but very rarely passes any flattering comment—nine-year-old Michael Holliday junior.

SWIMMER

WHILE Winnie Atwell is busy gaining further success in Australia, her keyboard activities have not completely dominated all her spare time.

Soon after she arrived "Down Under" Winnie announced that it was about time she learned how to swim.

She took instruction from former Olympic swimmer, Pat Newton, and after seven lessons Winnie was able to swim 15 yards.

So enthusiastic did she become about her new pastime, that Winnie agreed to start a carnival race. It was rather unfortunate that her fans heard about it first and the surge towards her was so great that she nearly fell backwards into the pool. I bet she was glad of those lessons.

RETURNING

IT'S some time since we have seen Mario Lanza on the screen, but there is news that this famous tenor will be back with us soon in a new film entitled "For the First Time."

Shot in Rome, Naples, Capri, Salzburg, Vienna and Berlin. "For the First Time" will have an easily recognisable title song, which has recently been a

tremendous hit in both this country and the States—"Come Prima." It is interesting to note that "For the First Time" is the correct translation of "Come Prima."

● "Gigi" has been awarded nine nominations by the Academy of Motion Picture Arts and Sciences, and among these high honours is the award to the title song which was written by Alan Jay Lerner.

Lerner is at work now on another new film, "The Adventures of Huckleberry Finn." It is based on the original Mark Twain story, and shooting starts in the early summer.

MISSING

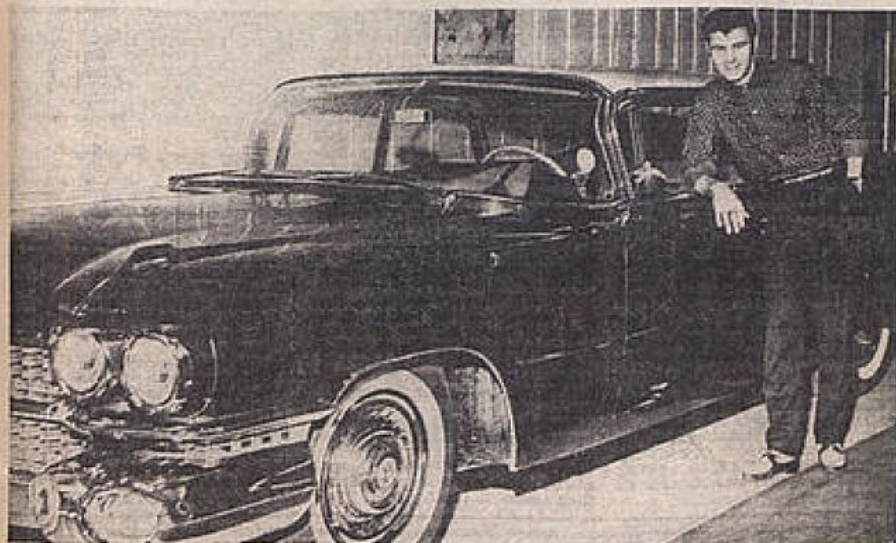
A NUMBER recently recorded by Dennis Lotis has a rather unusual story attached to it.

The song, "Danger Within," has the same title as a new film in which Dennis sings.

During the last war the director of "Danger Within," Don Chaffey, was made a prisoner of war with a Freuchman, who persisted in playing one particular tune on his accordion.

The tune became so imprinted on Chaffey's mind that when it came to shooting the film he had it arranged and used it for the background theme.

Attempts to try to find his ex-P.O.W. friend have so far failed.



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'JAZZ AT THE PHILHARMONIC' HERE IN MAY

Ella Fitzgerald leads all-star package show

NORMAN GRANZ'S "Jazz at the Philharmonic"—visiting Britain for the second time in 12 months—opens at the Royal Festival Hall, London, on Saturday, May 2. There will be two shows that evening, the first at 6 p.m., the second at 8.30 p.m.

Ella Fitzgerald will again head the all-star line-up

which features the Oscar Peterson Trio, Gene Krupa Quartet, Stan Getz, Roy Eldridge and the Lou Levy Quartet.

Tickets for the Festival Hall concert are priced from five shillings to 25 shillings.

Further details of the package show dates will be published when available.

Chris comes home to a golden disc

New Glenn Miller items on Top Rank

TOP Rank record label, busy building up its catalogue, announce an exciting new issue for April by Glenn Miller and his Orchestra. This is a re-recording of the orchestra during the 1941-2 period which includes such names as Ray Anthony, Tex Beneke, Hal McIntyre and Billy May.

The Top Rank issue will include original sound-tracks from the films "Orchestra Wives" and "Sun Valley Serrenade."

A special feature of this recording will be two items never before heard on record—"Boom Shot" a Miller instrumental, and "You Say The Sweetest Things, Baby," featuring the Glenn Miller Six.

Both these titles were recorded for the film "Orchestra Wives" but were never used.

Rank are to issue their first classic shortly, featuring the Philharmonic Promenade Orchestra of London under the baton of Sir Adrian Boult.

ALMA GUESTS WITH DAVID HUGHES

ALMA COGAN will be one of the visiting artistes in the first David Hughes B.B.C. TV series, "Make Mine Music," which starts on April 8.

Also in this programme will be well-known trumpet player Leslie "Jiver" Hutchinson, young vocalist Elaine Delmar, and Scottish comedian, Rikki Fulton, who recently concluded a pantomime season with David Hughes.

● The Jazz Couriers celebrate their second birthday at a special concert on April 5 at Ilford Town Hall, starting at 3 p.m. Featured in this concert will be Joe Harriott, Tommy Whittle, and Allan Ganley.

CHRIS BARBER and his band are in for a big welcome when they return to this country, next week, after a resounding success in America.

His record company, Pye, together with impresarios Denis Preston and Lyn Dutton, will hold a reception for Chris Barber at London's Savoy Hotel on April 9.

Next week will be a busy one for Chris Barber.

He is due to collect his second golden disc for "Pette Fleur" on the ATV Hughie Green "Spectacular" on Saturday, April 11. He has already collected one golden disc for this same title for his sales on the other side of the Atlantic.

Jazz first

It will be the first "gold" for Chris Barber in Britain, and it is also believed to be the first presentation of its type made to a jazz musician. And it will be a first golden disc for the Pye Record Company.

The Chris Barber Band have an intensive series of concerts, starting here soon after their return.

While in America, Chris Barber received an offer of a second American tour to begin next October.

'Make Way For Music' series extended

SUCH has been the success of the TV version of "Make Way For Music," featuring Alyn Ainsworth and the B.B.C. Northern Dance Orchestra, that their current series is to be extended.

Since the beginning of this fortnightly TV production, viewing figures have risen steadily.

During the summer months, "Make Way For Music" will be screened every three weeks, but in September it will be a weekly feature.

Apart from the high success attained by the Orchestra under its conductor Alyn Ainsworth, the informality of the show has made it extremely popular.

Their special orchestral number "Bedtime For Drums" has had great success on this show, and has been recorded for Parlophone.

It's goodbye to EMI 78 pops

ADOPTING the same policy that was applied to the Capitol label last year, E.M.I. Records have decided to release all new single pop records on seven-inch 45 r.p.m. discs.

Say E.M.I.: "The demand for the breakable 78 r.p.m. record has now fallen to such a low level that we have decided to issue all new pops as 45 r.p.m. discs only. There may be occasions when a 78 r.p.m. equivalent will be issued, but we expect this to occur infrequently, and anticipate that in the not-too-distant future the demand for 78s will have disappeared entirely."

Apart from the Capitol label, who made their complete change to 45s in April of last year, the new change-over at E.M.I. affects the labels of H.M.V., Columbia, Parlophone, M.G.M. and Mercury.

No other record companies had announced, at the week-end, similar action.

Terry and Army part company

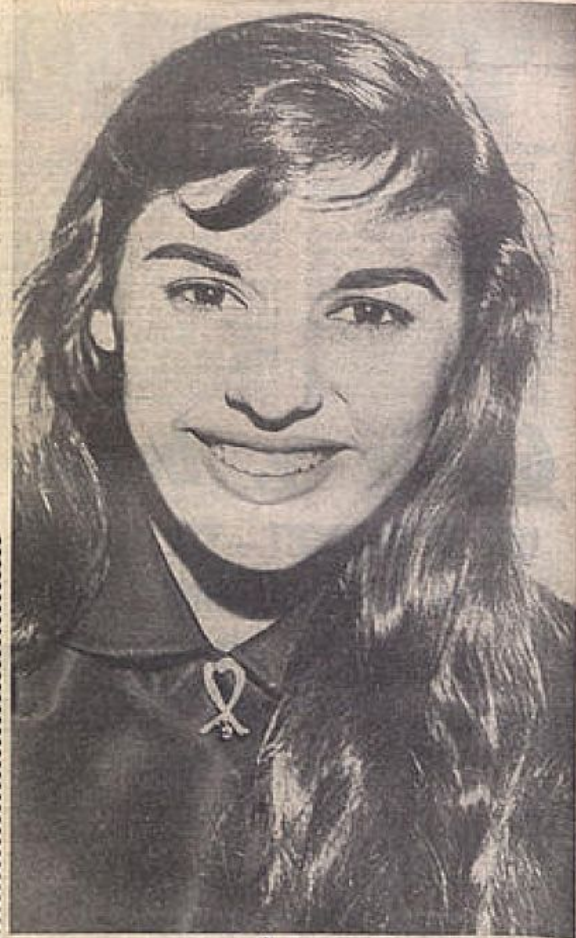
TERRY DENE, Decca rock 'n' roll recording artiste, and the Army parted company last Friday.

He had been declared "unfit for service" following a period of observation in an Episcopi (Surrey) hospital. Apart from a holiday after his discharge, Terry Dene had no immediate plans.

Mr. Norman Wienstroer has been appointed as general manager of the Rank Organisation's American record operation.

Mr. Wienstroer has been general sales manager for Coral and Brunswick records for the last nine years.

Planetary-Kahl music publishing concern have secured the publishing rights in all English-speaking countries of the recent Eurovision prize-winning song, "A Little". "A Little" will be released in Britain and America on May 1.



Another Joni James visit?

SINGING star Joni James is to be featured in a big concert at New York's Carnegie Hall on May 3 in a programme named after her recent LP, "A Hundred Strings And Joni."

Joni James will be accompanied by the Symphony of the Air Orchestra, conducted by husband-manager, Tony Aquavira.

There are also plans to present Joni James, accompanied by full symphony orchestra, in Europe later this year.

Joni James was last in Britain in January when she appeared on television and made an LP in the London studios of E.M.I.

Frankie plases them all

FRANKIE VAUGHAN, opening his season in "Scarline" at the London Palladium last Monday, firmly planted the Union Jack on top of the theatre in company with a great supporting show, mostly British.

He has the air, charm and magnetism of a real variety trouper but with the added vivacity so necessary for today's generation.

In this way, Frankie still delights the screamers upstairs but also pleases the older patrons in the stalls.

His songs are as varied as his moods and it was typical of his generosity that he should include in his act London's famous baskers, The Happy Wanderers.

In their contrasting styles, The King Brothers and The Kaye Sisters added much to this show.

Roy Castle, too, scored a big success and his multifarious talents never failed to bring out the maximum in applause.

Pinky and Perky

My two special friends, Pinky and Perky, along with that delightful saxophone-playing frog, were, as always, a sensation; perfect models and manipulation and some charming humour at the expense of pop singers and their records.

Though not a disc star, I would be doing a disservice by not paying tribute to comedian Joe Church. He deserves big successes in the future.

The settings were effective by their simplicity, and presumably there was not time to follow the usual practice of melting down the pantomime "gold" for succeeding shows. Its absence enhanced the presentation. It is only a pity that this show can run no more than eight weeks.

DOUG GEDDES

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