

November 7, 1959

# DISC

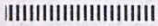
THE TOP RECORD & MUSICAL WEEKLY

No. 85 Week ending November 7, 1959

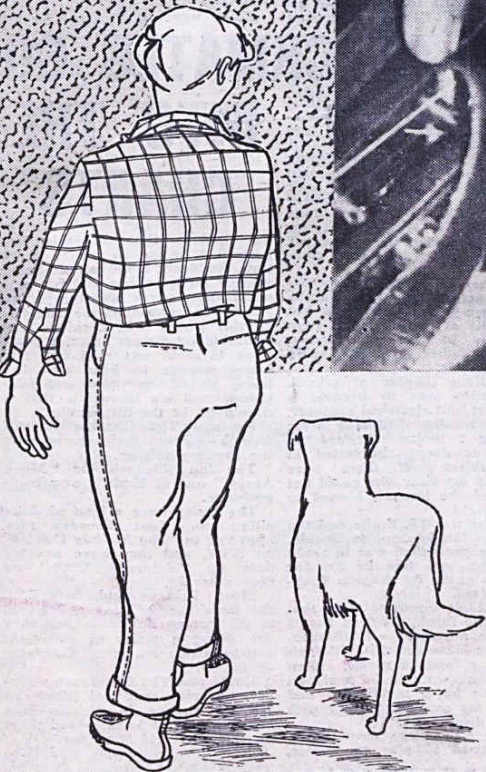
CLINTON FORD

EVERY  
**6<sup>D</sup>**  
THURSDAY

Golden Disc  
for Cliff  
Richard



BIG MUSICAL  
FOR DONEGAN?



*"The heart-rending story of a boy and his dog. . ."*

## OLD SHEP

sung by

**CLINTON FORD**

*The "Two-way Family Favourites" hit*

CB 1500

45/78 rpm

ORIOLE RECORDS LIMITED, 315-317, OXFORD STREET, W.1.



# ONE-DISC 'STARS' MERIT A CHANCE

## —THEY MAY BE FAMOUS SOON!

### PRIZE LETTER

There have been many complaints during the past year or two about American stars visiting Britain on the strength of one record success, or even without a hit record at all. Examples quoted are Marvin Rainwater, The Kalin Twins, Sammy Turner and, most recently, Jerry Keller.

But I wonder if British fans have stopped to think of the British artists who go over to the States with only one hit record to back them up. Examples on this side are Frankie Vaughan, Lonnie Donegan, Russ Hamilton and Laurie London. Now, probably,

Marty Wilde will make the Atlantic crossing.

Be this as it may, this exchange of stars is for the best. Take the case of Frankie Vaughan. Frankie went to the States without a hit record there, yet he has established himself as a big star, and the Americans made him more than welcome, as they have done with our other artists.

So if they can make OUR stars welcome, let us do the same for their artists. After all, if we can hear some top-class stars, as they did with Frankie Vaughan, it will be worth it.

Let us give them all a chance, irrespective of nationality, for it is the best who will last.—KENNETH HARPER, 77, Cullen Street, Liverpool, 8.

THERE'S AN LP AWARDED EVERY WEEK TO THE WRITER OF THE BEST LETTER PUBLISHED

... and a bumper 'bonus' of a Ronson lighter/ashtray set once a month.

### 'DISC' ANNUAL ON ITS WAY

WILL there be a DISC Christmas Album this year? Last year's was really good, both in articles and pictures, and I was glad I bought mine early before it was sold out.

I was disappointed, though, that there was nothing in it about Terry Dene. Let us know whether we can expect an album this year.—GRETA GUISH, 72, Lewis Flats, Amhurst Park, N.16. (Yes, yes, yes! And we've made it even better—with a magnificent two-page colour picture of Cliff Richard. You can buy it later this month.)

### B.M.G. RATINGS

I DISAGREE with J. R. Craymer (DISC 24-10-59). I think that "Boy Meets Girls" is not a worthy successor to "Oh Boy!"

The show is centred too much on Marty Wilde, and there is not the variety we had in "Oh Boy!"

I read that American stars will be coming over to be featured in the show, but I would rather see more British stars first.

The reason for the higher ratings, is probably the growth of the ITA network, and not because it is better than "Oh Boy!" although Jack Good says that the teenagers lost from the new show have been replaced by adults.—V. M. FINCH, 50, Edward Road, London, E.17. (Not everyone will agree with you.)

### TALENTED

IN this day and age of the one-record demand for new talent, a great artist lying waste beneath our very noses. Yet he turns out great record after great record.

His first, "My True Love," was one of the loveliest melodies in the pop music realm. His latest, "There Comes A Time" is so good, I cannot find words aptly to describe it—I refer, of course, to the most-ignored of our recording stars, Jack Scott.

Although a Duane Eddy fan, I recognise a really worthwhile artist in Jack Scott. Readers of DISC, I don't ask you to give up Elvis, Duane and Ricky—just give Mr. Scott a listen—you will not regret it.—ALEX GORDON, 50, Central Avenue, Kilmirnie, Ayrshire. (Make way for Jack.)

### COMPARISON

I SHOULD like to know on what basis Miss M. Stevens (DISC 24-10-59) makes her amazing predictions.

Although Lonnie Donegan's "Tom Dooley," which probably sold more records than the American version, is good, I don't think it compares with the recording by The Kingston Trio.

Miss Stevens' letter is very patriotic, but not very true, I'm afraid.—JOHN T. HALEY, 55, Queens Road, Manningham, Yorks. (Three to one's not fair!)

### LESS ROCK

EVERY night I listen to Radio Luxembourg, and there's very little to choose between programmes—they all seem to be predominantly rock and roll records.

Yet three big British recording artists, Ronnie Hilton, Dennis Lotis and David Whitfield, have made new discs. But I have not heard them plugged.

It's all very well to plug Cliff Richard—but it's not fair to leave out ballad singers.

Please, disc jockeys, give the singers as well as the rockers a chance.—(Miss) SYBIL PARKIN, 6, Park Crescent, Manchester, 14. (Things won't always be the same.)

### EXCHANGE

I HAVE a lot of clippings about disc stars which I had intended to destroy. But as it seems a shame to burn them I will exchange them for pictures of Mario Lanza and Dickie Valentine.—(Miss) MARJORIE THOMPSON, 33, Armitage Road, Deepcar, Nr. Sheffield, Yorks. (Swap it from here!)

### SLOW CATS

MANY people claim that "Boy Meets Girls" is too slow, but whether the bopping, crazy cats like it or not, the demand for slow ballads-with-a-beat is far greater than the demand for fast, hectic rockers.

Look at "Living Doll," "Travellin' Light" and "Here Comes Summer,"

for example. Marty only follows the demand.

The cats have cooled off, and Marty's show allows for the quieter cats, who are in the picture more than the rockers.—TERESA GREEN, 27, Birchdale Road, Birmingham, 23. (Marty's such a quiet cat that he's kept his engagement secret for months!)

### 'THE BEST'

MY thanks to Doug Geddes on his new series, about stars on LP, by starting it with Eydie Gormé, the best young female singer for a long time.

I think that Eydie will be another Ella Fitzgerald and Judy Garland rolled into one, then the public who have not heard of her so far will be admiring this first-rate artist.

I only hope that it will not be long before Eydie appears here.—R. GREGORY, 15, Bourke Road, London, N.W.10. (Here's hoping.)

### CLIFF'S PRESENT

THIS club gave Cliff Richard, for his birthday, a portable transistor radio. All the members clubbed together for this, and it was presented to Cliff in his dressing-room when he was appearing at the Streatham Astoria.—PAT BURNS, Secretary, The International Cliff Richard Fan Club, 135, Caledonian Road, London, N.1. (Cliff can now hear his records being plugged all day.)

SHOOTING TO THE TOP IN AMERICA

The Great New Ballad

## "SO MANY WAYS"

BROOK BENTON—Mercury

LORIE MANN—Top Rank

Southern Music Pub. Co. Ltd.

8, Denmark St., W.C.2. Tem 4524

### GALE FORCE FIVE

## JOHNNY AND THE HURRICANES

recording of

# RED RIVER ROCK No. 5 THIS WEEK

Burlington Music Ltd. Sole Selling Agents, Southern Music, 8 Denmark St., W.C.2

could easily, in my opinion, make the grade.

Since the LP was released, I have been waiting to see if it gets a five-star grade.—I. TEMPLE, 36, Fraser Avenue, Burnfoot, Hawick, Scotland.

(There's nothing chancey about our Top Twenty; if discs are in great demand, they make the charts.)

### PRESLEY LP?

WHAT'S this I hear? No Presley records for the next six months? At this rate he will definitely lose popularity.

Surely Presley's manager can see that it would pay to fly all his recording requirements over to Germany?

Even if this isn't done, another LP with the rest of his now deleted songs could be issued.—G. D. WALKER, 11, Heywood Road, Prestwich, Lancs.

(Presley's certainly taking a chance if he does wait till he is demobbed before making another disc.)

### GLOSS APPEAL

DISC readers have been writing about brightening our records. But why not brighten up the sleeves of 45 r.p.m. singles?

Today's sleeves are of such cheap and thin paper. If recording companies produced glossy covers with a photograph of the artist, it would add to the appeal of the record.—J. KER SHAW, 259, Lower Broughton Road, Salford, 7, Lancs. (We're all for brightness.)

## They recorded the number which won them the Disc amateur vocal group contest

LAST July, DISC held its annual amateur vocal group competition in conjunction with the Soho Fair. The winners—a group who entered just for the kicks and experience—were Emil Ford and The Checkmates, then unknown other than to the West End's coffee bar clique.

The panel of judges gave a unanimous vote to Emil and his group because of their split second

## THE CHECKMATES GO INTO THE CHARTS

precision in timing, their original technique and their well-coordinated sound. That was their first step to fame.

Then Eye Records, appreciating their potential, were quick to sign up the new group. Soon, their first disc was made and released—"What Do You Want To Make Those Eyes At Me For." It was the number which they arranged, and sang to win the DISC competition.

Now they are in the Top Twenty and all set for a great future. Twenty-two-year-old Emil is one of a family of five. He was born in Nassau in the West Indies, where his father is Chief Crown Land Surveyor.

A brilliant scholar at school, his ambition was to become a mechanical and electrical engineer. Emil recalls: "Studies were something I looked forward to, and I was deeply interested in every subject. If there were scholars in my class who could not understand the lessons, I used to help them."

When he was 18, Emil and the rest of the family came to Britain. Emil's purpose then was to study engineering, and this he did for two years at the Paddington Technical College.

"I couldn't continue after that because the family decided that I should be a singer. Until then, I'd had no ideas about it, although I was very fond of music. Even now, I don't want to be a singer. I want to be a bandleader and take out my own road show with my own discoveries."

During his college term, Emil Ford learned to play the guitar,

and in the evenings entertained customers at various coffee bars. It was during this time that he formed The Checkmates.

Emil knew the sound he wanted and with the group, he worked hard on rehearsals to attain his own standard. He still works hard, "For," he asks, "without the right sound, what's the use of a group?"

"All my life," he continued, "I've loved helping other people. But to me, the greatest kick of all is discovering new talent. During my coffee bar days, I saw a lot of talent which was, unfortunately, being wasted. I've been fortunate enough to get my lucky break, for which I'm most grateful, but one day, I hope to present a show of my own with some of my discoveries, so that other people can see them for themselves. This is my greatest ambition."

Emil went on to say, "I can-

not believe that all this has happened to me in such a short time. Suddenly I find myself being wanted on television and for personal appearances with the group. All this is very new to me, and yet, at this point, where things are tumbling over each other, I don't want to make any mistakes. It seems strange to hear our disc being played on radio and television, and it's incredible that it should be in the hit parade."

He and The Checkmates will soon be cutting their second disc for January release. The top side will be "Move Along," one of Emil's own compositions.

The group have a host of dates piling up. Last Tuesday they appeared in "The Melody Dance" on ATV, and they have another date on "Saturday Club" on November 21.

Most Fridays and Saturdays, the boys can be seen and heard at the Putney Ballroom, and they are doing a series of one-night engagements on the Gaumont circuit.

Emil and The Checkmates confirm our view that real talent can get its chance in Britain—and DISC is glad to have helped them on their first bid for fame.

J. H.

# PINKY & PERKY'S PARTY SING-SONG

F 11174 **DECCA** RECORDS 45/78

## AMERICAN TOP TENS JUKE BOX

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

Last Week	This Week	Title	Artist
1	1	Mack The Knife	Bobby Darin
3	2	Mr. Blue	The Fleetwoods
2	3	Put Your Head On My Shoulder	Paul Anka
4	4	Teen Beat	Sandy Nelson
5	5	Don't You Know	Della Reese
7	6	Lonely Street	Andy Williams
9	7	Just Ask Your Heart	Frankie Avalon
8	8	Primrose Lane	Jerry Wallace
9	9	Poison Ivy	The Coasters
10	10	Deck Of Cards	Wink Martindale

### ONES TO WATCH

In The Mood	Eddie Fields
You Were Mine	The Fireflies

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

Last Week	This Week	Title	Artist
1	1	Travellin Light/Dynamite	Cliff Richard
2	2	Mack The Knife	Bobby Darin
6	3	Red River Rock	Johnny and Hurricanes
3	4	Sea Of Love	Marty Wilde
5	5	Sleep Walk	Santo and Johnny
—	6	Mr. Blue	David Macbeth Mike Preston
7	7	Three Bells	The Browns
9	8	Makin' Love	Floyd Robinson
8	9	'Til I Kissed You	Everly Brothers
—	10	Teen Beat	Sandy Nelson

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

# RAY PETERSON

COME AND GET IT

RCA-1154 **RCA** RECORDS 45/78

### COVER PERSONALITY

## Clinton Ford

To say that Clinton Ford is a character would be an understatement. There must be few areas around the Liverpool district where Clinton isn't known, and not just because he's making a name for himself on discs.

He's known and liked, this six foot tall, soft-singing man from Salford. A generous young man, too—he's just donated every penny of the royalties from "Old Shep" to the R.S.P.C.A.

"Old Shep" is not Clinton's latest disc, since he cut it he has made two more, but "Old Shep" is the disc that's beginning to catch on. But it's taken some time, partly because of the backing number, which is straight rock 'n' roll.

It's a number called "Nellie Dean Rock" and it's just about the "rockiest" thing you've heard, yet it has been holding the disc back. It's a difficult thing to do these days to plug a rock number.

I heard Clinton's latest disc only the other day.

### 'Different'

The title may give you some clue as to what type of disc it is. "A" side is "Red Indian Christmas Carol," and the backing is "Silver Threads Among The Gold."

The "Christmas Carol" number is about the most "different" record I have heard. It was written in the 18th century by a Jesuit Priest who was a missionary among a tribe of Red Indians.

It is a carol which tells of Christ and the Indian Gods and was written specially to appeal to the Indians. It is different because, although the carol is more or less on the traditional Christmas theme, the backing music is anything but.

Oriole Records have used Indian tribal music as near to the original as they could get it.

Date for release is next week, providing there are no snags with the pressing. It was the master disc that I heard.

If Clinton carries on making discs as "different" as the "Red Indian Christmas Carol" I fancy we shall be hearing a good deal more of him. B.P.



## Dalli pays tribute to Mario Lanza

ITALIAN TV and disc star, Toni Dalli, paid a moving tribute to Mario Lanza when he sang "I'll Walk With God" at the memorial mass held on Saturday in Clerkenwell, London. Dalli was specially invited to perform by the Mario Lanza Appreciation Society.

# TOP TWENTY

The Checkmates jump from nowhere to tenth... Cliff still on top... Valentine in with 'Morgen'

Compiled from dealers' returns from all over Britain  
Week ending October 31

Last Week	This Week	Title	Artist	Label
1	1	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
2	2	Mack The Knife	Bobby Darin	(London)
3	3	Sea Of Love	Marty Wilde	(Philips)
4	4	Three Bells	The Browns	(R.C.A.)
10	5	Red River Rock	Johnny and The Hurricanes	(London)
5	6	'Til I Kissed You	Everly Brothers	(London)
9	7	High Hopes	Frank Sinatra	(Capitol)
13	8	Makin' Love	Floyd Robinson	(R.C.A.)
8	9	Living Doll	Cliff Richard	(Columbia)
—	10	What Do You Want To Make Those Eyes At Me For	Emile Ford and The Checkmates	(Pye)
6	11	Only Sixteen	Craig Douglas	(Top Rank)
14	12	Put Your Head On My Shoulder	Paul Anka	(Columbia)
12	13	Someone	Johnny Mathis	(Fontana)
11	14	Mona Lisa	Conway Twitty	(M.G.M.)
7	15	Here Comes Summer	Jerry Keller	(London)
—	16	Morgen	Dickie Valentine	(Pye)
15	17	Broken Hearted Melody	Sarah Vaughan	(Mercury)
16	18	Lonely Boy	Paul Anka	(Columbia)
—	19	I Want To Walk You Home	Fats Domino	(London)
18	20	Forty Miles of Bad Road	Duane Eddy	(London)

### ONE TO WATCH

Mr. Blue - Mike Preston (Decca)  
David Macbeth (Pye)

## TWO GREAT TRANSATLANTIC HITS!

**DICKIE VALENTINE**  
"ONE MORE SUNRISE"  
(MORGEN)

PYE 7N 15221 (45 and 78)

**SANTO and JOHNNY**  
"SLEEP WALK"

PYE INT. 7N 25037 (45 and 78)

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

# JACK GOOD

Our love birds fix the day

## IT'S DECEMBER 2!

—AND THERE MAY BE PLENTY OF FAMILIAR FACES IN THE CHOIR

PRODUCER OF THE TV SHOW 'BOY MEETS GIRLS' WHO SAW THE MARTY WILDE — JOYCE BAKER ROMANCE BLOSSOM UNDER STUDIO LIGHTS

THANK goodness the Marty Wilde—Joyce Baker romance is a secret no longer. Now we can all relax a bit. Until now there has been a never-ending struggle to prevent a "leak" about their engagement; keeping Marty and Joyce apart whenever a photographer was in the office (a hard job!) and evading leading questions from reporters.

I am really surprised that the news did not get round long ago because Joyce has been wearing her diamond engagement ring for some time.

And it was well over three weeks ago that she bought her wedding dress—which, of course, for good luck Marty will not see until Joyce walks down the aisle.

When will that be? Nobody so far has been able to give an authoritative answer to that question, for the simple reason that it depends on when "Boy Meets Girls" can release its whole cast from rehearsal. You can

be sure that all of us will be at the wedding! It is a pretty fair guess that The Vernons Girls—all great friends of Joyce and Marty—will be the choir.

And I wonder who might play the organ? **BUT I CAN TELL YOU THIS: THE WEDDING DAY HAS BEEN FIXED FOR DECEMBER 2.**

### Marty is a loyal lad

WHOEVER will be best man, I know that Mike Preston will be a specially honoured guest. Mike, a happily married man himself, has always been Marty's idea of the sort of husband he would like to be—quiet, sincere, but always ready for a few laughs.

Mike Preston is one of the few people Marty looks on as a friend, for Marty does not make friends easily. But when he makes a friend, he keeps him, Marty's strongest quality is loyalty. He is very loyal to his parents, who are his best friends, and he is very loyal to his manager, Larry Parnes, and recognises how much he owes to his foresight.

Parnes and Wilde have had their ups-and-downs—(I know, because I'm usually caught up in the thick of it!)—but I have never heard Marty deny his debt to the Parnes management.

And it is this loyalty that will be his strong suit in his marriage to Joyce. Since he started dating her towards the end of the "Oh Boy!" series, there has never been any other girl for him.

And how he's changed! He used to

be much more moody and depressed. Now he is confident and more mature. Joyce has been a tremendously good influence on him in her own quiet way.

The only snag as far as I am concerned is that it is a difficult job when I am rehearsing Marty by himself to get him to start work and stop talking about Joyce, or "Pushka," as he calls her.

Pushka is certainly the right girl for Marty. Any girl friend of Marty would have to be understanding and patient. Far from life being a round of gaiety, it is at the present work, work, work for Marty.

This is his week: **Monday**, rehearsal of "Boy Meets Girls" all day at the rehearsal rooms in London with the rest of the cast; and all evening until about midnight by himself at my flat. **Tuesday**, same again but usually we finish about 10 or 11 p.m. **Wednesday** morning, rehearse B.M.G. **Wednesday** afternoon, off to a one-night stand (Pushka has to stay in London to rehearse with The Vernons Girls); **Thursday**, travel several hundred miles to another one-night stand.

### Overnight trip

Then he must either travel overnight to Manchester for a filming of B.M.G. on Friday, in which case he spends till six p.m. filming the show, then goes back to an hotel in Manchester where he rehearses till late at night for the live transmission on Saturday. Or if that week there is no filming, he returns to London on Friday morning, rehearses all day Friday, then off on Saturday maybe for another one-night stand. If he's very lucky, sometimes he gets the day off: **Sunday** he has to travel to a concert.

Not much time for romance, is



A celebration dance for MARTY WILDE and JOYCE BAKER. They might well have The Vernons Girls acting as the choir on their wedding day next month. (DISC Pic)

### TWO-GUN TOMMY

WHEN I says "Suck 'em up" you sticks 'em up, see? I'm a tough sorta hombre and my trigger finger's itchy. Don't care if you did tan the pants off some fist-fighters from America's cattle country. Whadya say your name is? Mills? Huh! Mine's Steele, Tommy Steele. C'mon, get up. You don't seem so bad. Let's go and entertain the folks who've come along to support the Variety Club's charity show with Billy Smart's Circus on Clapham Common. (DISC Pic.)



there? But Pushka is a model of patience. She is quite happy to sit and watch Marty rehearse during those long evening sessions and will busily organise a never-ceasing supply of cups of tea for him.

Marty is the biggest tea-drinker I have ever met. He must drink 15 to 20 cups of tea a day.

### Strong-willed

Pushka's position in the show is not an easy one, being Marty's fiancée and at the same time just one of The Girls. It is a situation that could cause trouble, but not with Pushka. She has no ambition in show business and always tries to dodge the limelight. But underneath this quiet, and shy exterior Pushka has a strong will of her own. Indeed she very nearly got herself the sack from The Vernons Girls. If that had happened there would have been no romance with Marty. When Joyce first joined The Girls she was wearing a hair-style that was thought unsuitable. But although repeatedly told to change it she refused.

In the end she was warned if she didn't change it she would have to leave. She finally gave in, but it was a very near thing. And it was after that Marty and Joyce started dating.

### His wildest rocker

ON the day news of Marty's romance came out Marty cut his latest disc. I have just heard it. It will be released about November 18. The top side is "It's Been Nice"—the wildest rocker he's ever put on wax—and the flip is written by Marty himself—an engaging tune called "Bad Boy." I would say it is a toss-up which will develop as the top side. But in any case, I reckon the disc is a cert for the charts.

### Two to play

IF you want to hear the ultimate 1959 sound in pop music, listen to a record by Leroy Holmes' Orchestra of the old tune, "Alice Blue Gown."

It has a predominate electric bass guitar, a rocking drum, and the twangy guitar throwing in wild phrases... but above it all high-pitched singing strings. It makes a wonderful and very distinctive record.

Another one I like at the moment is "Woo-Hoo." Have you heard it? It is by a group called The Rock-a-teens, and sounds like "Guitar Boogie Shuffle." With a falsetto voice wailing "Woo-Hoo" over the top. Weird but catchy.

### DISC PIC

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Hulton House, Fleet Street,  
LONDON, E.C.4.

**AMERICA RAVES ABOUT**

**'THIS MIXTURE OF  
MATURE, SINATRA  
AND THE MARTINS'**

Revue... starring Frankie Vaughan." Not long after Frankie's name appeared at the top as "starring in... the International Revue."  
There's nothing but praise for Frankie in the American entertainment Press. Typical of the rave notices is one by Las Vegas Review-Journal columnist Les Devor who says, "Frankie's a good-looking young man with plenty of personality and a winning manner, loaded with showmanship. And, by the way... this combination of Victor Mature, Frank Sinatra and the Martin Boys,

this country about British singing actors. And now Las Vegas, where a top dozen entertainers are working on the Strip, has doubled the challenge. What competition for a stranger!  
"Undoubtedly this is the way to become an international name. A popular male singer who can also do dramatic picture roles—like Crosby, Sinatra, Dean Martin and others—finds a wide field in which to demonstrate his talents."  
Competition or not, Tab Tabet, writing in the Las Vegas Sun, told of Eddie Fisher's telegram to Frankie:

**They're in a swoon  
over Frankie**

**"ENGLAND'S Gift to Teen-agers."** "England's No. 1 Singer." These are typical of the ecstatic labels Americans have tied to Frankie Vaughan while appearing at the Dunes Hotel, Las Vegas. Originally a six-week booking, Frankie's stay was extended to eight. When he takes his final curtain on November 4 he knows it's only till next summer—for the hotel has taken up its option on him for the next two years.

Frankie hopes to fly home for Christmas—but before that he is due to star in three U.S. TV spectacles. He flies to New York on November 11 to appear in "The Perry Como Show"—which will probably be seen on B.B.C. Television in December. On December 20 Frankie will be in Hollywood for "The Dinah Shore Show." And on January 22 he will be seen in "The Pontiac Special" with Eddie Cantor; he telerecords this show on November 20.  
One obvious pointer to his success at the Dunes Hotel shows in the advertising. At first this stated "Harold Minsky's International

both Dean and Tony, sells a song like you never!"

Says The Hollywood Reporter: "Vaughan, who works with top hat and cane, has a vivid personality and a good voice. No matter what he sang it stirred good applause. Among his routines were 'All Depends On You,' 'My Doll,' and 'Smiling.'... Vaughan had quite a reputation before making his bow here, and he's more than living up to the advance reports."

To John L. Scott of the Los Angeles Times, who interviewed him in his suite between shows, Frankie hinted that after the two TV spectacles N.B.C. might offer him his own series. "I'm sort of feeling my way in your country," Frankie told Scott. "My first supper club engagement was at the New York Copacabana not long ago. All my platform experience in England has been on variety stages, such as the Empress Hall, the Palace Theatre and the Palladium."

"The Copa offered quite a challenge, because in spite of some success my records have had in the United States, not too much word reaches

"That Eddie was impressed with Frankie's singing at the Dunes, can best be illustrated by the wire he sent him—Dear Frankie, last night I saw one of the greatest performers ever—you! Sincerely, Eddie Fisher." And Eddie was playing in a rival show!

Hearing his piece "British Isles Blockbuster," Las Vegas Sun columnist Ralph Pearl says: "I'm gonna be seeing a lot of this Frankie Vaughan while he's here at the Dunes because I think he's the most interesting performer to come to Vegas in many years. And that's what Hollywood picture moguls will say as they scramble frantically to rush Vaughan into the celluloids."

But knowledgeable columnist Louella Parsons comments thus: "The No. 1 singer of England is a very wise young man. He has had an offer to make a motion picture in Hollywood, but he says he's going to take it slow and get acquainted with American audiences."

Finally a story to make the girls at home envious. One columnist writes: "During Frankie Vaughan's act the handsome Britisher, as he's doing nightly, leaned over the ring-side and kissed a swooning lassie on the cheek. As Vaughan moved away with his mike a nearby envious female cracked 'That gal won't wash her face for the next month, for sure!'"

**Bill Evans**



**Sensational!**

**CONTINENTAL STAR**

**ILSE WERNER  
records**

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**"BACIARE"**

**ON QUALITONS NEW "OFF BEAT" P.S.P. 7125**



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# JOHN WELLS



★ \* ★ \* ★ \* ★ \* ★ \* ★ \*  
THE COLUMNIST WHO MEETS  
PEOPLE IN THE NEWS...  
★ \* ★ \* ★ \*



**MANKOWITZ WANTS**

## There's a Wolf after a trio of disc talent!

**L**ONNIE DONEGAN, Dickie Valentine and Roy Castle may soon be appearing in British stage musicals to be written by "Expresso Bongo" author Wolf Mankowitz, one of the leading writers of musicals in the country, who said that the shows would be designed to appeal to the pop market.



**★ \* ★ \* ★ \* ★ \* ★ \* ★ \*  
LONNIE... ROY... AND DICKIE**

### How Sally got her fur coat

**S**ALLY KELLY, whose first disc "Little Cutie" was released last weekend, walked out of an Oxford Street dress store a few days ago complete with fur coat, two-piece suit and a dress for stage use. And it didn't cost a penny. Sally had been taken along to the shop by her manager Larry Parnes. His father owns it and Sally was being photographed in the clothing for publicity pictures to tie in with the contract she and Larry had just signed for £15,000. Larry thought that Sally looked so cute in the clothing that he gave it to her—as a celebration present. Sally is pictured below—without her fur coat, it appears!

**T**HAT wonderful artist Judy Holliday has been having a hot time recently. In the film she's making in Hollywood, "Bells Are Ringing," Judy has to meet her date at a chic New York restaurant for dinner, and inadvertently brushes against a flaming dish of crepes Suzettes. The bustle on Judy's skirt goes up in smoke. The hottest bustle in town, in fact.

**D**ROPPED in on a Top Rank recording session to see how Jo Shelton was making out with her second disc to date. She had all the polish of an artist who has been making records for years, but I thought it a nice touch for sister Anne to come along, too. But Anne wasn't offering sisterly advice at all. "We always go together because we like being together. I give her encouragement, but not advice. She's good enough to do without that now."

He revealed this to me while we chatted the other day. He also said that if his plans to use Donegan come off it will be the biggest and most expensive musical he has ever attempted. "I think Donegan has great style as a singer and he has enough intelligence to carry off any acting part that I offered him," explained Wolf. I can also reveal that Donegan himself is interested in appearing in a musical written by Wolf. The main thing that is stopping him at the moment is lack of time. "Dickie Valentine," said Mankowitz, "is also interested in the idea of my writing a musical for him, and I'm sure it would come off. He, too, has a lot of acting ability and he's a good singer. It's a pity that he has not had the luck of many artists who are not nearly as good as he is."

### Turned it down

I can tell you that the third star, Roy Castle, has already had the chance of appearing in one of Wolf's musicals. He was offered a part in "Make Me An Offer," the show that Wolf is now engaged on, but turned it down because he didn't feel it was suitable. When Wolf gets down to writing a part specially for him, I think it will be a different matter. "but," said Wolf, "it is very difficult to get hold of Castle and he's terribly self-conscious about the fact that I want to write specially for him."

### No peace pipe for David

**D**AVID HUGHES landed himself in a bit of a scuffle last week... and all because of Sir Walter Raleigh. There was a ceremony to unveil a statue in honour of the statesman and explorer outside the Air Ministry in Whitehall and David went along to protest... because Sir Walter Raleigh is reputed to be the man who introduced smoking into England and David is a non-smoker and feels very strongly about it. He was staging a protest demonstration with the secretary of the National Society of Non-Smokers, but before he even had time to unfurl a large

### Adam wrote his own hit

**A**DAM FAITH has turned to song-writing. It was he who penned his latest release, "What Do You Want?" though he was reluctant to admit it. Seems that Adam wanted to keep it quiet until he saw how the disc was selling, even though at the time Adam told me the disc was getting rave reviews (colleague Jack Good rated it one of the best he'd heard and forecast that it would hit the top here and in America!). This is his first attempt, and a first-rate job he's made of it. If he can carry on writing like that he'll make quite a name for himself as a singer, actor, and songwriter. Says Adam: "This is the first song I've ever enjoyed singing." He was also telling that at Christmas he is hoping to take his first trip abroad. If plans work out he'll be going to Geneva for a fortnight. There's an American girl out there he wants to see again. She was Adam's steady for nearly eight months when her family had to move abroad. Nothing serious, he tells me. "You can't get married when you're in a profession like mine. You've got to have a career and not be just another rock singer."

anti-smoking banner the police had intervened. Said David afterwards: "We forgot that demonstrations are forbidden within one mile of Parliament while the house is in session." David is one of the 3,000-strong Society's most ardent supporters. "My ambition," he says, "is to be a big enough star to be able to say, 'There'll be no smoking in any theatre where I appear.'" For the record David gave up smoking when he was 12. He started at the age of 11.

### FIFTH COLUMN STUFF

**J**OY BEVERLEY and husband Billy Wright have just bought themselves a house at Barnet, near London. It's a large, six-bedroom place and Joy has already made plans to convert two of them—one for Billy to use as a study and keep all his football trophies in, and the other to be used by Joy as a music room.

**T**HE KING BROTHERS are looking for a new house. The lease on the house they rent at Chingford expires next May and they have to find alternative accommodation. The new house must overlook a golf course. This is the Kings' sport and they won't entertain the idea of having a home that doesn't overlook a green. Who has a house for sale?

**T**HHEME music used for their Monday night TV serial "Mask For Alexis" has caused the B.B.C. a deal of extra work. Apparently, thousands of requests have been coming in asking for the name of the tune, the composer and who recorded it.

Title is "Swinging Ghosts," by Hecky Karasnow, and the version used by the B.B.C. is recorded by an unknown group in New York. This original recording is not, publishers tell me, available commercially, but tomorrow E.M.I. release a version by Ted Heath. There's also to be one cut by The Vampires.

**B**Y all accounts there's a new girl singer in the making, who is going to shake the pedestals of Ella Fitzgerald and Sarah Vaughan. Name is Vicki Ure. Ranks are most excited about her. She cut her first disc for them last week, but at the moment they are keeping very quiet about it. They're gearing their publicity departments to launch her with a bang.

**W**HOOPS! This person is in hot water. Received a letter saying that I shouldn't have said that Bert Weedon was not regarded by fellow musicians as a great guitarist. It pointed out that Bert had been playing and studying the guitar for 25 years, and had, during that time, been asked to play for nearly every top-notch arranger in the country. Sorry to have offended.



**E**SMOND Edwards of Prestige Records (Esquire here) tells me that the label has cut a most interesting LP by a fine new vibeman from Wilmington, Delaware. He's a part-time policeman named Lem Winchester. His Prestige date has Benny Golson (tenor), Tommy Flanagan (piano), Wendell Marshall (bass) and Art Taylor (drums). **A**NOTHER new Prestige effort is their initial "location" recording. Ace engineer Rudy Van Gelder took his tape machines to the newly-opened Prelude Club on Broadway. On the stand: the Red Garland Trio with Jimmy Rauser (bass) and Specs Wright (drums). Eddie says the club was full of Red's musician friends and that the date was a real swinger. **R**IVERSIDE Records have signed someone I've often felt has tremendous potential—guitarist Wes Montgomery, brother of Mastersounds sidemen, Monk and Buddy. Ex-Miles Davis pianist, the eloquent Bill Evans, has also signed a new long-term pact. New

THE BEST IN  
**HALL MARKS JAZZ BY TONY HALL**

Riverside sets have been cut by Cannonball Adderley (the new Quintet with brother Nat) and Thelonious Monk. A, and R, man Orrin Keepnews flew to the coast for the dates.

**A** LETTER from former Vogue executive, Alan Bates, now a big-wig at World Pacific, says that Zoot Sims is sitting in all over the show in Los Angeles and really blowing up a storm. Alan also says: "The cat who is fracturing people around LA these days is tenorist Teddy Edwards. If he was in New York, he might get some share of the recognition he should have. But, of course, it is very difficult for coloured musicians to make it in this town." Teddy's been a firm favourite of mine since way-back. Listen for him on the forthcoming fine Jimmy

Witherspoon blues LP for Vogue/World Pacific. **M**ORE World Pacific news is that the label has hired a pop A, and R, man and will branch out further in that field. But Dick Bock has just brought out a great new jazz album by arranger Gil Evans' big band. I thought it much superior to his earlier W.P. disc, "New Bottle, Old Wine." The excellent material includes old-time jazz standards like "Chant of the Weed" and Bix's (Beiderbecke, not Curtis!) "Davenport Blues." There are fine, soulful solos by Johnny Coles (trumpet), Budd Johnson (tenor), Ray Crawford (guitar) and trombonists Jimmy Cleveland and Curtis Fuller. A very interesting record. Well worth waiting for.

# Winnie Atwell throws a party

PIANO star Winifred Atwell celebrated her return from Australia with a mammoth party last Friday, at her home in Wheatstone, North London.

Personalities from all walks of show business were there, including Johnny Franz (Philips' A. & R. manager), Matt Munro, Shirley Sands, Mr. and Mrs. Geoff Love, Tony Osborne, Alma Cogan, Lita Roza, Fred Jackson (of Planetary Kahl), Johnny Hartman, Peter Noble and The Beverley Twins.

Below: Winnie talks to Geoff Love, while (right) Russell Turner (producer of "Juke Box Jury") jokes with Lita Roza; on the right is Tony Osborne. (DISC Pics).



# Promotion tour a great success

Cliff and Shadows 'have a ball' on Continent

STOCKHOLM is still recovering from the day last week when Cliff Richard and his Shadows—on a promotion tour of the Continent—hit town. During the three days they were there they played almost a dozen shows. Cliff talked excitedly about the trip when I met him at London Air-

port on Saturday. "It was great," he said. "I've never worked so hard—I worked like a Trojan, man." When Cliff left London Airport on Monday, he flew straight to Brussels and then travelled to Luxembourg for broadcasts. From there he went on to Cologne to meet the Shadows, who flew in on Tuesday. They played at the base for the troops stationed on there, and this show was broadcast on B.F.N. Then, via Copenhagen, they flew on to Stockholm. That Wednesday they played in cabaret at two clubs. The following day, Cliff played cabaret and did another broadcast. On Friday there were two matinee shows, more cabaret, and a sensational appearance at the renowned China Theatre.

### Little sleep

Throughout the tour Cliff was never able to get more than a few hours sleep. Cliff and the boys all bought themselves pairs of cowboy boots. They are black with a white motif. The Shadows intend to wear them on stage with their band suits.

Another thing Cliff bought in Stockholm was records! Because of prices over there, most record buyers prefer to get EPs instead of singles. And so there are EPs of Cliff which are not available in this country.

Cliff also brought back an EP of Elvis which is unobtainable in this country as well as yellow discs of "Livin' Doll," "In Sweden," he explained, "they make coloured discs to help sales."

Audiences in Sweden were different, too. "The boys seem to live it up a lot more than they do in this country," said Cliff. "They were leaning over the balconies clapping, and with the girls screaming, we really had a ball."

"Elvis is very popular, and so is Tommy Steele. Conway Twitty too. When we played 'Mona Lisa' it brought the house down. We didn't do our full stage act, we had to cut it short as there just wasn't time."

ROYSTON ELLIS

## ROBERT HORTON

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# EMI give classics a big boost

New cut-price discs aimed at converts from pop

CLASSICAL music is becoming more popular with teenagers. That is one of the reasons behind E.M.I.'s decision to launch their cut-price classics series, "Concert Classics." They will sell at 22s. 6d.

With the albums on sale in the shops this Friday E.M.I. are now in line with Decca, who issue the "Ace Of Clubs" series and Pye with their "Golden Guineas" launched only last August.

Initially six albums will be released: Gilbert and Sullivan Overtures; Beethoven's Choral Symphony and 5th Symphony on two LPs; Beethoven's Emperor Concerto, "Faust's Ballet Music" and Mozart's 40th and Jubilee Symphonies.

All these albums, E.M.I. point out, are new recordings.

The reason behind the introduction of these albums is tied up with the small, but increasing, number of people who are turning away from pops and becoming fans of the popular classics.

Many of these new fans are converts from the rock era, but though they would happily pay the full price for a Presley or Steele LP, they need encouragement, at the moment, to buy classics.

### Think twice

There is also an increasing number of older people, who, though interested in listening to classical music, think twice before paying out two pounds for an LP.

This move by Pye and the two giants of the business, Decca and E.M.I., is designed to widen the age groups which normally buy discs.

The 16 to 20 group still provides the "jam" for the disc companies, but they hope that in the future a steady income can be obtained from the sale of classical discs.

At the moment only one classical LP is cut for every four pops, but a greater output of classical discs is being planned.

A spokesman for E.M.I. said that they were able to issue these cut-price albums by working to a narrow profit margin, and by having the co-operation of the artists, some of whom have agreed to take a reduced royalty. But even so it is estimated that the E.M.I. issues will have to sell upwards of 20,000 copies before they start seeing a return for their money.

J.W.

### PRESENTATION TO KID ORY

KID ORY and his band left London this week at the end of their British tour, all with English pewter beer mugs in their baggage. The mugs were presented to the Ory outfit by members of the Terry Lightfoot band at Sunday's end-of-tour concert at the Gaumont, Hammersmith.

The presentation was followed by another surprise item — a spontaneous jam session on "Maryland My Maryland" by the combined Ory and Lightfoot bands.

Owing to an inadvertent error, statements quoted in last week's issue referring to the decision by Scottish promoter Clifford Stanton to employ the Clyde Valley Stompers instead of Terry Lightfoot's band at the Kid Ory Glasgow concert, were wrongly attributed to Terry Lightfoot. We regret any inconvenience caused.

### Steele single

OUT this week from Decca is a single, "Little White Bull," from the Tommy Steele film "Tommy the Toreador." It is tipped to be the biggest number from the film.

Tommy Steele has promised that all royalties received from "Little White Bull" will be given to the Variety Club Fund to aid a Cancer Research Unit for Children.

### Sales up for London

LONDON Records announce that for the nine months of this year (January 1-September 31), sales have exceeded by nearly half, those of last year for the same period.



Norrie Paramor of E.M.I. congratulates Cliff on receiving his Golden Disc.

## ★ ★ DISC BITS ★ ★

TERRY DENE, currently touring with Larry Parnes' "Big Beat Show," is appearing tonight (November 5) in Glasgow, followed by Salisbury (7), Chelmsford (8), Nottingham (11), Elephant and Castle (15), Weston-super-Mare (18), Liverpool (22) and the Granada, Tooting (December 6).

THE "Nat King Cole Show" series will be transmitted by T.W.W. every Saturday, starting this week. During the series, Nat will be host to Ella Fitzgerald, Count Basie, Frankie Laine, Pearl Bailey, Coleman Hawkins, Stan Kenton, Billy Eckstine and Betty Hutton.

MAKING their first British TV appearance tonight (Thursday), since their return from America, is the Humphrey Lyttelton Band, who will be seen on Granada's "Bandstand."

THE original recording of "The Little Drummer Boy," by the Harry Simeone Choral on Top Rank, will be re-issued next week. But with a difference. The flip will be "The Toy Drum."

THE Modern Jazz Quartet, who open their second British tour at the Royal Festival Hall on November 21, are likely to have their visit extended beyond the original four concerts.

MAX BYGRAVES and Ted Heath will be seen together in the long-awaited edition of "The Roaring Twenties," which is to be shown as ATV's "Saturday Spectacular" this weekend.

CRAIG DOUGLAS is to appear in "Aladdin" at the Gaumont Cinema, Doncaster, starting on Christmas Eve. The show will run for two weeks and two days, but Craig will not be appearing as one of the pantomime characters; he will be presenting his normal act.

THREE top jazz groups are to make an appearance at the Yard Bird Club in Coventry, which has been running for just over a year.

The Jazz Makers appear there tonight (Thursday), followed by the Jazz Committee on November 22 and the Tony Kinsey Quartet on December 5.

BILLY May, the American musical director, long associated with Capitol Records and responsible for the backing on many Frank Sinatra albums, has renewed his recording contract with the company.

AS a sequel to "Cole Espagnol," Capitol Records are soon to release in the U.S., and later here, a new Nat "King" Cole album, "A Mis Amigos" ("To My Friends").

RELEASED in America next week will be a Top Rank LP, "F Sharp," featuring Ernest Maxim and a 40-piece orchestra. It is Ernest Maxim's first release in America.

SINGER Dickie Valentine starts a series of radio programmes, "How About You," on Wednesday, November 11.

# Cliff Richard Golden

ON Saturday Cliff Richard returned from Sunday he appeared in the Palladium show he was presented by E.M.I. with a Go

The presentation came as a surprise to although "Living Doll" had won a Silver Disc selling well in the States, no one had anticipated so soon.

Cliff, of course, was forewarned of what Meehan, drummer in Cliff's backing group, had to hospital a week before for an appendicitis the stage and, weak though he was, managed to

Replacement drummer, Laurie Joseph, who had expected that this would be his first to down.

Tony now plans to rest for two weeks, permanently for their week in variety at the Ga November 16th.

Meanwhile, Laurie is playing drums for h Finsbury Park all this week.

Since that Sunday just over a week ago w London club, Laurie has travelled throughout Meehan returns to The Shadows, he will have England and Wales with Cliff.

And what is it like not only meeting your "Marvellous. Cliff's helped me a lot," Laurie scared on that first night, but when the music fruit shop in Tottenham.

When he is not playing drums, eight (em)y fruit shop in Tottenham.

## Ballads strong

UNLIKE many LP stars, Billy Eckstine successes but they are, alas, very

Billy's last challenge in the Top Twenty stakes was with his smooth recording of "Gigi," but before that one has to look back quite a way to find his name within the charts.

In fact, so far as I can recall, his previous big hit was "No One But You," and that was hitting the jackpot soon after his visit to Britain way back in 1954.

Apart from this, Billy Eckstine had a measure of success in a duet disc with Sarah Vaughan in "Passing Strangers," and another solo disc "I Apologise."

However, there is no doubt that if Billy Eckstine had to rely on Top Twenty successes, he would have a pretty lean time. Fortunately this is far from being so. His style is unique. His voice of outstanding timbre. And his treatment and presentation one of professionalism. So his LP and EP issues are many.

Ballads are, without doubt, Eckstine's strong point, and there is little doubt that he knows this, too. When rock and roll was at its height, and a serious challenge to stars such as Billy Eckstine, he refused to lower his standards to suit the period. It is

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**RECORDS MAGAZINE**  
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# Richard gets first Golden Disc

from his tour of the Continent; on a medium TV show—and at the end of the week a Golden Disc for "Living Doll." It is a tribute to audience and viewers alike, for the disc was sold several weeks ago and had been anticipated that it would get this coveted

what was to happen, and so was Tony Meehan. The Shadows, Tony had been rushed into a hospital operation, but he struggled on to take his place during Cliff's spot. Meehan, who had been on the tour with Cliff, made his first television appearance, willingly stood

kicks. He hopes to rejoin The Shadows at the Gaumont State, Kilburn, beginning on Monday for his idol, Cliff Richard, in variety at

ago when he was playing for kicks in a variety show about the Continent. By the time Tony Meehan had travelled extensively throughout

your idol, but actually playing for him? Meehan said. "I thought I'd be really surprised when music started and Cliff was singing. I'm a 20-year-old Laurie helps in his father's



Tony Meehan (left) who dashed from hospital to make the Palladium show, talks to the man who stood in for him on tour, Laurie Joseph.

# Stars are his point

Billie Eckstine is not without his Top Twenty hits, but they are very infrequent.

It is true that he did try one excursion into the sphere with a tongue-in-cheek item called "Condemned For Life With A Rock And Roll Wife," but sales of this proved to Eckstine that this style was not for him nor his public. Since then all his recordings have been devoted to high quality ballads.

Most singers would name Billy as one of their favourites, for not only has he an outstanding voice, but he is able to use it with remarkable agility, almost as a musical instrument.

## Different

Some specialists take this gift to extremes so that few really appreciate what they are doing, or attempting to do. But Eckstine never forgets the ordinary listener who enjoys a recording purely for his or her own pleasure. The Eckstine vocal "tricks" are invariably present, yet they never detract from the overall presentation of a good ballad, and thus lose the admiration of the general record buyer. Yet, for the initiated, there is usually something fresh and cleverly different.

His skill, of course, has developed

# Stars of LPs: No 2 | BILLY ECKSTINE

over the years through learning his business the hard way and, most of all, through being a singer who thinks as a musician.

In fact, Billy began his career as a musician and, in doing so, contributed much to the musical world.

One of the biggest milestones in Eckstine's early career was, undoubtedly, his long association with the Earl Hines band. This began in 1938, and continued for some five years. His companion vocalist during that time was another who was later to make a name—Sarah Vaughan.

After leaving Hines, Eckstine tried his hand at running a small club in New York, not with the best of financial results. So back he went to singing. In 1944, he became a band-leader.

In partnership with a then, almost unknown jazz musician, "Dizzy" Gillespie, he formed a band which was to become the first to lead the way in the progressive field. At various times the band had, apart from Eckstine and Gillespie, such star players as Miles Davis, Charlie Parker and Fats Navarro. The singer—Sarah Vaughan.

This exciting band ran for some three and a half years. Yet it was not

a great commercial success, no doubt having made its debut a trifle too early with its kind of music, and eventually it folded.

So for Eckstine, it was back to singing, this time as a soloist.

M.G.M. records were searching for new material to build up their catalogue, and Eckstine just filled the bill. There was no doubt that this contract was to prove to be a turning point for Billy Eckstine.

## Many lands

The Eckstine we know today emerged from a host of great recordings on the M.G.M. label, records which were to spread his fame both in America and in this country. Top engagements on both sides of the Atlantic were soon to follow. Billy Eckstine is now a star of the highest order in every field, in many lands.

Since his M.G.M. days, he has switched to R.C.A. and, more recently, to Mercury. There he joins, once more, his old friend Sarah Vaughan.

A new EP has just been issued called "The best of Mr. B, No. 2". If you have not yet sampled his great vocal style, try it

Doug Geddes

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# Russ for US?

RUSS CONWAY, who starts his own series of eight TV programmes next February, is hoping to go to America in January for radio and TV engagements.

While he is there he also plans a film test in Hollywood.

# Anne Shelton for tour

ANNE SHELTON, whose latest disc, "Village of Bernadette," was released last week, tops the bill at the Glasgow Empire next week and then goes to Finsbury Park Empire.

On completion of her London engagement, Anne flies to Ireland for eight days of one-night stands.

# Erroll has too many fans

MORE than 7,000 people are reported to have been turned away at the box office when jazz pianist Erroll Garner gave his first full-length solo performance at New York's Carnegie Hall recently.

Adam Faith appears in "Boy Meets Girls" Saturday, November 14, singing his latest release "What Do You Want?"

# TOP HITS

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## RATINGS

\*\*\*\*\*—EXCELLENT  
 \*\*\*\*—VERY GOOD  
 \*\*\*—GOOD  
 \*\*—ORDINARY  
 \*—POOR

**A** MONG points of interest this week: you will find Pat Boone riding another oh-so-smooth winner that should see him back in the Twenty soon, Johnny Cash following up recent British appearances, and Ray Ellington making a good debut for Oriole.

Some potential winners out of the bag this week, all right... but perhaps the most pleasant surprise of all is Donald Peers who comes back into the reckoning with a bang for the Columbia label!

## Donald adopts a modern beat

### DONALD PEERS

If There Are Stars In My Eyes;  
 Roses From Venice

(Columbia DB4369)\*\*\*\*\*

**B**ACK on a big label again, Donald Peers deserves to be very disappointed if he is not also in the big sellers again. For this is a first-rate disc by the balladeer.

If There Are Stars In My Eyes is a Dick Manning-Al Hoffman composition loaded with romance and good melody. Donald sings it warmly and very well indeed. With this disc he ought to recapture not only his old fans but the new generation, too.

I say with "this disc" rather than name a particular side. Because *Roses From Venice* is a striking ballad carrying a quite modern beat. Accompaniments are by the Tony Osborne orchestra and Rita Williams Singers.

### PETER WYNNE

Chapel of Dreams; Twilight Time  
 (Parlophone R4597)\*\*\*

**W**ITH a Geoff Love Orchestra and the Rita Williams Singers behind him, Peter Wynne brings a Lee Lawrence sort of ballad voice to *Chapel of Dreams*. A song with a modern beat to it but a lyric that jars somewhat.

*Twilight Time* is a familiar number and Mr. Wynne sings it strongly and well enough to make it gather some fresh custom.

Not an outstanding record, but one which makes me hope there might be more from the singer.

### TOLCHARD EVANS

The Singing Piano; If  
 (Decca F1173)\*\*\*

**S**ONGWRITER Tolchard Evans has created quite a stir in the business by making his debut as a recording artist.

The new melody on this coupling is the one written specially for his gimmicky sound which he calls *The Singing Piano*. Very attractive it is, too... certainly different enough to capture many ears.

If is the old Evans hit ballad and it, too, fits the sound of the singing piano perfectly.

## D.N.T.

The sign for a Don  
 Nicholl tip for the Top  
 Twenty.

**PAT BOONE**  
 Fool's Hall Of Fame; Brightest  
 Wishing Star  
 (London HLD8974)

**A**NOTHER great ballad side from Pat Boone! "Fool's Hall Of Fame" is not the best of titles for a song but I reckon this number is good enough to overcome the handicap.

Lyric theme takes the line that the singer's the fool because he jilted a wonderful girl. Pat is at his most romantic with this one and he is in the kind of voice which will have feminine hearts beating in tempo. "Brightest Wishing Star" speeds the pace to afford neat contrast. Pat whips this half along crisply with rhythm section and vocal chorus behind him.

**TOMMY EDWARDS**  
 The Ways Of Love; Honestly And  
 Truly  
 (MGM 1045)\*\*\*\*

**S**TILL casting around for another No. 1, Tommy Edwards tries out *The Ways Of Love*. The ballad has been given a very modern cut with the Leroy Holmes orchestra and a girl group accompanying Edwards. Vastly different from "It's All In The Game," this one could do some successful sleeping and may even reach the Top Twenty, but I could not be so positive as to tip it.

## Your weekly DISC DATE with Don Nicholl

*Honestly And Truly* is an Edwards' composition—a relaxed shuffling ballad with strings gliding behind the singer. A warm, affectionate number which Tommy sings sincerely.

**JOHNNIE LEE**  
 I Fell; I'm Finally Free  
 (Pye N15233)\*\*\*\*

**N**INETEEN-YEAR-OLD Johnnie Lee comes up with his second release for Pye. And *I Fell* is a rock-ballad of his own composing.

Johnnie sings it strongly with a definite eye on the teen market. And he could capture many sales in that field. Apart from the vocal side of the performance on this half I must put in a good word for the smooth use of baritone saxophone in the accompaniment.

That sax is also there occasionally in *I'm Finally Free*. This beat ballad struts proudly and Johnnie gets some useful chorus support.

**CLINTON FORD**  
 Lovesick Blunt; Give A Little, Take  
 A Little  
 (Oriole CB1516)\*\*

**C**LINTON FORD yodels his love-sickness away like a very sad cowboy. Gordon Franks gives him a rather ordinary backing, using vocal chorus on this half. Ford's broken-voice work worries me at times and spoils what enjoyment I might otherwise find.

Give A Little Take A Little is a pleasant enough song which Ford

**MARTIN DENNY and his men**  
 bring a tropical island atmosphere to disc

nearly manages to sing in straight-forward fashion.

**MARTIN DENNY**  
 The Enchanted Sea; Martinique  
 (London HLU8976)\*\*\*\*

**M**A RTIN DENNY makes a habit (and plenty of money) of getting unusual orchestral effects on to disc. *The Enchanted Sea* is no exception—a slow, haunting theme, it is played by the Denny men in tropical style with wave and bird noises mingled.

A whistler carries the tune for a while, also.

*Martinique* is another must for those seeking tropical atmosphere. Very pleasing and attractive. Colourful coupling.

### STEVE RACE

Ring Ding; Hindustan  
 (Gala GSP802)\*\*\*

**O**NE of the first artists to be released by Gala on their 45 singles label, Steve Race joins the ranks of keyboard men aiming for the Parade.

He does so with a very tuneful item of his own composition—*Ring Ding*. Could sell all right.

*Hindustan* on the reverse is not quite so striking. The Eastern gimmick is a little laboured.

### THE RADAR QUARTET

Carina; Per Un Bacio D'Amour  
 (Durium DC16643)\*\*\*

**A**NOTHER Durium product from Italy with a close harmony group working on a ballad which is familiar in tune. The men handle it with modern inflection but still have that rather old-fashioned approach which



An oh-so-smooth-sounding PAT BOONE should lose no time in getting into the charts again with his offering of "Fool's Hall Of Fame."

stamps the work of most European groups.

*Per Un Bacio D'Amour* is a big-sounding ballad which the Quartet sing warmly and with more idea, perhaps, of what present-day custom demands.

An attractive coupling on the whole, particularly if you are in the Mediterranean mood.

### JOHNNY CASH

You Tell Me; Goodbye Little Darlin'  
 (London HLS8979)\*\*\*\*

**J**OHNNY CASH must have gained many new admirers since his television appearances on this side of the water. So sales should be pretty solid for *You Tell Me*.

A typical Cash Country and Western ballad with the star's rich-treacle voice asking the questions to a simple rhythm backing.

*Goodbye Little Darlin'* is another Western effort; familiar tune and theme with Cash sounding very commercial to me.

### DONNA DOUGLAS

Six Boys And Seven Girls; Into Each  
 Life Some Rain Must Fall  
 (Fontana H223)\*\*\*

**M**ISS DOUGLAS tries her hand at a sad young romantic lyric. *Six Boys And Seven Girls*; you can guess who was odd girl out.

A slow ballad which Donna sings for utmost teenage effect while Ken Jones supplies a backing of strings and male vocal group.

The familiar *Into Each Life Some Rain Must Fall* moves very easily here with Donna sounding sincere. I like the rhythm section and male group accompaniment, but the sudden sweep of strings every now and then seemed out of place.

### JOHNNY MATHIS

The Best Of Everything; Cherie  
 (Fontana H218)\*\*\*\*

**T**HE BEST OF EVERYTHING is the title from the new 20th Century Fox film, and it turns out to be a slow, lush ballad which Johnny Mathis sings with a load of studio echo.

Glen Osser's musical backing uses strings lavishly as well as some high-flying feminine voices. I should have preferred a more simple treatment,

but even so the song shines brightly and Mathis is in fine fettle.

*Cherie*, however, is the side for which I would pay my money. Guitar and whistler open and back Johnny for much of the way. A very gentle romantic song that is tailor-made for Mathis.

### ELAINE DELMAR

I Loves You Porgy; Porgy  
 (Fontana H227)\*\*\*\*

**A** GIMMICKY coupling at the present time, because, of course, only one of these well-known ballads is taken from "Porgy and Bess." This is *I Loves You Porgy*, and Miss Delmar sings the Gershwin declaration cleanly, though without a great deal of feeling.

*Porgy* on the reverse is the McHugh-Fields standard and the singer sounds much better this time out. Has a warmer approach to the number which makes it very appealing, indeed.

### THE BALLADEERS

Morning Star; Tom Gets The Last  
 Laugh  
 (Columbia DB4364)\*\*\*\*

**G**O South of the Border for a Mexican flavour and find the male team The Balladeers singing *Morning Star*. Tuneful and vital enough to surprise many people and crash the sellers, this side has the kind of appeal which never seems to fade away.

One which both parents and their youngsters will appreciate. And this is just the time of year to be selling sides like that.

*Tom Gets The Last Laugh* purports to tell the story of what actually happened at the hanging of "Tom Dooley." Very amusing number which declares that the rope was too long; and Tom wasn't hung at all! Skilfully performed to the original tune.

### WES BRYAN

Honey Baby; So Blue Over You  
 (London HLU8978)\*\*

**M**R. BRYAN has a rather ordinary Country rocker on top deck here. *Honey Baby* is competent without ever striking me as being distinctive enough to crash through to very



big sales. Wes chants the repetitive title rather like a hee-hawing donkey.

So **Blue Over You** is a slower ballad with the rock beat planted in it. Here Wes seems more at home, though again we get the kind of performance that most of the Country singers could give.

**BO DIDDLEY**  
Say Man; The Clock Strikes Twelve (London HLM8975)\*\*\*\*

**YOUR** shoulders start swaying with the introduction to **Say Man** as a small Latin group go with the music. This is used as a background all through to a dialogue between two men talking about each other's girl friends. Accents might be too thick for British appeal. It's different, anyway.

The **Clock Strikes Twelve** is an odd little instrumental with a thudding beat from the drummer. There's a piano, too, but the melody is carried by what sounds like a one-string fiddle with an ear trumpet on the end.

**RAY ELLINGTON**  
Carina; I Was A Little Too Lonely (Oriole CB1512)\*\*\*\*

**MAKING** his first appearance under Oriole's colours, Ray Ellington challenges the Radar Quartet with this version of **Carina**. And I enjoyed Ray's performance more than that of the Italians.

Ray handles the vocal in his inimitable style and we have the advantage of hearing the words in English. Good backing by Ellington's musicians, too.

The **Langston-Evans** number, **I Was A Little Too Lonely**, on the turnover has been given a neat tight group treatment with Ellington singing; the song in best cabaret style; sort of thing we are more used to receiving on American LPs from night club performances.

**PETULA CLARK**

Dear Daddy; Through The Livelong Day (Pye N15230)\*\*\*\*

**A** **JOE HENDERSON** - **JACK FISHMAN** composition sung by Petula Clark to the sound of Peter Knight's orchestra and chorus. Such is the slow beat ballad **Dear Daddy**—a pouring out of love and praise which Pet handles powerfully and with enough sincerity to avoid the pitfall of over-sentimentality. The side might do better on the other side of the Atlantic.

**Through The Livelong Day** is a strange, off-beat song with a remarkable lyric that makes you pay attention to every word. Well away from the normal track, and Pet handles it cleverly.

**FRANK SINATRA**  
They Came To Cordura; Talk To Me (Capitol CL15086)\*\*\*\*

**THAT** prolific partnership, Sammy Cahn and Jimmy Van Heusen, has been at work again furnishing Frank with a ballad of considerable merit.

A very thoughtful, slow song which Sinatra sings as seriously as it demands. Not the kind of material which is going to shoot the star into the parade like "High Hopes," but a side which will be played for a long while.

**Talk To Me** is a more orthodox ballad, with sax sighing in the orchestra behind Sinatra. Dreamy romantic offering which Sinatra caresses in the manner that would have fans swooning if he was still in the newcomer stage. Come to think of it—it might still have fans swooning.

(Continued on page twelve)


THIRTY MINUTES OF TOP ENTERTAINMENT

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## CHRISTMAS CORNER

WE have already had some of the seasonal discs in recent weeks, but as Christmas gets nearer, more of them are now appearing. So this week I think it is worth doing a little grouping. Begin your party shopping in the Christmas Corner where you will find a new Nat Cole coupling topping my list.

### D.N.T.

The sign for a Don Nicholl tip for the Top Twenty.

**RUSS CONWAY**  
Snow Coach; Time to Celebrate (Columbia DB 4368)

"**SNOW Coach**" seems to be the best title Russ has yet found for any of his tricky little keyboard pieces. Timed perfectly for seasonal sales, it romps along in the style of those which have sold heavily of late.

I believe this one will keep up the queues for Conway.

"**Time to Celebrate**," written by Russ and Norman Newell, is a thumping party effort with the pub atmosphere. Either half could take off at this time of the year.



**RONNIE RONALDE**  
Me And My Gal, Side By Side, There's A Blue Ridge Round My Heart, Virginia and Pretty Baby.

**RONNIE RONALDE**  
Morning Star; Christmas Lullaby (Columbia DB 4367)\*\*\*

**THE Morning Star** which Ronnie Ronalde whistles on this disc is no relative to the "Morning Star" which The Balladeers sing on another of the discs reviewed here this week.

Instead, this is a slow melody with almost hymn-like feeling. Should attract Ronnie's faithful followers.

**Christmas Lullaby** opens with a brisk choir before Ronnie enters on a vocal that ought to collect its share of the Yule trade. Religious lyric goes a mite oddly with the slick pace.

**Don Nicholl**

**NAT KING COLE**  
Buon Natale; The Happiest Little Christmas Tree (Capitol CL 15087)\*\*\*\*

**QUITE** a switch for Mr. Cole is the lilting **Buon Natale** (Happy Christmas). Nat will charm the robins off the trees with this happy-go-lucky ballad.

It has a chorus rollicking along with him on a side which has no pretensions whatsoever, and which, I think, you will enjoy.

Maintaining the seasonal aspect is **The Happiest Little Christmas Tree**, which ought to be a must on anyone's list if they are shopping for the children.

**PINKY AND PERKY**  
Party Sing-Song (Decca F. 11174)\*\*\*

**THOSE** Dalibor puppets, Pinky and Perky turn up with another Decca disc, this time a medley aimed at the Christmas market.

If you enjoy the crazy little quick-tape voices of the act then you may well want to have this happy little effort for your party times.

Songs featured are **Carolina In The Morning**, **Broken Doll**, **For**

THE C & W BOY WITH AN AUTHENTIC SOUND

Marty Robbins is the best I've heard lately



MARTY ROBBINS

Marty Judy; Wedding Bells; (Nothing But) Sweet Lies; Then I Turned And Walked Slowly Away.

(Fontana TFE17168)\*\*\*\* MARTY ROBBINS has turned out one of the finest Country and Western EPs I've heard in a long while.

The songs contain a lot of entertainment, being better than the average we hear nowadays. Marty has been very successful in the popularity stakes in the past and this album will do his career nothing but good.

LOUIS PRIMA AND HIS ORCHESTRA

Fun With Louis Prima One Mint Julep; It's Good As New; Chili Sauce; Shepherd Boy.

(Philips BBE12290)\*\*\*\* ALTHOUGH this may not be up to the standard of his recent Capitol and London releases, Louis Prima has never turned out what could be termed a bad record.

Here he is his usual exuberant self with a load of fun thrown in. Talented wife Keely Smith joins in on Shepherd Boy and gives her typically smooth performance.

I enjoyed every minute of the EP and I know you will too. All the Prima-Smith magic and gaiety is present.

JANE RUSSELL

Fine And Dandy; When A Woman Loves A Man; Candy; We Talk It Over; Love Is Here To Stay.

(M.G.M.-EP702)\*\* JANE RUSSELL has never progressed to being a great singer, but she can certainly do a lot better than this. Several of her earlier recordings have been and still are among my personal favorites, but this lot just isn't my cup of tea.

The nearest approach to the Jane Russell vocal style I like comes on Fine And Dandy.

The sleeve note claims that the mood is romantic—to me Miss Russell just sounds bored stiff with the whole set-up.

THE PLATTERS

The Pick Of The Platters—No. 4 Remember When; Love Of A Lifetime; My Old Flame; That Old Feeling.

(Mercury ZEP10031)\*\* THE album title claims this to be "The Pick Of The Platters." Well, I don't know which end of the scale they are picking them from, but these are some of the worst recordings I've heard from this group—which I usually enjoy, by the way.

Remember When is about the best of the bunch, being nearer the real Platters sound, but the rest fall far short of their usual standard.

Zola Taylor is particularly disappointing in her version of My Old Flame where her phrasing is just nowhere. Very disappointing.

FRANKIE VAUGHAN

The Heart Of A Man My Boy Flat Top; Sometime Somewhere; Walkin' Tall; The Heart Of A Man.

(Philips BBE12299)\*\*\*\* JUST a little bit short of Frankie's usual excellent performance this. Again I think that some of the material is to blame. His best number on the album is definitely the title song and here Frankie shines as only he can.

The remainder of the EP is good, but lacking in that little extra polish which is necessary for success. I hope Frank gets some much better material to play about with in future—I'd hate to see him suffer through no fault of his own.

THE KNIGHTSBRIDGE STRINGS

Rocking Strings Cry; My Prayer; Blues From "An American In Paris"; Plenty Of Nuttin'.

(Top Rank JKR8040)\*\*\*\* HERE'S the British outfit that, out of the blue, shot up the American hit parade a few weeks ago with its recording of "Cry." That success has been repeated here in Britain and now Top Rank have marked the achievement by releasing this EP.

The musical brains behind the orchestra belong to two well-known arrangers and conductors, Malcolm Lockyer and Reg Owen. These talents have combined to bring us one of the freshest sounds on record today.

TOMMY KINSMAN Perfect For Dancing—Quicksteps Vol. 2

Dancing In The Dark; In An 18th Century Drawing Room; That Certain Party; Threepenny Opera Theme; The Best Things In Life Are Free; Harry Lime Theme; Fascinatin' Rhythm; Twelfth Street Rag; Stumbling; The Onions.

(Fontana TFE17155)\*\*\*\* TOMMY KINSMAN is really carving out a big name for himself with these superb, strict tempo albums he has been turning out recently. If friend Victor Silvester doesn't look out he may find that someone is sharing his crown.

With these albums Mr. Kinsman has certainly taken in a wider

audience than the "smart set" by which he is hailed as "King of the Ballroom."

SID PHILLIPS Hors D'Oeuvres

Hors D'Oeuvres; Royal Garden Blues; Is It True What They Say About Dixie; Sweet Georgia Brown.

(H.M.V. 7EG8480)\*\*\*\* HORS D'OEUVRES make a very welcome return to wax on this EP. This cute little opus has carried Sid faithfully through his career as a bandleader and it is constantly requested by radio and ballroom audiences alike.

The remainder of the album gets the usual stimulating Phillips treatment and will no doubt delight one and all with its lively performance. Great stuff this.

CONWAY TWITTY

Hey Little Lucy Hey Little Lucy; When I'm Not With You; The Story Of My Love; Make Me Know You're Mine.

(M.G.M.-EP698)\*\*\*\* DEFINITELY not the best of material to come from rock star Conway Twitty. However, I don't think many of his fans will be disappointed with this effort.

The first and last tracks are more in the beaty idiom, the remaining two are of a slower nature. Nothing to set the hit parade charts quaking here, but nevertheless a pleasant EP.



Sure to add to his popularity is MARTY ROBBINS' new EP—with the real Country-sound.



MARINO MARINI and his quartet come up with an infectious ballad that will please the fans.

RAY PETERSON Come And Get It; Shirley Purley (RCA 1154)\*\*\*\*

RAY PETERSON gets a Shorty Rogers orchestra and the Jack Halloran Singers for his background on this disc.

Come And Get It is a loping beater which the boy handles in distinctive fashion whooping emotionally but remembering to carry the tune easily. Should be a natural for juke boxes everywhere.

On the turnover, Mr. Peterson whoops into a fast beat number, Shirley Purley, and ought to thank his musical director for the very commercial accompaniment.

DEBBIE REYNOLDS It Started With A Kiss; Love Is A Gamble (MGM 1043)\*\*\*\*

FROM the film of the same name, Debbie Reynolds takes It Started With A Kiss—a bouncy ballad which gleams in the best movie fashion. Gus Levene's orchestra and male group boom-boom behind the girl as she whispers her way seductively through the song.

Love Is A Gamble is a stronger, more stinky number which, to my

DISC DATE A natural for the 'juke'

(Continued from previous page)

mind, was not cut for Debbie's style of singing. Production tries to make up in loud forcefulness what it loses through Debbie's lack of identification with the song

ROD BERNARD One More Chance; Shedding Teardrops Over You (Mercury AMT1070)\*\*\*\*

WRITTEN by the late J. P. Richardson (Big Bopper), One More Chance, is a thumping beat ballad which Rod Bernard rocks most professionally on this release. It has a juke box noise, all right, and should make a fairly quick impression.

One of the songs Rod Bernard has written for himself comes up on the reverse. Slow rock-a-ballad by no means bursting with originality.

MARINO MARINI Guarda Che Luna; Sarr'a' Chi Sa' (Durium DC16642)\*\*\*\*

MARINO MARINI's Quartet roll out the old Italian again and should gather plenty of ears with Guarda Che Luna which sounds as if it has been "inspired" by Beethoven's Moonlight Sonata.

Slow, infectious ballad with that rather rough-edged vocal which often distinguishes the work of this outfit. Sarr'a' Chi Sa' has all the boys singing softly and compulsively—a slow Latin ballad which will work its way into your feet, and work the coin out of your pockets, too.

GERRY DORSEY I'll Never Fall In Love Again; Every Day Is A Wonderful Day (Parlophone R4595)\*\*\*\*

GERRY DORSEY has been making his mark via television of late and should make a diseddom mark, too, as a result of this coupling. Dorsey has a very good way with ballads—and proves it by striding boldly through I'll Never Fall In Love Again.

On the other side, Every Day Is A Wonderful Day swings lightly and delightfully. Not a great big number but a very nice one which gets just the right kind of treatment.

SALLY KELLY Little Cutie; Come Back To Me (Decca F11175)\*\*\*\*

SALLY KELLY, the dark-haired acquisition to Larry Parnes' flock of vocalists, may be a tiny tot in height but she has a big voice. And she debuts with an up-tempo tune called Little Cutie.

The lyric is about a girl who does not want to be called "Little Cutie," and Miss Kelly bounces happily through the side to a brisk accompaniment by Harry Robinson.

Come Back To Me is a peppy little romancer, too, but one which allows Sally to soften her vocal style a mite.

THE VERNONS GIRLS Who Are They To Say; Don't Look Now But (Parlophone R4596)\*\*\*\*

A BALLAD with one of those who-are-they-to-tell-us-we're-too-young slants, is Who Are They To Say which The Vernon Girls sing in clear-cut harmony here.

Peter Knight directs the backing on this half, but for the flip Harry Robinson takes over the baton. And Don't Look Now But is more suited to the television technique developed by Jack Good for this team. Audience atmosphere is there and so is the TV show sound.

THE VAMPIRES Clap Trap; Swinging Ghosts (Parlophone R4599)\*\*\*\*

BIG tym noise and hand-clapping give the title to Clap Trap. The Vampires add finger-snapping and bass guitar with rocking saxes having a spool, too.

The result is an extremely ear-catching instrumental that should rattle the juke's at their hinges. One

that could come up on the rails as a very heavy seller.

Swinging Ghosts, as you might expect, has the spooky touch and it also swigs after the fashion of "Swingin' Shepherd Blues."

JAMIE COE Summertime Symphony; There's Gonna Be A Day (Parlophone R4600)\*\*\*\*

SUMMERTIME SYMPHONY is a Bobby Darin composition. A middle rocker with an out-of-school-lyric using the familiar props of hot rods, Jamie Coe chants it thickly but for only moderate response. I fear. Backing is routine.

There's Gonna Be A Day reveals Mr. Coe in the light-voiced disguise that nowadays suits disc sellers like Craig Douglas. Liting romantic song with some charm in it.

GLEN STUART Della Darling; Weepy Willow (Pye N15232)\*\*\*\*

GLEN STUART and The Clansmen make a happy enough team in their easy approach to the ballad Della Darling. Stuart sings with others ah-ahing behind him and his light voice is just right for the simple romantic song.

The label, I note, credits Stuart as being the composer of both songs. And of the two songs I'd say Weepy Willow was the more likely to succeed. A rather quicker item which Glen chants with a slight hiccough.

ILSE WERNER Baciare; Loving Is A Way Of Living (Qualiton PSP 7125)\*\*\*\*

THIS is the first disc I've had from the Qualiton label and it comes in what they call their Off Beat Series on 45 r.p.m. Features continental girl singer Ilse Werner, who sings a bouncy ballad in English, Baciare. Cute lyric about boys who kiss while they whistle in Napoli. Miss Werner has a smooth way with the song and the production is happy and neat.

Loving Is A Way Of Living has Ilse double-tracking on the slower tempo ballad. Again this is a performance which many will like if they get the chance to hear it.

**LONG PLAYING REVIEWS**

**The latest releases reviewed by**

**KEN GRAHAM**

**CARMEN McRAE**  
**Book Of Ballads**

*By Myself; The Thrill Is Gone; How Long Has This Been Going On; Do You Know Why; My Romance; Isn't It Romantic; If Love Is Good To Me; When I Fall In Love; Please Be Kind; He Was Too Good For Me; Angel Eyes; Something I Dreamed Last Night.* (London HA-R 2185)\*\*\*\*\*

HERE is another lass whose change of record label seems to have injected her with new fire. Rarely have I heard better recorded material by Carmen McRae than given on this set.

All 12 tracks here have something to offer for both jazz and pop fans. Miss McRae is in varied mood although all the songs are ballads. Sometimes she is wistful and sometimes she is cute but always she finds the true mood of the song.

Several points during her performance left me breathless, especially when she phrased ahead or behind the accompaniment but always wound up perfectly in tempo and harmony. This is interpretation at its best.

I hope this album finds a wider audience than one would predict for it. It is well worthy of best-selling success.

**DAKOTA STATION**  
**Crazy He Calls Me**

*Crazy He Calls Me; Idaho; Invitation; Can't Live Without Him Any More; I Never Dream; The Party's Over; Angel Eyes; No Moon At All; Why Do You Know About Love; Morning Noon Or Night; How Does It Feel; How High The Moon.* (Capitol T.1170)\*\*\*\*\*

DAKOTA Station seems to impress me with each succeeding record. This for me is definitely her best effort to date.

When one hears as many albums

director for Dinah Shore's TV show for a long period and it is obvious that Miss Shore knows talent when she hears it as she has also featured the band on some of her recordings.

**KENNETH McKELLAR**  
**The Songs Of Robert Burns**  
*There Was A Lad Born In Kyle; Bonnie Wee Thing; Corn Rigs Are Bonnie; Afon Water; On Cessnock Banks; Ae Fond Kiss; My Heart's In The Highlands; The De'il's Awa' Wi' The Exciseman; Mary Morison; Bonnie Lass of Ballochmyle; O' A' The Ains The Win' Can Blow; My Love She's But A Lassie Yet; My Love Is Like A Red Red Rose.* (Decca LK 4318) \*\*\*\*

IT is only a few weeks since I made another pilgrimage to the home of Robert Burns, Scotland's national poet and one of my heroes. Burns is known throughout the world for his poetry, but his songwriting capabilities are not so widely realised.

Although many of the songs are internationally famous few people connect them with the poet.

Young Kenneth McKellar, whose star is rapidly rising outside his native Scotland, brings just the right approach to this collection of songs. His oftimes delicate tenor brings out the deep feelings of the lyrics and gently plants them in just the way the listener wants.

I know there will be a fairly restricted audience for this album but to them I thoroughly recommend the LP.

**PETER KNIGHT**  
**A Knight In Merric England**  
*Merric England Fantasia; Overture; Yeomen Of England; O'Peaceful England; English Rose; Finale. Nell Gwynn Dances; Pastoral Dance; Merry-makers' Dance; Country Dance; Tom Jones Fantasy; Jig; West Country Lad; For Aye My Love; Morris Dance And Gavotte; Dream O'Day Jill; Waltz Song; Henry VIII Dances; Morris Dance; Shepherd's Dance; Torch Dance.* (Pye NPL18036)\*\*\*\*

THIS is a good album but not quite what Peter Knight's fans will expect from him—particularly those who follow his career in "Spot The Tune." The music is that of composer Sir Edward German who always seemed to portray the traditional England of peace with rolling hills and valleys.

Maestro Knight has turned out an album which will be very well received in some quarters, particularly devotees of the musical theatre.

All the better advantages of present day recording technique and arranging have been used to turn out a wonder-

**Dinah Shore is right back on top**



**DINAH SHORE**  
**Dinah; Yes, Indeed**  
(Capitol T.1247)\*\*\*\*\*

*It All Depends On You; Fading In Love With Love; Where Or When; Easy To Love; Get Out Of Town; They Can't Take That Away From Me; Sentimental Journey; The One I Love Belongs To Somebody Else; I'm Old Fashioned; Love Is Here To Stay; Taking A Chance On Love; Yes, Indeed.*

ALTHOUGH I had long been an ardent admirer of Dinah Shore's vocal is right back at the top, revitalised by some of her recent records. Now she is right back at the top, revitalised by some of her recent records.

Riddle can do things for a vocalist that few other arrangers can; he seems to breathe new life into them and add that little zest which sells discs.

In a letter to Dinah reproduced on the sleeve note, Frank Sinatra suggests that they get together for some disc duets. That is one team I can hardly wait to hear; it could be the sensation of the year!

ful musical memory for admirers of German's music—and for admirers of Peter Knight, of course.

**FRAN WARREN**  
**Hey There**

*You Don't Know What Love Is; Hey There; Imagination; Don't Blame Me; Bewitched; I'm In The Mood For Love; You Can't Take That Away From Me; Exactly Like You; Lucky New People In Love; I Can't Believe That You're In Love With Me; I Can't Get Started With You; Come Rain Or Shine.* (Gala WLP336)\*\*\*\*\*

FRAN WARREN has long been a favourite singer in my book

but until this album came along I thought she had quit the recording field completely.

The gap in her disc issues has been worthwhile as this Gala set with the Marty Paich Orchestra proves to be one of her finest efforts.

I think this album will appeal to quite a wide selection of my readers both for its price and entertainment value. The songs are all of lasting quality and most of you will find a favourite or two among them.

Miss Fran Warren, a most delectable lass, will win a lot of new followers with this set.

**Full marks for first-class enjoyment**

**LUIGINI**  
**Ballet Egyptian**

**The Embassy Symphony Orchestra**  
**conducted by Michael Freedman**  
(Embassy WEP1027)\*\*\*\*\*

IT is amazing how many composers are known for one work and one work only. "Ballet Egyptian" is a perfect example of my point.

The orchestration is so perfect and fine in texture that it leaves one wondering why the composer's other works are not in the catalogues.

There were some faults in the pressing on the second side of my recording, but it did not deter me from being enthralled by these charming, yet simple melodies executed in a most enlightening manner.

Full marks to the EP for first class enjoyment.

**TCHAIKOVSKY**  
**1812 Overture**

**LISZT Hungarian Rhapsody No. 2**

**CLASSICAL mood**

**Embassy Symphony Orchestra**  
**conducted by Michael Freedman**  
(Embassy WLP 5002)\*\*\*\*\*

THIS is rather an ambitious record that did not quite come off. The "1812" is a difficult piece to perform and one rarely hears a flawless performance.

In this recording the strings are the main weakness; they sound brittle and somehow lack weight. The brass on the other hand are first-class, especially in the "Marseillaise" snippets.

The percussion have a whale of a time but not always to good advantage. The reverse side, however, is a different matter; and it is on this performance of Franz Liszt's most famous composition that the record earns its marks.

One feels that this piece is well within the bounds of the orchestra's capabilities.

**ORCHESTRAL FAVOURITES**

**Embassy Light Symphony Orchestra**  
**conducted by Lionel Hale**

**In A Monastery Garden (Ketelby); Barcarolle From "Tales Of Hoffman" (Offenbach); In A Persian Market (Ketelby); Intermezzo From "Cavalleria Rusticana" (Mascagni)**  
(Embassy WEP1009)\*\*\*\*\*

HERE is a record for the older folk and also the sentimentalist. I find Ketelby's music a little too sugary, but I know there are many people who find it nostalgic and restful.

These two Ketelby pieces are

spoilt by a male voice choir who manage to sound like something from the Billy Cotton Band Show. The versions of the other two pieces are very pleasant.

**FAMOUS OVERTURES**  
**(The Embassy Symphony Orchestra conducted by Michael Freedman)**

**"William Tell" (Rossini); "Poet And Peasant" (Suppé); "Light Cavalry" (Suppé)**  
(Embassy WLP5003)\*\*\*\*\*

IF I could award a maximum rating to one side I would certainly do so for this performance of the "William Tell" overture. I have heard many recordings of this famous overture, by many great orchestras, but I think this performance is equal if not better than most.

The storm sequence and the final gallop are inspired pieces of orchestral playing.

Regrettably, the reverse side, with the two Suppé overtures, is not so brilliant. "Poet And Peasant" drags along to the end. "Light Cavalry" is also on the sluggish side, but makes up for this defect with some fine solo instrumentation especially from the brass section.

**ALAN ELLIOTT**



"I'm from the flat below—could we borrow a broom so that my husband can knock on the ceiling to complain about the noise your record-player's making?"

as I do, inevitably some of them appear to drag along; others seem to be over in a couple of minutes.

When the latter happens, it's a sign that the record has been outstandingly good. This album is firmly in that category.

Dakota Station is a singer of contrasts, often she really blows up a storm with her voice and then switches abruptly to a gentle caress.

**HARRY ZIMMERMAN**  
**Big Dixie**

*South Rampart Street Parade; Wabash Blues; When The Roll Is Called Up Yonder; Tin Roof Blues; Way Down Yonder In New Orleans; Tiger Rag; That's A Plenty; Basin Street Blues; High Society; Dark Town Strutters Ball; Chimes Blues; Twelfth Street Rag.* (Vogue VA 160144) \*\*\*\*

THIS is the second Harry Zimmerman album to come my way and it is by far the superior in entertainment value.

The happy, swinging sound a Dixieland band can produce is present here in all its glory. This is guaranteed to set your feet a-tapping and itching to dance.

Zimmerman has been musical

**BURSTING INTO THE CHARTS AT No. 10 THIS WEEK**

**WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?**

recorded by

**EMILE FORD and The Checkmates**  
on Pye

It was cut in three hours flat, the band sounds rugged and roughish, but it's still

# A ROARING RECORD



STAN GETZ tries hard, in a relaxed way, to make things happen—and the result is a gas.

**ART BLAKEY BIG BAND**  
*Midriff; Ain't Life Grand; Tippin'; Frisette; El Toro Valiente; The Kiss Of No Return; Late Date; The Outer World.*  
 (12in. Parlophone PMC 1099)

\*\*\*\*\*

PERSONNEL: Art Blakey (drums); Sahib Shihab, Bill Graham (altos); John Coltrane, Al Cohn (tenors); Bill Slapin (baritone); Donald Byrd, Idrees Solomon, Bill Hardman, Ray Copeland (trumpets); Melba Liston, Frank Rehak, Jimmy Cleveland (trombones); Walter Bishop (piano); Wendell Marshall (bass). Tracks 2, 4: Coltrane, Byrd, Bishop, Marshall, Blakey only.

**T**HIS was a very hurried date—Donald Byrd told me the whole album was cut in three hours flat—and the band sounds rugged and roughish. But who the hell cares! For swing and spirit and earthy feel-

## ... and Blakey is incredible

ing, this is one of the most enjoyable and satisfying big band records in my collection.

Scores are by Jerry Valentine, (Midriff), Cohn (Grand, World), Chiefie Salaam and Charles Gamel (Toro and Kiss) and Melba Liston (Late). The big-sounding, bristling Toro, the very beautiful Kiss (great Shihab alto) and Late are exceptional. Shihab and Byrd are fine lead-players. Coltrane and Byrd are the most heavily featured—and the most outstanding soloists. Tippin' is Donald's down-tempo 12-bar and Pristine is a glorious theme by Trane. These are quiet tracks.

But the "great" on the date is the incredible Blakey, whose fill-ins and phrasing with the ensembles is matched only by his tremendously propulsive drive. He could so easily become the best big-band, as well as combo, drummer.

A recommended, roaring record with all the spirit of true jazz.

# MODERN JAZZ... by Tony Hall

## tasteful

**JOHN LEWIS-SASHA DISTEL**  
*Afternoon in Paris*  
*I Cover The Waterfront; Dear Old Stockholm; Afternoon in Paris; All The Things You Are; Bags' Groove; Willow, Weep For Me.*  
 (12in. Oriole MG 20036)\*\*\*\*

PERSONNEL: John Lewis (piano); Sacha Distel (guitar); Barney Wilen (tenor with tracks 1-3) Pierre Michelot (bass); Connie Kay (drums) and (4-6) Percy Heath (bass); Kenny Clarke (drums).

**A** TASTEFUL, lightly swinging set cut in Paris two years ago by three-quarters of the past and present M.J.Q. plus two French jazzmen. The John Lewis touch is evident throughout, especially on side one, and most of the tunes start with Lewis stating verse or theme out-of-tempo.

Side two is much more of a satisfying head-nodder, largely due to the groovy beat laid down by Percy and Klook.

The show stealer on both sides for my ears is definitely the most excellent Barney Wilen. His inventive, consistently swinging, soulful solos alone are worth the price of the LP. Further proof of the high standard reached by the top European modernists. That Barney has a soul that's really "black!"

## excellent

**STAN GETZ QUARTET**  
*The Steamer*  
*Blues For Mary Jane; There'll Never Be Another You; You're Blasé; Too Close For Comfort; Like Someone In Love; How About You?*  
 (12in. H.M.V. CLP 1276)\*\*\*\*

PERSONNEL: Stan Getz (tenor); Lou Levy (piano); Leroy Vinnegar (bass); Stan Levey (drums).

**I**'VE seen this set dismissed as just another cool, calm and collected Getz outing. Frankly, I'd go much further than that. I found it an excellent LP with Stan taking a very active interest in the proceedings and trying hard—in a very relaxed way—to make a lot of things happen. In fact, there's a helluva lot going on.

For a start, his sound, except pos-

sibly on the beautiful ballad, *Blasé*, is very different from earlier efforts. In a way, it's half-way between his ultra-cool conception and the stomping, romping dates he made with men like Roy Eldridge and Jay Jay Johnson.

Harmonically, too, he's much more adventurous than on some previous occasions. He swings incessantly and there seems no limit to his interminable flow of fluently-expressed ideas.

Lou Levy plays excellent, hard-swinging piano solos. Leroy puts his head down and walks with both feet planted deep in the ground. Stan Levey proves again what a fine selenite drummer he is. His solos aren't quite so satisfying.

But the record as a whole is a gas. You'll like it a lot.

## warmth, guts

**CHARLIE MARIANO**  
*SENJET/QUARTET*  
*Charlie Mariano Plays*  
*Chloe; You Go To My Head; S'Niece; Manteca; It's You Or No One; Three Little Words; Green Walls; Give A Little Whistle; I Should Care; My Melancholy Baby.*  
 (12in. Parlophone PMC 109)\*\*\*\*

PERSONNEL: (Tracks 1, 2, 3, 6, 7, 10) Charlie Mariano (alto); Stu Williamson (trumpet); Frank Rosolino (trombone); Claude Williamson (piano); Max Bennett (bass); Stan Levey (drums); (4, 5, 8, 9) Mariano (tenor); Johnny Williams (piano); Bennett; Mel Lewis (drums).

**W**HILE West Coast Charlie Mariano made most of these sides (for Bethlehem) about four years ago. He's no new style-setter nor will he ever be rated a "great." Nevertheless, I like his playing a lot. At least he blows with much emotion, warmth and guts.

Bird-based on alto, he reminds me at times of the very underrated Jackie McLean. On tenor, he is much less of a Lester type than the majority of his Californian colleagues. There is definitely some "New York" blood in his veins!

Green Walls is a most enjoyable minor original. Otherwise I prefer the tenor quartet tracks. But everyone obviously enjoyed themselves. So you can add an extra star for the spirit, especially that of Mariano,

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# No waiting, no test, just a contract!

**FRESH** complexioned, five feet nothing Julie Rayne has waxed "Love Where Can You Be" twice. The first occasion as a demonstration disc; the second for the H.M.V. release made this week.

Twenty-year-old Julie, Darlington born, told me how it happened: "Only a fortnight ago I was making the rounds of music publishers for new material and called in on Pan Music.

"They had number that they were very enthusiastic about and asked me if I would mind cutting a demonstration disc for promotion purposes.

"I was quite happy to, and the disc was cut that afternoon."

The recording session, Julie told me, was at the E.M.I. studio and who should overhear Julie's efforts but Norman, Newell.

**On the spot**

"He didn't know who I was but he offered me a contract on the spot. I didn't have to go through any of the usual channels and make a test.

So, a few days later, Julie was back in the studio again, once more putting "Love Where Can You Be" on wax—but this time for public consumption and not just as a demo. disc.

Julie has backed it with "Waltz Me Around" and she has been given great support for both ballads by Tony Osborne and his orchestra.

When I heard the record the other day I was struck by Julie's tremendously powerful voice which I should like at times to that of Kay Starr.

This is the disc break that Julie has always wanted, for most of her life has been steeped in music.

# DISC DEBUT

# JULIE RAYNE



Life as an entertainer started early for Julie. When she was six she was singing in a restaurant owned by her grandmother. It was wartime and many of the customers were servicemen (shades of Pet Clark!). They obviously liked the cheery little girl's voice and would shower the table on which grannie had stood her with pennies.

But Julie remained an amateur performer. "My grandmother always made me give the money back," Julie recalled. "She said that it was unfair to take money from men who were doing so much for our country."

**Ambition**

When Julie left school her burning ambition was to become a journalist, but when a newspaper editor explained that it might mean her giving up her singing, Julie lost some of her enthusiasm; she had just made her debut with a local dance band.

After a while of local engagements the young hopeful decided to try her luck in London and for a while Julie did club work.

"I didn't enjoy it," she told me, "as it meant long hours and late nights. But, of course, from the professional angle, the experience was invaluable."

There followed stints with jazz bands and Julie sang with the Bobb's Mickleburgh band and also worked at the Johnny Hawksworth Club.

**Impressive**

Last year she joined Dr. Crock and his Crackpot and went on tour with them. "This was the only time that I allowed myself to include comedy in my singing," she says.

Leaving Dr. Crock, Julie took on more club work and is now a resident singer at a London night spot.

Now Julie has come into the record market. With ballads it is difficult to forecast what the future will be but even if she should miss the upper bracket of the hit parade, "Love Where Can You Be" should certainly put her name to the forefront; it's a long time since Britain produced a songstress with such an impressive voice.

J.H.

**TRADITIONAL JAZZ . . . by Owen Bryce**

# The Duke 'at his best'? Not quite — but it still gets five stars!

**DUKE ELLINGTON AND HIS ORCHESTRA  
At His Very Best**

*Jack The Bear; Concerto For Cootie; Harlem Air Shaft; Across The Track Blues; Chloe; Royal Garden Blues; Warm Valley; Ko-Ko; Black, Brown And Beige; Creole Love Call; Translucency.*  
(R.C.A. RD27133)\*\*\*\*\*

NOT all tracks are Ellington at his best, but all in all I cannot grumble about it. After all, one man's Ellington is early stuff, another mid-period, another the 1940s and yet another the contemporary writings. But there is no doubt that Ellington has never bettered *Jack The Bear*, *Harlem Air Shaft*, *Ko-Ko*. There is no doubt, either, that his *Creole Love Call* (the first to use the human voice as an instrument) is still, to my mind, the best of its kind. Kay Davis tries it on *Translucency* with little effect. And *Black, Brown And Beige* (even today Duke still loves colour titles!) was really the first of extended works beyond the scope of a gramophone record.

*Royal Garden Blues* is one of my personal favourites. Duke does things with it no one else would have thought about. He gets his trumpets to play the weirdest phrase. He has tried dozens of ways to achieve the same effect, all with no avail. Ellington keeps his scoring secrets closely guarded!

Most of these are from the 1940 period. *Creole Love* is an oldie (1927) while *Royal Garden, Translucency* and the like are 1946 vintage.

**VITALITY**

**FREDDY KEPPARD JAZZ CARDINALS**

**New Orleans Trumpet**

*Salty Dog; Stockyard Strut; Jasper Taylor's State Street Boys; Stomp Time Blues; It Must Be The Blues.*  
(Jazz Collector JEL7)\*\*\*\*

THE connecting links between these two groups is the trumpet of Freddy Keppard and the drumming of Jasper Taylor. Freddy Keppard is the legendary New Orleans trumpet man whose refusal to make records left the way open for King Oliver and subsequent fame. He believed that others would copy his style and he would no longer be the greatest. (He had a point: the copyists are still active and they are copying people who are not half as good as Keppard.)

The fact that his phrasing is stilted and ever so slightly corny does not hide Keppard's greatness. For years *Stockyard Strut* was held in high

esteem by collectors as the acme of early trumpet work. It was the first rare recording issued on a private label after the war. Keppard plays with enormous power and vitality. Not one for high notes, he gets his effect by the shortness of his phrases and even of his notes. No note lasts for more than one beat, so whether he had a vibrato or not is impossible to tell.

If his is the sort of trumpet they played in the Crescent City in 1906, one wonders where the present school of thought got its ideas from!

**NICE TUNES**

**JONAH JONES QUARTET  
I Dig Chicks**

*I Dig Chicks; Mandy Make Up Your Mind; Marchetta; Tangerine; Cecilia; Blue Lou; Chloe; Lillette; Judy; Louise; Linda; Rosetta.*  
(Capitol TT193)\*\*\*\*

MUCH the same stuff as before. But I liked it more than the last two or three. Jones is still rather brash and occasionally vulgar but he has the benefit of some nice tunes.

I quite dug some of his chicks, too. *Lillette* is nice. And so is *Cecilia*. I still feel that double-sided 12-inch discs are a little too much for any one instrumentalist. And Jonah Jones is no Armstrong, Ella or even Sinatra.

**PIANO STYLE**

**TEDDY WILSON**

*China Boy; I Surrender Dear; I Can't Get Started; These Foolish Things.*  
(Philips BBE12284)\*\*\*\*

AFTER the early jazz greats and Earl "Fatha" Hines, Teddy Wilson did more than anyone else to develop piano style. Aside from the Boppers and Errol Garner it can be said that every pianist today owes it all to Wilson.

In the thirties he played with Armstrong, Benny Carter and then joined the Goodman aggregation as a member of the trio. Following that he turned out records with Billie Holiday and with his own small group.

There is some delightful piano playing here.

**NO COPYING**

**EDMOND HALL**

**Petite Fleur**

*Petite Fleur; Ellington Medley; Clarinet Marmalade; Edmond Hall Blues; Cook Good; Off The Road; Wladon And Eve; Don't Give Me Sympathy.*  
(London LTZ T15166)\*\*\*\*\*

TRADITIONAL fans have come to appreciate Edmond Hall more and more lately, particularly since they saw him over here with the Louis Armstrong All-Stars. What they will now say to this glorious example of Hall, together with Emmett Berry, Ellis Larkin, Milt Hinton and James Crawford, is something I wouldn't like to guess at.

Edmond Hall makes it sound like a jazz number, which, of course, it always could have been. In addition, the man plays Ellington numbers like *Take The 'A' Train*. His approach to these is the true jazzman's. No pre-conceived notions, no copying the Duke version. The all-in Dixieland ensembles on some of the Ellington medley numbers is marvelous.

Neither is Hall frightened of out-and-out Dixieland numbers—tunes such as *Clarinet Marmalade*.

James Crawford plays excellent drums. How nice to hear an LP without 40 minutes of cymbal thrashing!

Ellington does things with "Royal Garden Blues" that no one else would have thought about.



The Shelton sisters, Anne and Jo, are a calming influence to have around at the end of a hard day.

**Reg earns U.S. praise**

REG OWEN, ex-Ted Heath stalwart and composer conductor extraordinary, is cutting a wide swathe in the American musical scene these days. Since he first cut a deep notch in their Hit Parade with "Manhattan Spiritual" he has gone from strength to strength.

His latest offering, called "Obsession," turns up as one of the best bits of the week listed by "Cash Box."

And who is the other best bet? None other than our Latin American "king," Edmundo Ros, with his foot-tapping treatment of the "My Fair Lady" hit, "I've Grown Accustomed To Her Face." The other side is "You're Just In Love" in mambo style.

Edmundo also has an LP out at the moment called "More Ros On Broadway."

Well, well, it is certainly a change when British instrumental music can click in the States. And how stimulating it is for all concerned.

**He plays!**

FRIDAY the thirteenth sometimes comes up lucky . . . at least for the pop-loving public.

This was the birth date of Nikki Papas, one of the brightest stars in the constellation assembled by the astute Norman Newell of E.M.I.

Nikki tells me that like most modern singers he has a gimmick. "The thing about me," he claims, "is that I really play the guitar."

His first release on the Parlophone label is a swiny little thing in the modern idiom called "49 State Rock," backed with a composition of his own entitled "Try Again."

**Twosome**

LOVELY performance by young L Jo Shelton on my "Music Shop" programme on ATV a couple of Sundays ago.

Lovely gesture also by sister Anne Shelton, who turned up just before the show to wish Jo luck. We had recorded one programme that day and were all set to tele-

**Teddy Johnson's MUSIC SHOP**

visé another, and believe me, all hands (and the "Counterhands") were starting to get a bit tired and fractious.

Things cheered up remarkably as soon as Anne walked in. I am certain Jo is all set to make just as big a name as Anne.

**No ghost**

THE dynamic Kay Starr has returned to the Capitol label. The Wheel of Fortune gal's new record for her old company is a revival of the Vaughn Monroe smash hit, "Ghost Riders In The Sky."

The company must have thought with reason that there is nothing ghostly about the vital Miss Starr, for they have dropped the spectral word from the title and it becomes simply "Riders In The Sky."

Flipside she comes out with a new treatment of another famous jazz oldie, "Jazz Train."

**A change?**

I AM reminded that the present B.B.C. charter expires in June, 1962.

Rumour has it that the powers-that-be are toying with the idea of commercial radio and may refuse to renew the monopoly.

In many ways it would be a sad day if dear old Auntie B.B.C. passed from the entertainment scene. But one cannot ignore the fact that competition is the life blood of show business.

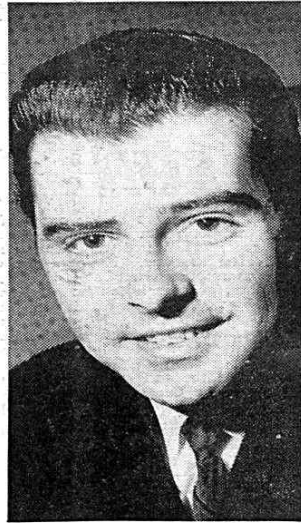
If commercial sound hits the air you may be certain that up in front, bidding for one of the channels, will be Radio Luxembourg.

There is a definite hint here that their entry into the new field would be a happy event for the music publishing profession. One of the leaders of the Radio Lux. company is a certain Captain Plug!



**Great New DONEGAN Hit!**  
**"SAN MIGUEL"**  
LATE EXTRA! Pye 7N 15237 (45 & 78) Released Friday

# JERRY KELLER FLIES IN WITH A WORRY



JERRY KELLER

Second disc must be a hit —or it's the 'ash can'

JERRY KELLER, who hit recording "Here Comes Summer" has only just dropped from number one position in our charts, flew in to London on Monday with one worry: Will his second disc "If I Had A Girl," keep up the same high standard, or will it flop?

## Brussels trip for Taylor

SINGER NEVILLE TAYLOR, who, with The Cutters, was a resident attraction on Jack Good's "Oh Boy!" left London last weekend for a three-week's cabaret stint in Brussels, and television dates.

During his stay abroad, Neville is to travel to Hamburg, where he will be spending a few hours with Continental star Mona Baptiste. Neville and Mona have been close friends for some time.

## Marini to return soon?

THE Marino Marini Quartet may return to this country for television later this month.

The Quartet has recently completed a tour of Spain, and are currently fulfilling engagements in their native Italy.

American singer Don Cornell may be coming to Britain late this month, or at the beginning of December. It will be his first visit and it is expected that he will appear on television.

"I don't want my name thrown into the ash can for not having more than one disc to my credit," Keller said. He went on: "Every recording artist has this fear, for if the follow-up is unsuccessful, then our careers are doomed. Sometimes, it's awful having to see another artist put on a 'front' to face his friends in the business, who may have been more successful.

### Right One

"For my second disc, I went through hundreds of numbers, to find what I considered to be the right one to appeal to the record buying public.

"In the States, it's the girls who buy the discs, not the boys, and so, in making this disc I had to pick a number which the boys thought they could sing to their girl friends, but which the girls thought that their boys would be able to sing as well.

"And so I found, 'If I Had a Girl,' which to my mind, is a really beautiful song. A slow ballad, with a haunting theme. I sincerely hope it's going to keep me out of that ash can."

The disc will be released on the London label tomorrow (Friday).

Jerry Keller is here for an appearance in "Boy Meets Girls" on Satur-

day, and also, he hopes, to collect a Silver Disc for "Here Comes Summer." British sales have not yet reached the quarter million mark, but they may well reach that figure before the end of this week.

Keller, 22 years old and Oklahoma born, was enthusiastic about his trip to Britain.

"I used to ask every artist who had been over here what their impressions were. They all agreed that a trip to Britain—and London—was a 'must.' Now I'm here, I heartily agree with them."

## SINGERS SIGN SONGWRITING CONTRACT

TWO young singers, Garry Mills and Scots-born Glen Stuart, have been signed by Mills Music to exclusive songwriting contracts. Mills is required to compose 20 songs, but Stuart's contract has no specific requirements.

Glen has just recorded two of his own compositions for his first record release on Pye. The titles are "Weepy Willow" and "Della Darling." Before this he penned "Blue Angel," which was recorded by Anthony Newley as the flipside to "Personality."

Garry Mills, the young rock singer, who gained fame by singing in church, has recently recorded "Seven Little Girls Sitting on a Back Seat" for Top Rank.

## Top pop Aussie's here for TV

ONE of Australia's top pop singers, 21-year-old Frank Field, arrives in this country tonight (Thursday), for an appearance in the Ted Ray Show on November 14.

Frank, who was born in Coventry of Australian parents, went to that country in 1946, and at sixteen, was one of the youngest artists to be given a recording contract.

## Contest for 'Rock King'

RADIO Luxembourg are to run a competition in the November 15 edition of their "Swoon Club" series, a programme strictly for teenagers, which is run every Sunday evening. The competition will ask for nominations for the title of "King of Rock."

## Variety Club £68,000 for charity

ANTHONY NEWLEY, M. A. Bygraves, Tommy Steele and Norman Wisdom will be among the many show business personalities who will be present at the Tenth Anniversary Celebration Luncheon of the Variety Club of Great Britain at the Savoy Hotel on November 10.

Guest of honour, who will receive £23,000 from the Variety Club of Edinburgh. The money will be donated towards two of the charity's sponsors, The National Playfields Association and the Duke of Edinburgh Award Scheme.

The total sum which the Variety Club will be distributing is £68,000. This will go to various charity organisations.

## Johnny Cash will record in Germany

COUNTRY and Western singer Johnny Cash, who was recently in Britain for appearances on "Boy Meets Girls," is to cut four of his previous record releases in Germany.

The discs are "Don't Take Your Guns To Town," "I Got Stripes," "Five Feet High And Rising" and "Little Drummer Boy."

## Top Rank rock the boat

THIS week Top Rank introduced a new, up-to-date beat ballad version of "The Eton Boating Song." It is sung by the Knightsbridge Chorale under the direction of Michael Sammes.

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