

June 21, 1958

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 20

Week ending June 21, 1958

EVERY

6<sup>D</sup>

THURSDAY

## NAT 'KING' COLE



**NAT  
'KING'  
COLE**

**'LOOKING  
BACK'**

45-CLI4882

b/w  
'Just  
for the  
fun  
of it'

Exclusive  
Capitol Artist



**THIS** is the page which gives you the chance to win an LP of your own choice. Every week DISC offers this prize to the writer of the most interesting

## POST BAG

letter published. Why not try your luck? Just write to "Post Bag," DISC, Hulton House, Fleet Street, London, E.C.4, about anything connected with records.

His critics say he can't sing

# Then why has Elvis won 16 'golds'?

AS Elvis Presley cannot answer all his critics, may I have this opportunity to try to answer some of the "cracks" I have heard made against him?

**Appeal purely visual:** I bought many of his records before I saw a picture of him.

**Too sexy:** So it Barot—for her it's considered an asset.

**Too sulky:** I suppose that this is because he doesn't wear a "tooth-paste smile" like some of the other popular stars. To hear him laugh, I suggest critics listen to the end of his

recording of "Mystery Train" and "Baby, Let's Play House."

**He cannot sing:** Listen to "First in Line" and "It Is No Secret." Did he get 16 golden discs for tapping his guitar?

**He cannot play the guitar:** He has never claimed to be able to play the guitar except for his own amusement. But he can play the piano. Listen to "Old Shep," where he accompanies himself.—(Miss) A. GROSVENOR, Beauchamp Road, Alcester, Warwick.

(Who said Barot was too sexy?)

## Kwela LP coming

YOUR correspondent, Miss G. Phillips (DISC 7-6-58) complains that records by men singers get preferential treatment over those of the fair sex by disc jockeys.

But won't she agree that the recordings she mentioned—Marion Ryan's "Stairway of Love" and Joan Regan's "I May Never Pass This Way Again"—were not nearly as good as the male versions issued?

When a really good record by a woman comes along, the d.j.s. give it just as many spins as the men's. I am thinking particularly of Connie Francis's "Who's Sorry Now?" and Alma Cogan's "Sugartime."—GEOFF. MOSS, 17 Bn., R.A.O.C., Bicester, Oxon.

(How! Mr. Moss better get up that "stairway" but quick, as he "may never pass this way again.")

## Rather 10 than 200!

I AM a "pop-crazy" teenager. I bought my first record about six months ago and now my collection has been built up to 10.

But watching television recently I was staggered to hear that some people buy an average of three discs a week; one girl, in fact, had bought 200 records in just over a year. Then there was a youngster who only purchased records in the "Top Twenty."

I cannot understand the point of buying records that are best-sellers. How can you get the best value from them if you are buying so many? After a few weeks a record is put on one side because several others have taken its place in the popularity charts.

I am sure that I shall never get tired of listening to my humble total of 10 records.—LESLEY JOHNSON, Chester Road, London, N.17.

## Tony's baffling

SINCE the first edition of DISC, I have been increasingly baffled by Tony Hall's ideas of true jazz. It is quite obvious that he prefers the more contemporary forms to the traditional forms, but even taking

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this into account, he has elevated several modern jazzmen to a place far beyond their true worth.

The most recent and startling example, I thought, was your contributor's statement that Chet Baker is his favourite white trumpeter around today.

This strikes me as a considerable overestimate of Baker's qualities as a jazzman, especially at a time when such wonderful white trumpeters as Ruby Braff and Bobby Hackett are producing consistently good jazz.—J. B. SMITH, Canterbury Crescent, Boothtown, Yorks.

## Any advance?

I STOPPED to think how many girls' names are associated with rock 'n' roll songs the other day. These are some of them: Dizzy Miss Lizzy, Skimmie Minnie, Miss Ann, Long Tall Sally, Peggy Sue, Tutti Frutti, Dede Dinah, Claudette, Jane Belinda, Julie, Boney Marone, Lucille, Miss Molly, Diana, Short Fat Fanny, Jenny Jenny, Sweet Elizabeth, Jenny Lee, Little Suzie, Miss Claudie.

If I have overlooked any perhaps Miss Margaret Hole ("Postbag," DISC, 7-6-58) will help me out!—ROGER ROBERTS, Fulbourn, Cambs.

## Out of date

BY the time I have saved enough money to be able to afford the latest "pops," they are out of date. So I buy other records which have just hit the top—then within two months they, too, become outdated. How would you like to be playing "Alone" or "You've Gotta Have Something in the Bank, Frank" instead of current numbers like "Happy Guitar" or "A Wonderful Time Up There?"

Finally, I do wish that singers were not allowed to record modernised versions of the old 1930 "pops." The rhythm, beat and swing of the new recordings are completely different and often spoil the songs.—ROSEMARY BOOTH, Kings Mend, Smallfield, Surrey.

(Who's sorry now?)

## No gimmick

IT'S good to see Danny Purches getting mentioned in DISC again. I admire him for not recording rock numbers; most of them are absolute trash.

Danny's voice is so good and sin-

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

to change it. He told me that such a mistake was quite common.

Since then I have seen two more records with the same fault.

I wish that the record companies would take a little more care with their labelling; it's very annoying to be the victim of this sort of mistake.—J. R. LYLE, Monton Green, Eccles, Manchester.

## Looking ahead

WHEN I think about the days when my mother was a teenager, I feel sorry that she never had such a fine paper as DISC to read. I have tried repeatedly to pick out

## THIS WEEK'S PRIZE LETTER

# James Kenney has exploded a myth

JAMES KENNEY, who plays the Bongo Boy in the production "Espresso Bongo," and to whom DISC devoted a page of pictures last week, has proved that it is not necessary for a rock and roll singer to have singing talent. Mr. Kenney is primarily an actor, and a very good actor. He freely admits that he is not a singer, and is astonished at his success in this field. Indeed I have heard him on television question whether it is singing.

"Espresso Bongo" was written by Wolf Mankovitch as a satire on the ridiculous meteoric rise to fame of so-called stars. The entire show is a parody of the situation that exists in the "pop" world.

I like rock and roll, although a lot of trash has been put under this name, for want of a name of its own. I have nothing to quarrel with those who commercialise on it. What the public wants the public gets, and if rock is what the public wants at the moment, then good luck to those who make money out of it.

It is absurd, though, to classify the more frantic of the rock and rollers, similar to the satirised boy in "Espresso Bongo," as talented singers. Showmanship and professionalism may be acquired, talent may not. They may be talented but as entertainers, not as singers. There is a subtle difference.

Like anyone with a head for business, James Kenney has decided to cash in on his success. He obviously knows when he is on to a good thing, even though his musical success is purely accidental.

The show was intended as a strong satire, and Mr. Kenney was not launched as a brilliant discovery destined for the dizzy heights of stardom. The public has taken the satirical music of "Espresso Bongo" at its face value, and appears to be taking it seriously. Surely the very fact that the gullible public has fallen for James Kenney's satire explodes the theory that singing talent and rock and roll success are synonymous?—(Miss) SUSAN KELLY, Ernie Road, London, S.W.20.

care that he doesn't need a gimmick—J. BRITAIN, Gladstone Road, Northampton.

## Cloud dancers

WHENEVER a rock 'n' roll star is held up in disgrace (witness the recent furor over Jerry Lee Lewis) adults and big band leaders condemn the beat and anything associated with it more than ever.

Before rock, there was hardly any excitement in the "pop" field, except for Johnnie Ray and Frankie Laine, who were singing with a touch of off-beat.

Now we have music with a pulsing beat that makes you feel as though you are dancing on a cloud; the lyrics are easy to sing and to follow.—DEREK R. LOWE, Bodnick Estate, Perranporth, Cornwall.

## 'Twins'

AFTER I had bought Michael Holliday's recording of "The Story of My Life" I found that the label on each side was identical.

When I returned to my local record shop with the disc, the dealer refused

my favourite page from each week's issue, but I can honestly say that I find it impossible—they are all marvellous.

When I have children of my own I hope that DISC will still be published so that they can look forward to every Thursday as I do at present.—MRS. F. CARVELL, Southall Drive, Brookway, Essex.

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"Must you whistle 'Jailhouse Rock'?"

## It's a farce!

THE so-called opposition between record companies is nothing more than a farce! Time and time again discs are produced which, apart from the artists, are copies of those put out by other companies.

Usually, it is the British companies who copy the American recordings, but the other night I was furious when I heard Eydie Gorme's version of "Hands." It was nothing more than a carbon copy of the Max Bygraves record—even to having the dance routine copied.

Surely there must be some protection that can be given original versions?—BARRY PERRY, Marlborough Road, Derby.

(There are such examples, but we would hardly have considered the quoted one as being "a carbon copy.")

## Switch over

PETE MURRAY thinks that rock 'n' roll is almost dead, eh? I agree that we're not hearing any new records in the original rock pattern.

But I think that this decline has been caused by some of the top artists. Tommy Steele, for example, made his name with discs like "Cave-man Rock." Then, when his critics forecast that rock would be dead after six months, he turned to ballads such as "Handful of Songs."

We have had no more rock from Tommy or others who followed him. Is this why "Jailhouse Rock" was so popular?

I hope that Elvis Presley doesn't get to hear the rumour that rock is dead; otherwise we may soon hear a recording by him of "On the Street Where You Live"—BRONWEN LEWIS, Dorothy Road, Birmingham, 11.

## Neglected

I CERTAINLY agree with your correspondent, Robert Carrish (DISC 10-5-58) that record companies are neglecting the late Al Johnson. I have been a great admirer of his for the past eight years.

If only Columbia would release the records from the sound tracks of his two great films! I know that they would sell well.—SONIA KENNAL, Burchett Street, Liverpool, 17.

## From Norway

SOME weeks ago I read in DISC that Tommy Steele's new record "It's All Happening" was simply a rebash of Elvis Presley's "Gotta Lotta Living To Do."

Where is the likeness? I haven't detected it.—SISS PAPE, Oslo, Norway.

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## Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout  
Britain (for week ending June 14th)

| Last Week | This Week | Title                        | Artist    | Label                   |
|-----------|-----------|------------------------------|-----------|-------------------------|
| 2         | 1         | ALL I HAVE TO DO IS DREAM    | CLAUDETTE | Equal: Everly Brothers  |
| 1         | 2         | WITCH DOCTOR                 |           | David Seville           |
| 3         | 3         | TOM HARK                     |           | Don Lang                |
| 4         | 4         | WHO'S SORRY NOW?             |           | Elias and Zig-Zag       |
| 9         | 5         | ON THE STREET WHERE YOU LIVE |           | Jive Flutes             |
| 5         | 6         | TWILIGHT TIME                |           | Connie Francis          |
| 8         | 7         | JOHNNY B. GOODE              |           | Vic Damone              |
| 6         | 8         | STAIRWAY OF LOVE             |           | The Platters            |
| 7         | 9         | WEAR MY RING                 |           | Chuck Berry             |
| 10        | 10        | FRIED ONIONS                 |           | Equal: Michael Holliday |
|           |           |                              |           | Terry Dene              |
|           |           |                              |           | Marty Robbins           |
|           |           |                              |           | Elvis Presley           |
|           |           |                              |           | Lord Rockingham's XI    |

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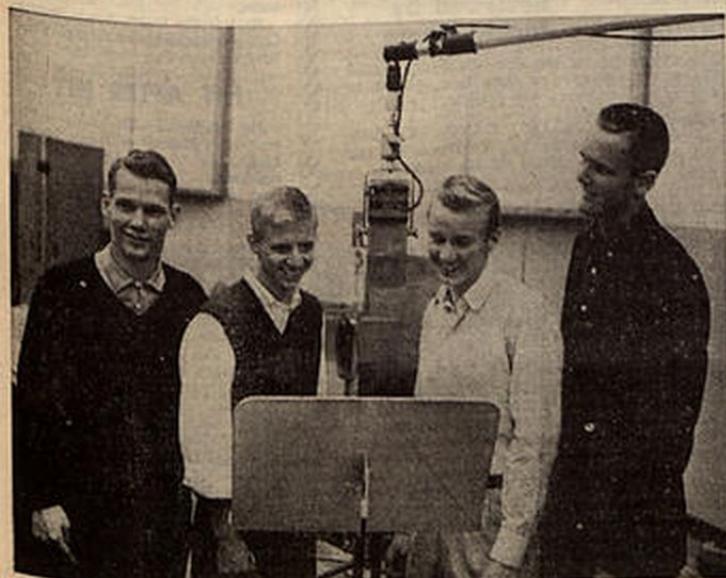
## TOP TWENTY

WEEK ENDING JUNE 14th

| Last Week | This Week | Title   | Artist                | Label    |
|-----------|-----------|---|-----------------------|----------|
| 1         | 1         | Who's Sorry Now?                              | Connie Francis        | MGM      |
| 7         | 2         | All I Have To Do Is Dream                     | Everly Brothers       | London   |
| 2         | 3         | Tom Hark                                      | Elias and his Zig-Zag | Columbia |
| 4         | 4         | Stairway Of Love                              | Jive Flutes           | Columbia |
| 6         | 5         | You Need Hands / Tulips<br>From Amsterdam     | Max Bygraves          | Decca    |
| 3         | 6         | Too Soon To Know /<br>Wonderful Time Up There | Pat Boone             | London   |
| 8         | 7         | Witch Doctor                                  | Don Lang              | HMV      |
| 9         | 8         | On The Street Where You<br>Live               | Vic Damone            | Philips  |
| 5         | 9         | Wear My Ring Around Your<br>Neck              | Elvis Presley         | RCA      |
| 10        | 10        | Grand Coolie Dam                              | Lonnie Donegan        | Nixa     |
| 13        | 11        | The Army Game                                 | Original TV Cast      | HMV      |
| 19        | 12        | Book Of Love                                  | The Mudlarks          | Columbia |
| 11        | 13        | Kewpie Doll                                   | Frankie Vaughan       | Philips  |
| —         | 14        | Big Man                                       | The Four Preps        | Capitol  |
| 17        | 15        | Twilight Time                                 | The Platters          | Mercury  |
| 16        | 16        | I May Never Pass This Way<br>Again            | Perry Como            | RCA      |
| 20        | 17        | Kewpie Doll                                   | Perry Como            | RCA      |
| —         | 18        | On The Street Where You<br>Live               | David Whitfield       | Decca    |
| —         | 19        | Purple People Eater                           | Sheb Wooley           | MGM      |
| —         | 20        | I Dig You Baby                                | Marvin Rainwater      | MGM      |



After a long stay near the top, PAT BOONE's recording of "Too Soon To Know" is at last moving down the charts. (DISC Pic.)



THE FOUR PREPS' version of "Big Man" has jumped into the Top Twenty and has reached No. 14 in one go—but in America this disc is slipping a little.

## American Top Ten

These were the 10 top-selling sides in America last week:

| Last Week | This Week | Title                         | Artist          |
|-----------|-----------|-------------------------------|-----------------|
| 7         | 1         | PURPLE PEOPLE EATER           | Sheb Wooley     |
| 1         | 2         | ALL I HAVE TO DO IS DREAM     | Everly Brothers |
| 2         | 3         | WITCH DOCTOR                  | David Seville   |
| —         | 4         | RETURN TO ME                  | Dean Martin     |
| 8         | 5         | DO YOU WANT TO DANCE          | Bobby Freeman   |
| —         | 6         | SECRETLY                      | Jimmie Rodgers  |
| 5         | 7         | BIG MAN                       | The Four Preps  |
| 10        | 8         | JOHNNY B. GOODE               | Chuck Berry     |
| 6         | 9         | LOOKING BACK                  | Nat "King" Cole |
| 3         | 10        | WEAR MY RING AROUND YOUR NECK | Elvis Presley   |

## ONE TO WATCH:

Try The Impossible . . . . . Lee Andrews and the  
Hearts

# Just one 'new' record changed his life

THERE can be few "easier-to-listen-to" voices on wax more satisfying than that of Nat "King" Cole himself, for he is a perfectionist in all that he does, and every platter by him is an example of this.

In addition to his excellent vocalising, Nat is an artiste to his very finger-tips, making him tops in every sphere of the entertainment world. Add to that an abundance of personal charm and you find in Nat Cole almost everything that one could wish for.

Cole's professional career has been varied, and if he had been able to pursue his first love, the piano, he would most certainly have ranked among the top jazz musicians. However, one record, principally as a singer, was to alter the pattern of his career.

## MUSICAL TALENTS

But we are getting ahead of ourselves.

Nat was born on March 17, 1919, in Montgomery, Alabama, and he found that he could pick out tunes on the piano almost before he had started school.

His father was a Baptist minister and his mother had a deep affection for music. Between the two of them they decided that their son had musical talents worth fostering and they soon saw to it that he had a good musical training.

A move for his father meant the

family uprooting themselves from Alabama and heading for Chicago.

Here his studies continued and, through an opportunity in his father's church, Nat was soon furthering his musical knowledge as the organist.

Despite his strict musical studies, and the atmosphere in which he was raised, young Nat began to develop a liking for show business.

By the time he left school, Nat had become so proficient as a musician that he was capable of making it his career. So, in 1936, Nat had his first taste of touring revue.

He joined a show, still under the age of 20, as arranger and musical director.

He gained much experience from this, although little personal fame, but he enjoyed every minute of it. He felt that he was really heading in the direction that he most wanted to take.

The show eventually wound up in California and, though he found himself without a job, Nat felt that it had given him the means to head for Hollywood.

There he got a job as a solo

## COVER PERSONALITY

# NAT

# 'KING' COLE

Seen here  
with Ella  
Fitzgerald



piano player at the Swanne Inn. Eventually he was asked to form a group.

The intention was that it should be a quartet, but the drummer failed to put in an appearance on the first night and the "King" Cole Trio took the stand for the first time.

The sound that they produced soon made them local favourites and work was never hard to come by.

## AN EXPERIMENT

Plum engagements followed one another and, though the trio were vocalising as part of their performance, Nat had still not yet tried his hand as a soloist.

Wherever the trio played they were hailed as a top vocal-instrumental act.

An experiment with Nat taking solo vocal took patrons by storm and it soon became evident that no programme would be complete without a contribution from the "King."

Their first recordings in the early 40s put the accent on their instrumental prowess, but none of them

caused a great flutter on the sales market.

So far as records are concerned, the real turning point for Cole was, undoubtedly, when he joined the then very young Capitol label.

Nat Cole made his first waxing for them in 1943 with his own composition of *Straighten Up and Fly Right*, and immediately it brought further American successes, with

top club dates thrown in.

This recording also made British buyers "sit up and take notice," but though the sales were encouraging, they were by no means phenomenal.

Nat's real inclinations were towards jazz, but his recording managers at Capitol thought that it might be worth experimenting with Cole as a singer with a backing larger than the usual trio.

The first "new look" Cole recording was the fascinating *Nature Boy*. It was an unusual song, to say the least, but the appeal was tremendous and the overall treatment on the disc was superb.

"Nature Boy" was an immediate success and established Cole as a pop singer, whether he wanted to be or not.

Mostly on the strength of this disc success the "King" Cole Trio came to Britain in 1950.

Here they didn't find the complete success for which they'd hoped. The jazz lovers flocked to see them, but their presentation had little appeal for normal variety-goers.

Back in the States, however, Nat Cole continued his success, particularly on records.

## HIT AFTER HIT

Hit followed hit with such platters as *Portrait of Jenny*, *Monte Lisa*, *Too Young*, *Unforgettable*, *Somewhere Along the Way* and a host of others.

It was hardly surprising that Nat "King" Cole should return to Britain, but by 1954, when this took place, the taste for his records had been acquired.

He took the British public by the ears on this occasion when he came principally as singer rather than pianist and, though this time the jazz lovers were disappointed, the variety patrons crammed the theatres.

Since his return to the States, there has been a steady stream of successful records.

Nat's current disc, *Looking Back*, has all the skill that his long experience has given him, plus that special vocal style.

Nat may often "look back," but he certainly has a very long future to look forward to.

Mervyn Douglas



Tommy Steele and June Laverick have recorded four numbers from "The Duke Wore Jeans."

the more familiar rock rhythm on the remaining titles. Good value if you couldn't afford the original LP.

## TOMMY STEELE and JUNE LAVERICK

*The Duke Wore Jeans*  
Photograph: Hair-down  
Hoe-Down; Princess;  
Happy Guitar.

(Decca DFE6472)

FOUR excerpts taken from the sound-track long player of Tommy's second film. Two ballads, *Photograph* and *Princess*, with Tommy in quiet, romantic mood, then back to

## DEEP IN MY HEART

Rosemary Clooney and Jose Ferrer: *Mr. and Mrs. Vic Damone: Road To Paradise; Jane Powell and Vic Damone: Sweetheart; Helen Traubel: Softly As In The Morning, Sunrise; Tony Martin: Lover Come Back To Me.*

(MGM EP652)

FIVE excerpts from the sound-track of the MGM

film based on the life of Sigmund Romberg, composer of all the songs on this EP. It seems incredible to think that these melodies are all nearly forty years old. The disc is unusual in that it has a singing Jose Ferrer, whose voice blends beautifully with his own "Mrs." Rosemary Clooney.

And we also get a chance to hear the lovely voice of Helen Traubel who is all too rare a visitor to the disc world.

## TED HEATH AND HIS MUSIC

*Swingin' Shepherd Blues; Raunchy; Tequila; Little Serenade.*

(Decca DFE6487)

SWINGIN' Shepherd and Tequila need no comment. I am sure, after the way they swept the Heath band way up to the top again. I still think *Raunchy* was one of the most monotonous numbers no matter who played it, but *Little Serenade* sounds fine. The Heath band play it as a straight instrumental, which makes a change.

A very good disc and one of the best from Ted Heath in quite a while.

## IAN STEWART

*Hits For Six Number Three Teacher, Teacher; On The Street Where You Live; With A Little Bit Of Luck; Twilight Time; Don't; I've Grown Accustomed To Her Face.*

(Fontana TFE17040)

I CAN'T see any reason why this Ian Stewart series shouldn't go on for ever. He picks a good, mixed selection of

songs and gives even the more hackneyed ones a fresh approach. As, for instance, on the songs from "My Fair Lady"



## Reviewed by Jackie Moore

on this disc which one would imagine have been played in every way possible.

## MEYER DAVIS Cordially Invites You To Dance To The Music Of His Orchestra.

*The Lady Is A Tramp; Just In Time; You're The Cream In My Coffee; I'm In The Mood For Love; You're Sensational; This Can't Be Love; My Blue Heaven; You Were Meant For Me; Button Up Your Overcoat; Shall We Dance; Tiger Rag.*

(HMV 7EG8337)

MEYER DAVIS apparently is the "dance band king" of the United States, and has over 50 bands of various kinds under his wing. And he is so popular that he is booked for parties and dance dates until 1969.

You can understand it. His orchestra provides non-stop music for either dancing or just foot-tapping on this extended play. Unpretentious but satisfying.

NEWS FROM BEHIND THE LABEL

# DISCLOSURES

BY JEAN CAROL

- Sinatra listens to Lubbock
- Marion and Gary go 'crazy'
- Dalli to make a film here?

was Couple Of Crazy Kids—the first duet Marion and Gary have recorded, though they have had the occasional singing get-together at parties. Gary liked the title, though he can go one better. He has three crazy kids at home.

## No telling

KEEP an eye on Barry Cryer, new discovery of Fontana, whose debut disc has caused quite a lot of appreciative comment. Barry is currently appearing in "Expresso Bongo." At one time he was David Nixon's dresser but it's no use asking him the secret of David's conjuring tricks. He won't tell.



Columbia have another disc lined up for TONI DALLI. See "Hot Property."

## Elusive Frank

WHILE everyone was combing London looking for the elusive Sinatra, the man himself was sitting quietly in the Satire Club with that other recent arrival, Vic Damone, listening to Jeremy Lubbock.

I discovered the other day that the owner of the Satire Club, very popular with show business personalities these days, is a young psychologist. A psychologist with a nervous habit, I may say, of twisting his hair into a corkscrew while he talks to you.

Maybe he should try lying on his own couch. Vic Damone, incidentally, hopes to be back here on July 18, after his hurried return to wife Pier when she was taken ill with appendicitis.

Pier will be filming 39 Steps in Rome this summer with Eddie Constantine while Vic Damone tours this country. They hope to bring their son Perry with them on this trip.

Vic went back home minus a

couple of his Slim Jim ties. He discovered that Mike and Bernie Winters have a liking for Slim Jims, and sent two along.

The boys tell me they are thinking of going into the agency business. So many budding singers are approaching Mike and Bernie since they discovered Jackie Dennis and saying "can you do the same for us". The boys have a couple of possibilities lined up.

## Sorry, Tony!

SMALL correction to our news story on Guy Mitchell last week. When Guy goes to Manchester next week he will be playing at the Palace, not the Hippodrome.

There's talk around the town of a Saturday Spectacular for Guy very soon.

Can't think what got into us last week. We also said that Toni Dalli hadn't made a record. Of course he has, he recorded Just Say I Love Her and If You Love Me, for Columbia. The second song, by the way, is written by Michael Julien, who runs the Cote D'Azur Club in Soho. Michael tells me he has had four or five

## Recording soon

WONDERFUL news that Cliff Lawrence may be recording soon. This boy's too good to be neglected—even though he isn't "commercial." Meantime, between singing in clubs, Cliff has been acting in the Benn Gunn series on television every Sunday.

songs accepted recently, but that doesn't mean he is leaving the club for a song-writing career. I'm glad about that, because quite a few artists get their first chance in the Cote D'Azur cabaret.

For instance, the Four Teens have had a successful audition for

the club, and it looks like the start of a great career for them.

They have another booking at the Condor Club in London then they are off on a variety tour. Their disc contract by the way is with Columbia, not Parlophone.

## Hot Property

TONI DALLI, by the way, has another disc lined up for Columbia. When Norman Newell was over in the States he went down to see Toni, then appearing in cabaret, and fixed details for a new disc.

EMI don't want to waste any time—they think, rightly, that the Dalli boy is hot property.

Certainly he could have stayed in America for ever, with all the engagements he was offered. Toni goes back to the States in the autumn, but there are possibilities of a film to be made over here.

## Back to brass

KENNY BAKER is back where he started at the outset of his career—in a brass band. On his disc "Bakerloo Non Stop" he has a group minus piano and sax, but plus eight of our most expensive brass men. A band including all these boys would need a millionaire to finance it. Kenny has hopes of "Bakerloo" driving into the Hit lists.

By the way, he didn't write it on a train. He was on a coach, on a one-night stand.

## Chance for June

A REGULAR on the Perry Como Show turns "guest" on June 25 when Como launches a singer called Rosemary June on her solo debut. Rosemary is a member of the Ray Charles Singers who back Como on his television shows and discs.

Now she has made a disc in her own right and she'll be singing one of the numbers, "I'll Always Be In Love With You" on her boss's

Before VIC DAMONE (second from left) had to return to America he was given a reception at Philips records. Seen with him here are (from the left) Mr. N. D. Margerison, Commercial Manager, Mr. Milt Ebbins and Mr. Johnny Franz, A. and R. Manager.



# Johnny Mathis

## TEACHER, TEACHER

H130

coupled with

### 'EASY TO LOVE'

It's the record of the month!  
—and hear his wonderful L.P.'s.

**WARM**  
TFL 5015

**JOHNNY MATHIS**  
TFL 5011

**WONDERFUL  
WONDERFUL**  
TFL 5003

Exclusively on

fontana
for record pleasure

# PUTTING ON THE STYLUS

## Jimmie Rodgers gets better and better

### JIMMIE RODGERS

*Woman From Liberia; Better Loved You'll Never Be; Girl In The Wood; Scarlet Ribbons (For Her Hair); Blowing Wild (The Ballad Of Black Gold); Hey Little Baby; The Mating Call; Kisses Sweeter Than Wine; The Preacher; I'm Just A Country Boy; Honeycomb.* (Columbia 33SX1082)

THE first long player from Jimmie Rodgers has a most misleading cover. Jimmie looks like any other boy with a guitar and a curl on his forehead, whereas in fact he is as unlike the usual run-of-the-mill guitar pluckers as he could be.

On this disc he concentrates on the more "folksy" songs and here I'm sticking my neck out—I think he is better on titles like *Scarlet Ribbons* and *I'm Just A Country Boy* than Harry Belafonte. Certainly I think Rodgers is going to develop into a more versatile singer than Belafonte.

*Country Boy*, in fact, is one of the best numbers on the disc. Rodgers is relaxed, expressive and has perfect pitch despite the fact that he is accompanied solely by a guitar. Then he switches to *Honeycomb*—his first success—and an up-tempo number which he treats with terrific pace.

One of my favourite discs in a week of good ones.

### SONGS BY MARVIN RAINWATER

*Look For Me; Where Do We Go From Here; Don't Low Down Blues; 'Cause I'm A Dreamer; Tennessee Howl; Dog Yodel; What Am I Supposed To Do; Why Did You Have To Go And Leave Me; I Feel Like Leaving Town; Tea Bag Romeo; So You Think You've Got Troubles.* (MGM D152)

I'M biased, of course, because I belong to the "I Love Marvin" brigade. Quite why, I don't know. Maybe it's because his pleasant personality comes through in his singing, or because he can yodel! Or it could be because he is capable of singing more than one kind of song.

On this ten-incher he goes from *Lonesome Blues* to comedy numbers like *Tea Bag Romeo*, and I enjoyed every one of them.

### LARRY SONN and His Orchestra A Smooth One

*I Gotta Run; Darn That Dream; Sing Something Simple; You're Driving Me Crazy; Nice Work If You Can Get It; My Baby Just Cares For Me; You're Right, I'm Wrong; My Heart Stood Still; Too Late; A Smooth One; Real Eyeable; Tom Thumb.* (Coral LVA9078)

THE Larry Sonn band plays for dancers, but this is no ordinary dance band. For one thing, you don't often have arrangers of the Manny Albam calibre working among the quicksteps.



Re-issues of BILLY ECKSTINE in a romantic and gentle mood make a really good disc.

## LONG PLAYING REVIEWS

by JACKIE MOORE

Trumpet player Sonn has been around the business for several years, but this particular band came into being in 1955, and I should imagine the numbers of dancers in the States have increased wherever the band has played.

The over-all sound of the band is great; Larry Sonn is no beginner when it comes to demonstrating how to get the best noise out of a muted trumpet, and the arrangements prove yet again that you don't have to be complicated to succeed.

To say that this disc swings is putting it very mildly.

### "EXPRESSO BONGO"

*Don't You Sell Me Down The River; Expresso Party; Nautica; Spoil The Child; Seriously; I Never Had It So Good; There's Nothing Wrong With British Youth Today; The Shrine On The Second Floor; He's Got Something For The Public; I Am; Nothing Is For Nothing; We Bought It; Time; The Gravy Train.* (NIXA NPL18016)

THE musical show starring Paul Scofield, James Kenney, Millie Martin, Meier Tzelniker, Hy Hazell, with music by David Heneker and Monty Norman, orchestrations by Tony Osborne.

I haven't seen the show yet, so I can't say what James Kenney is like to watch, but on his numbers here I imagine he gives a first-class performance as the teenage idol. Certainly on *Expresso Party* he sounds just as ghouly as many of

the so-called "beat" discs that turn up every week. Meier Tzelniker, too, says just what so many disc reviewers often think but never write, on *Nautica*.

Yes, there's much to enjoy on this LP even if you haven't had the chance to see the show.

We should be hearing more of Millicent Martin, who could be an asset to British discs, but then, everyone said the same thing some years ago of another redhead, and look how long it has taken Jean Carson to get somewhere in her home country.

Biggest surprise is Paul Scofield—if we can persuade him to desert the straight stage regularly, we've something to compare with the Jack Buchanan and Bobby Hoxes of the pre-war musical years.

### THE THREE SUNS "Let's Dance With The Three Suns"

*I'm In A Dancing Mood; June Is Busting Out All Over; From This Moment On; My Heart Belongs To Daddy; I Love You; They Can't Take That Away From Me; Ten Pretty Girls; I've Got You Under My Skin; Rosalie; Are You Having Any Fun?; The Harry Lime Theme; Got A Date With An Angel; Walkin' My Baby Back Home; Wunderbar; The Cafe Mozart Waltz; Have You Met Miss Jones?; and many more.* (RCA RD27066)

WHAT naive souls they are, these cover note writers! Here the Three Suns are com-

pared with a Tiffany diamond. I know which I would prefer—even if you do get forty tunes all on this one LP.

However, the writer redeems himself later by pointing out, very rightly, that this isn't just music for dancing. It's perfect, for instance, for housework. It has just the right, brisk approach needed to make you keep your mind on the dusting.

The Three Suns, with their harmonica, organ and pianos, swing happily through all forty numbers, keeping up a good pace and generally providing some pleasant listening. And you can dance to the music, so if you're looking for background party music, this could well be it.

### BILLY ECKSTINE

*"A Weaver Of Dreams" Hold Me Close To You; A Weaver Of Dreams; Jealousy; My Old Flame; A Man Doesn't Know; Kiss Of Fire; Early Autumn; My Foolish Heart; Someone To Watch Over Me; You've Got Me Crying Again.* (MGM D151)

A 10 in. disc of Eckstine re-issues, some quite old and

others fairly recent. The selection includes one song which comes under my list of favourite Mr. B discs. *A Man Doesn't Know* from "Damn Yankees" never did cause much of a stir, but I love it. Billy Eckstine takes it in a quiet manner, almost restrained for him, but I think it is one of his very best records.

The backings are varied, mostly because several different orchestras are involved, including Nelson Riddle and Pete Rugolo. The titles are almost all romantic and gentle in tempo, ideal for that rich Eckstine baritone, and I'd say this disc makes up a good collection of Billy Eckstine's recordings over the past few years.

### BAMBI

(Disneyland DPL39001)  
Main Title — *Love Is A Song; Sleep Morning; In The Woods; Everybody Awake; The Little Prince; Learning To Walk; Little April Shower; Gallop Of The Stags; King Of The Forest; Love Is A Song; Man In The Forest; Autumn Days; Fun In The Snow; Wintry Winds; Man Returns; Tragedy In The Meadow; Let's Sing A Gay Little Spring Song; I Bring You A Song; Bambi Hunted; Re-Union, Love Is A Song.*

THIS is one of the new Disneyland discs which are to be released over here by Pye, and which will in future release all the Disney sound-track music, plus standard material. It's a long time since I saw *Bambi* and I had forgot-

## SPOTLIGHT

# Started as a now he's 'Mr'

YES, we know all the titles that have been given to Ted Heath. "The Crown Prince of Swing," "The King of Beat," "Music-maker With the Midas Touch." And, above all these, the simple title: "Mr. Music."

A well-earned title it is, too. Do you know how long he's been playing? Believe it or not, the answer's nigh on 50 years.

And do you know when he cut his first disc? The year was 1921. Thirty-seven years ago—and that's a fact.

What a guy he is! What a fabulous story he tells of his life—because it's been quite a fabulous life!

Just past his 56th birthday (born May 30, 1902), Ted can hardly remember the time he hasn't been making music. He started off with a tenor horn at the age of six and, well, the trombone has never been far from him since.

Let's take a look at "Mr. Music." Well-built, always well-dressed, sleek, greying hair. Always a warm, ready smile. A firm, decisive voice. And he must be surrounded by an air of magic because there's something magical about the way he produces real, cool music.

It's quite an assignment to put Ted Heath under the Spotlight. It would take as many pages as there are agents in Tin Pan Alley to set down all the quick-

silver facets of his rise to the top. How do you start with a man who . . .

NEVER really wanted to be a musician?

by  
Michael Cable

STARTED out as a busker in the streets of London's West End?

GRADUATED to the big-name bands of the thirties?

LAUNCHED his own band which brought a new, powerful rhythm to Britain—and swept the country off its dancing feet?

Best thing is to start where he did—at the beginning, when a six-year-old Ted was given a tenor horn and told: "Practise! Practise!" He hated every minute of it, but within a year he was playing with adults in military band contests and concerts.

"In those days," he recalls now, "the music stands were much higher than I was. They had to find me a beer crate to stand on."

It's at this point, too, that Ted reveals a cherished ambition. There's nothing he'd like more right now than conducting a brass band! Trombones, cornets, trumpets, the lot! He still has a fond regard for brass band music.

ten how much lovely music there was in the score.

The LP makes very pleasant listening and will go down well with any children who have seen a re-run of the film. And *Little April Showers* is still one of the best of the songs to turn up in a cartoon.

#### PERRY COMO

"We Get Letters" (Vol. 2)  
*It's A Good Day; As Time Goes By; I've Got The World On A String; My Funny Valentine; For Me And My Gal; I Gotta Right To Sing The Blues; Breezin' Along With The Breeze; It's The Talk Of The Town; You Do Something To Me; It Happened In Monterey; One For My Baby; In The Still Of The Night.*  
 (RCA RD-27070)

YET another lesson on how to make a great disc from someone who seems to be able to manage it blindfold. It all sounds so simple—and maybe that's the secret.

The Mitchell Ayres backings are unassuming, as, for instance, on *As Time Goes By* which has just some quiet piano, strings and very gentle work on drums, providing a steady unobtrusive beat behind the relaxed Como charm. Como is so relaxed on *I've Got The World On A String* that he even hums a little during a guitar solo.

Another secret of this disc's success is the choice of material. The titles are varied, and you feel someone has taken the trouble to make sure they make up a well-balanced programme.

Talking of balance, as always on

RCA discs, the sound balance is superb, which I was glad about because there are some fine solos on guitar and bass.

Perry Como, wonderful songs and a great orchestra—in short, buy this one.

#### VIC DAMONE

"Angela Mia"  
 Orchestra under the direction of Glenn Osser

*Angela Mia; Tell Me You're Mine; Arrivederci, Roma; Just Say I Love Her; Non Dimenticar; O Sole Mio; You're Breaking My Heart; Serenade In The Night; Luna Rossa I Have But One Heart; Anema e Core; Tell Me That You Love Me.*  
 (Philips BBL7234)

WITH Italian parents and a beautiful Italian wife, it was only a matter of time before we heard Vic Damone singing a selection of Italian songs. These are all very romantic and slow, a shade too slow, at times, for my liking.

Vic Damone is in fine voice on this disc, particularly on *Serenade In The Night*, which has some attractive guitar work helping to give the serenade effect. The arrangements are Italian-inspired, but not full of the corny imitation-Mediterranean instruments which so often mar this kind of disc.

Damone is losing that second-hand Sinatra sound in his voice, which seems to have deepened in pitch, but he could use a little of Sinatra's feeling for lyrics. Though thoughtfully sung, the songs somehow don't seem to mean a lot. Surprisingly enough he has far more expression in the Italian lyrics he

sings occasionally, as on *Luna Rossa* for example.

Taken separately, the tracks are very pleasant, but as a whole they are a shade too familiar in style and tempo to make varied listening. There are so many gay Italian love songs, and one or two would have improved the disc.

#### DANNY KAYE

"Pure Delight"  
*Anatole Of Paris; Dinah; The Babbit And The Bromide; Minnie The Moocher; The Fairy Pipers; Jenny; Tchakovsky; It's Never Too Late To Mendelssohn; The Princess Of Pure Delight; Molly Malone.*  
 (Fontana TFR6008)

SOME vintage Kaye which takes us back to the days of his first Palladium visit and the first time he made fools of us all as we sat solemnly singing nonsense in *Minnie The Moocher*.

A strange mixture of Kaye material, with, of all things, an almost Noel Coward touch on *It's Never Too Late To Mendelssohn*. Some of the titles are not so funny now, but there is much on this long player which is the best Kaye. *The Fairy Pipers* and *Anatole Of Paris* are always good value for money.

#### JULIE LONDON

with Russ Garcia and His Orchestra  
 "About The Blues"

*Basin Street Blues; I Gotta A Right To Sing The Blues; A Nightingale Can Sing The Blues; Get Set For The Blues; Invitation To The Blues; Bye, Bye Blues; Meaning Of The Blues; About The Blues; Sun-*



#### JULIE LONDON

She's right back to her best form on "About The Blues," with the best track the one she takes "straight."

day Blues; The Blues Is All I Ever Had; Blues In The Night; Bouquet Of Blues.  
 (London HA-U2091)

AFTER all my grumbling a few weeks back, up comes Julie London with a great disc, right back to her very best form—and I mean her voice! Though all the numbers are blues, the disc doesn't pall, mostly due to the vital arrangements from the Russ Garcia Orchestra.

The combination of Julie London's smooth approach and the big band sound from the backing is particularly good on *Basin Street Blues*. Julie takes the melody quietly, with a smoochy sax helping her along, then the Garcia band breaks in with some wide-awake trumpet passages.

This kind of contrast is what

keeps your interest on a disc which could have slipped so easily into a rut. No matter how good the singer, on a 12 in. long player variety is all important.

For my money, the best track is *Nightingale*, which Julie takes straight. No tricks with the voice, none of that "breathless" gimmick, just concentration on a wonderful song.

#### TED HEATH

plays Al Johnson Classics  
*Toot, Toot, Tootsie; Rock-a-bye Your Baby With A Dixie Melody; Waiting For The Robert E. Lee; Swanee; My Mammy; Give My Regards To Broadway; April Showers; There's A Rainbow Round My Shoulder; Sonny Boy; I'm Just Wild About Harry; Back In Your Own Backyard; California, Here I Come.*  
 (Decca LK4227)

RIGHT from the first bars of *Toot, Toot, Tootsie* this is obviously one of the better discs from the Heath band, though I'm not so fond of *Dixie Melody*, not as imaginative as the other arrangements, which have quite a bit of humour in them, as though the arranger hasn't taken the music too seriously. The band are playing so well nowadays you'd hardly recognise them as the same bunch as a couple of years back. The whole session is full of crisp, punchy band work on numbers which are not, let's face it, exactly ideal material for big band jazz.

#### THE TROUBADORS IN SPAIN

*Habanera (From "Carmen"); Malagena; Amapola; La Golondrina; A Media Luz; La Violetera; El Relicario; The Breeze And I; Ric Ric; Granada; La Paloma; Estrellita; Jealousy.*  
 (London HA-R2095)

THE Troubadors—a mixed group of strings including the violin, guitar and mandolin sound very happy in Spain.

This is a strictly instrumental disc, no vocals, and it is all most relaxing.

Personally, I like my music from Spain to sound a bit more lively; the excitement is lacking here, but if you like to be in a permanent mood for siesta, you'll be happy.

I would single *The Breeze And I* out as especially successful, there is more rhythm in this track and I liked the idea of a whistled solo. Whatever you do, don't judge the disc by the extremely watered-down *Habanera*, first title on the LP. If Carmen had sounded like this she would never have progressed from the match factory.

## TED HEATH

# Troubadors Music

Ted started work at 13—as an apprentice coachbuilder with a bus company. He switched over to trombone as an evening hobby when he was 14—and three years later, in need of a little extra money, he decided that the best way to get it would be to form a street band "that would knock spots off all the others."

From then on, Ted and his band were to be a familiar sight in London—just as *The Happy Wanderers* are today.

### Took the plunge

Just like the latter-day street band, too, Ted (and this was 1921, mark you) was playing in Coventry Street when a young man asked if they'd thought of recording. They hadn't—but they took the plunge. Down they went to the studio the next day, grouped themselves around an old-style horn recorder and blew through half a dozen numbers, "far too loudly," recalls Ted.

For the session, they got £2 apiece—with no royalties. What a collectors' piece it would be, if one of those old waxings turned up today! Ted Heath's first disc!

It was to be quite a time before he made another. He went back to busking... took over as relief trombonist in a band where Jack Hylton was relief pianist... was turned down from Harry Lester's Cowboy Syncopators (probably because he didn't look right in a ten-gallon hat)... then came the turning point from which he's never looked back.



Jack Hylton formed his own band—and gave Ted Heath a job. Ted stayed with Hylton for some years, playing at one time in a band led by Hylton's wife, with the famous Kit-Kats in the Jack Hylton Club.

He played with Ambrose... with Sidney Lipton... Maurice Winnick... and when war came, he joined Gerald's band.

One night, Gerald asked Ted if he had any particular number he'd like to play. Ted had—a song he and his wife had written called *That Lovely Week-end*. It wasn't an overnight success—but after its first broadcast "Week-end" became a forces' favourite. It sold 200,000 discs—and brought in nearly £2,000 for Ted—a great help when he prepared to launch his own band.

"I knew that if the band was to be a success, I would have to find something quite new," says Ted. "I wanted some special

appeal other bands didn't have, some original way of making music."

He finally got it through his early love of brass bands. The idea of combining masses of brass with jazz captured his imagination—and that of all the musicians he approached.

Ted Heath and his Orchestra first went on the air in 1942—18 men, including Stanley Black, Woolf Phillips, Frank Welz, Nat Temple and Paul Fenhouler. What a line-up!

From then on, the name Ted Heath was one to contend with in the musical field.

Paul Carpenter... Jack Parnell... Vic Lewis were big names that added much lustre to the early Heath band. The days were spent in travelling, the nights in playing in nearly every major British town. Thousands of

youngsters were clamouring to hear this new music.

Came the discs... the first one, that fabulous, pounding *Opus One* backed by *My Guy's Come Back*. There were very few vocals in those days—the fans demanded that pulsating music, but Jack Parnell and Paul Carpenter took a turn at the occasional song.

Then a shy, young man named Bryce was introduced. You know him now as Dickie Valentine. He was Ted's first "full-time" singer. Lita Roza was the second.

### Not to standard

At first, believe it or not, the BBC wouldn't let Lita Roza sing—they said her standard didn't reach theirs. Lita recorded *Alentown Jail* with Ted—it was a tremendous success and Ted had no difficulty in persuading the BBC to take off its ban.

The "lean years" were over. From then on, Ted consistently topped the popularity polls, that golden trombone of his making hit after hit... remember some of them over the years?

The jazzed-up versions of the old traditional songs *Any Old Iron, Ikka Moor, Old Kent Road*!

Nowadays, Ted is to be seen more with a baton—or a pen—than with his trombone. He has a thriving business, acting as agent and manager for many top-name colleagues.

But "Mr. Music," out there in front with his magic baton, still has that wonderful talent of producing rich, exciting sounds from his unique band. The big-business band leader is here to stay.

\*YOUR WEEKLY\*\*\*

## DISC DATE

\*\*with DON NICHOLL\*\*

Radio  
Luxembourg208 m. Medium Wave,  
49.26 m. Short Wave.

## JUNE 19

- 7.00—208 Music Shop.  
7.45—Ranch-house  
Serenade.  
9.15—Liberace.  
10.00—It's Record Time.

## JUNE 20

- 7.00—208 Music Shop.  
7.45—The Song and the  
Star.  
8.30—Friday's Requests.  
9.15—The Dickie Valentine  
Show.  
9.45—Riverboat Shuffle.  
10.15—Record Hop.

## JUNE 21

- 7.00—Saturday's Requests.  
9.30—Scottish Requests.  
10.00—Irish Requests.

MUSIC IN  
THE AIR

- 10.30—Spin With the Stars.  
11.30—Jack Jackson's Record  
Round-up.

## JUNE 22

- 7.30—The Winifred Atwell  
Show.  
8.00—Smash Hits.  
8.30—Calling All Stars.  
9.00—Roxy Time With Jim  
Dale.  
9.15—The Magic of Sinatra.  
9.30—The Cream of the  
Pops.  
10.00—Record Rendezvous.  
10.30—Chris Barber.

## JUNE 23

- 7.45—The Song and the Star.  
9.15—Glenn Miller Story.  
9.45—1958 Singing Star of  
the Year.  
10.00—Jack Jackson's Hit  
Parade.  
10.30—Pete Murray's Top  
Pops.

## JUNE 24

- 7.45—Ranch-house  
Serenade.  
8.30—Tuesday Requests.  
9.15—Dennis Day Show.  
9.45—Records from  
America.  
10.00—The Capitol Show.  
10.30—Fontana Fanfare.

## JUNE 25

- 7.15—Great Tunes from  
Great Shows.  
7.45—Midweek Merry-Go-  
Round.  
9.15—Favourites Old and  
New.  
9.45—Amateur Skiffle Club.  
10.00—Pete Murray's Record  
Show.

## AFN

- JUNE 19  
7.00—Music In The Air.  
10.00—Music From America.  
11.00—Late Request Show.
- JUNE 20  
6.00—Music On Deck.  
7.00—Music In The Air.  
10.00—Stars Of Jazz.  
11.00—Late Request Show.
- JUNE 21  
7.00—Music In The Air.  
8.00—Grand Ole Opry.

EVERYONE in the disc trade now starts the search for a summer seller, and from this week's batch I'd say they are likely to find a couple in "Her Hair Was Yellow" and "Sorry, Sorry, Sorry."

First version of these numbers reached me for this page and with them came the surprise of the month... a "new" Lita Roza (right). I tried out her version of "Sorry, Sorry, Sorry" on several people, none of whom recognised the star. Nor did I. I'm tipping Lita to race back to the top with this one.

And there's another girl—American Eileen Rodgers—who could provide some shocks, too. Eileen goes to the "oldies" drawer to pull out the plum, "I'm Alone Because I Love You."

A good week for the girls.

THE GIRLS  
STEAL THE  
PRAISE THIS  
WEEK,  
HEADED BY—A 'new' Lita Roza  
—and she's the tops

LITA ROZA

Sorry, Sorry, Sorry; Hillside in  
Scotland  
(Nixa N15149)\*\*\*\*\*  
(D.N.T.)

LITA hadn't made a stand-out disc for Nixa... until this one came along. *Sorry, Sorry, Sorry* is another potential hit from the pens of Al Hoffman and Dick Manning.

A chirpy little bouncer which skips lightly along, it is sung by Lita in a hitchy-koo voice that I just didn't recognise as Rozal! Bill Shepherd has given her one of those jangle-harpichord sounds as the major part of the backing, and the Beryl Stott singers are there to weigh in most effectively with the final chorus.

For Lita, it's certainly different. For both her and Nixa, I'm pretty sure, it adds up to another smash.

Lita tackles the soft ballad *Hillside in Scotland* for the coupling. As with the Debbie Reynolds version, this song emerges with a touching beauty.

Good performance from Lita, but there's no doubt it's the other side which will sell.

More top  
discs from  
Pete Murray  
on Monday  
and Wednes-  
day.



- 9.00—America's Popular  
Music.  
10.00—Music Views From  
Hollywood.

## JUNE 22

- 4.00—Highway of Melody.  
10.00—Mitch Miller.  
11.00—Portraits in Music.

## JUNE 23

- 6.00—Eddie Fisher Show.  
7.00—Music In The Air.  
10.00—Hollywood Music  
Hall.

## JUNE 24

- 7.00—Music In The Air.  
10.00—Modern Jazz 1958.  
11.00—Late Request Show.

## JUNE 25

- 7.00—Music In The Air.  
11.00—Late Request Show.

## RATINGS

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

And the really hit records  
that look like spinning to  
the top we'll be marking  
D.N.T. (Don Nicholl Tip).

## EILEEN RODGERS

I'm Alone Because I Love You;  
Careful, Careful!  
(Fontana H136)\*\*\*\*\*  
(D.N.T.)

AN unfortunate, but amusing, misprint on the label of the pressing I got on this disc reads: "Eileen Rodgers and His Orchestra!" Eileen's all-woman for all that, and although I don't know who did supply the backing, I take off my hat to him for finding so much corn in one arrangement.

So much commercial corn, Fontana could still do with a smash side and this could be it, with a little luck. With efforts like "Who's

Sorry Now?" running wild, here's a deliberately dated reading of *I'm Alone Because I Love You* that could keep the revivals way up there. MISS Rodgers sings as clearly and potently as ever.

Buzz Franklin bats the orchestra on the flip when Eileen sings *Careful, Careful!*, the brisk little chanter which could also happen in a big way.

I'm sticking my neck out and tipping the disc for honours.

## AUDREY JEANS

Send a Letter to Jeanette—Yeti  
Bad Pianna Rag  
(Decca F11037)\*\*\*

COMEDIENNE AUDREY JEANS hasn't made a disc for some while, but she comes back here with an odd little tango. Send a Letter to Jeanette—Yeti has a familiar tune linked to a lyric about a girl asking her lover to send a brush-off note to a rival.

Cute, but not the song I'd have chosen for commercial success. Item sounds OK for show stuff but not for the pop market.

On the flip Audrey sings a bright bouncer which, personally, I'd make the upper side. Got some humour to raise a chuckle and Audrey handles it smartly.

## WINIFRED ATWELL

Lazy Train; At the Woodchoppers  
Ball  
(Decca F11036)\*\*

WINNIE still looking for her next hit and trying all the gimmicks she knows. *Lazy Train* lives up to its title but there's not a great deal of personality in the performance. Could be anyone on piano.

Backing is lashed up with orchestra, voices and whistling. Revival of *At the Woodchoppers Ball* is hammered through with a remarkable absence of melody. Big orchestra again while Winnie pounds her piece. There's an absence of new ideas here, with the star even falling back on the basic rock phrase.

Not one of Winnie's best by a long keyboard.

## THE TARRIERS

Acres of Clams; I Know Where  
I'm Going  
(Columbia DB4148)\*\*\*

MESSRS. CAREY, Darling and Arkin, who form the singing-strumming Tarrriers, have made the folk music market their home with tremendous commercial success.

On the new release we get two more of their adaptations of traditional songs. *Acres of Clams* is run through simply at a pleasant trot with the banjo plonking and the odd whistle blowing in.

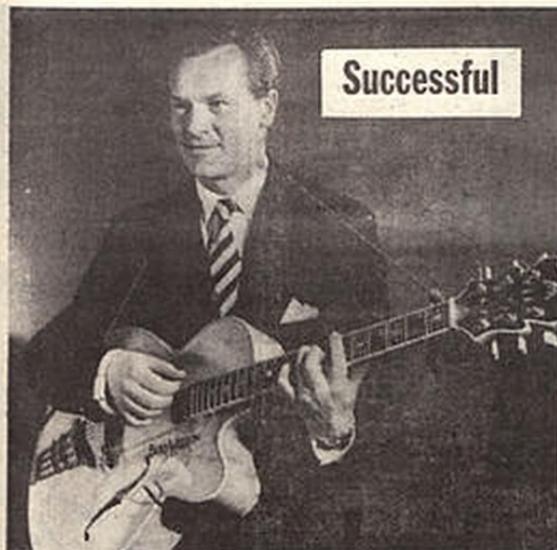
*I Know Where I'm Going* loses some of its haunting quality with this performance, but The Tarrriers turn it, instead, into a soft, wistful romancer. Fine—except for the abrupt finish which is presumably meant for the gimmick.

## RONNIE HILTON

Her Hair Was Yellow; Let Me Stay  
With You  
(HMV POP497)\*\*\*\*

RONNIE HILTON swings boldly into *Her Hair Was Yellow* and may find himself on another hit as a result. Frank Cordell bats the accompaniment superbly, never allowing the pace to drag for half a second.

The production is without frills, both Hilton and Cordell being con-



## Successful

Some electronic experiments from guitar-player **BERT WEEDON**.

tent to put the song across so that we can recognise the tune; a tone which is going to become very familiar.

For the other half, Hilton has a new British ballad that is a warm romantic effort. Attractive, though not particularly powerful.

### BERT WEEDON

**Big Note Blues; Rippling Tango**  
(Parlophone R4446)\*\*\*\*

**GUITAR** star Bert Weedon has been doing some electronic experimenting and you can listen to the results on this disc.

Results which must be pretty gratifying to Bert—and could turn out that way for his label also. The influence of "Swingin' Shepherd Blues" can be heard in **Big Note Blues**, a steady-mover that has plenty of charm.

Bert's accompanied by a flautist on both sides of this release and they work very well together. **Rippling Tango** is a clipped, punchy dance that emerges with a lot of character.

An issue well worth catching

### RON GOODWIN

**Indiscreet; Jumping Jupiter**  
(Parlophone R4448)\*\*\*\*

**THE** Sammy Cahn-Jimmy Van Heusen title song from the film "Indiscreet" has a slow, sweeping melody which Ron Goodwin dignifies still further with his concert orchestra interpretation. Using a piano and a bank of strings to

carry most of the weight, Ron brings off a rich performance. Not a fast mover in the market places, perhaps, but nice to have around.

Even nicer is Ron's own sparkling composition **Jumping Jupiter** which races from start to stop on the other side. A bubbling, gay instrumental production that has all the colour we've come to expect from a Goodwin special.

**ALEXANDRA SHAMBER BOYS**  
**Dinthe; Holon Toe**  
(HMV POP496)\*

**KWELA** fluting its head off again, with another South African release by HMV.

Penny-whistling material which has the sound "Tom Hark" started, so far as British ears are concerned. Someone, in South Africa, must be laughing!

**Dinthe** and **Holon Toe** are both the mixture as before.

### TERRY DENE

**Can I Walk You Home?; Seven Steps of Love**  
(Decca F11037)\*\*\*

**DENE** is certainly being weaned from the rock. He's quiet and easy with the light ballad **Can I Walk You Home?**—a romancer with barely a trace of the beat.

Most pleasant—and a neat follow-up to Terry's "Stairway of Love."

Although—by titles—it should be **Seven Steps of Love** that ought to be regarded as the sequel. On this side it gets a pounding backing from the Malcolm Lockyer Group which reminds me of the "Garden of Eden." Again Terry takes it almost at a whisper. Should find some new fans.



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his Chorus and Orchestra  
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EAP 3-000



A rich performance from **RON GOODWIN**. It may not hit the Top Twenty; but it's nice to have around.

# DISC

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

## A shabby act

ONCE again we see a popular entertainer under fire from the big guns of Fleet Street. This time, they have to go back into comparative history to gloat over the "secret" of Joy Beverley. Last week, the fact that Joy had married an American Service man and now had a young son, took a major proportion of the daily newspapers' front pages.

With the "we mustn't be left out" attitude of Fleet Street, at least four of the "populists," seeing the story in one contemporary's early edition, grabbed it, cleared their front pages and with a minimum of checking, ran the story with headlines varying from mere "secret" to "sensation."

### NO SECRET

The first question that arises in our minds is this: A secret to whom?

The Beverley Sisters have been singing throughout the theatres of Britain for some years now and, to countless newspapermen who have visited them, Joy Beverley has introduced her son.

True, after freely giving the information, she requested them not to make it public. But a "secret" cannot be kept for years. To the disc columnists and show business writers of Fleet Street, the Joy Beverley "sensation" was no surprise last week.

### UNNECESSARY

As Joy Beverley had so often pointed out, "it's history now and has nothing to do with our act."

Could it be that the treatment meted out to Jerry Lee Lewis has caused Fleet Street to dig deep into the private lives of as many entertainers as possible?

A shabby act, and one which, we are confident, is quite unnecessary.

As we said last week, an entertainer should be careful to maintain an unassailable standard of living. Joy Beverley has never departed from that standard.

The fact that she was once a wife and is a mother will make not one iota of difference to the majority of the Beverley Sisters' fans—and that, we imagine, means a majority of daily newspaper readers. So why the story?



Those fugitives from TV, Albie Bass, Michael Medwin and Bernard Bresslaw, sign copies of their record "The Army Game" at the Soho Record Centre, (DISC Pic)

Frances Day, the musical-comedy star, places the crown on the head of Miss Julie Alexander of London who won the nationwide Miss Safety Sue contest, the DISC competition which was run in conjunction with the British Safety Council.

The winner received a free holiday at a Butlins camp plus £20 spending money. (DISC Pic)



# Laurie London third in American D.J. poll

BRITAIN'S Ted Heath, veteran of music-making, and Laurie London, sensational newcomer to stardom, are the only two this-side-of-the-Atlantic names hailed by American disc jockeys in the annual and influential poll run by "Cash Box," the big U.S. show business magazine.

Ted Heath is placed eighth in the poll disc jockeys answered to name the band featured most during the last year. Laurie London—currently planning a 40-day comprehensive tour of the States—was third in the list of "most promising" male vocalists.

This is how the "Cash Box" poll ran:

#### MOST PLAYED RECORDS

1. Frank Sinatra's All The Way.
2. Debbie Reynolds' Tammie.
3. Pat Boone's April Love.
4. Victor Young/Mantovani's Around The World.
5. Elvis Presley's Jailhouse Rock.
6. Frank Sinatra's Witchcraft.

#### MOST FEATURED VOCALIST

1. Frank Sinatra.
2. Pat Boone.
3. Perry Como.
4. Elvis Presley.
5. Johnny Mathis.

#### MOST FEATURED VOCAL GROUPS

1. Four Lads.
2. Everly Brothers.
3. Four Freshmen.

#### MOST PLAYED ALBUMS

1. Frank Sinatra's Come Fly With Me.

2. Frank Sinatra's Swingin' Affair.
3. Ray Conniff's S'Wonderful.
4. Frank Sinatra's Songs For Swinging Lovers.
5. Johnny Mathis's Warm

#### MOST FEATURED BANDS

1. Ray Anthony.
2. Les Elgart.
3. Ralph Marterie.
4. Les Brown.
5. Jimmy Dorsey.

#### MOST FEATURED GIRL SINGER

1. Patti Page.
2. Doris Day.
3. Dinah Shore.

#### MOST FEATURED INSTRUMENTALISTS

1. Roger Williams.
2. Erroll Gardner.
3. Ernie Freeman.

#### MOST PROMISING UP-AND-COMING VOCALISTS

1. Jimmie Rodgers.
2. Johnny Mathis.
3. Laurie London.
4. Paul Anka.

#### MOST PROMISING GIRL SINGER

1. Connie Francis.
2. Kathy Linden.
3. Sue Raney.
4. Keely Smith.

#### MOST PROMISING VOCAL GROUPS

1. Four Preps.
2. Everly Brothers.
3. Four Voices.

Forthcoming "Cash Box" polls will determine which rhythm and blues and "country" performers won greatest acclaim from the American disc jockeys.

MARION RYAN took over the compering of ITV's Spot the Tune programme this week. Marion's first job: To introduce Ronnie Hilton to contestants.

## Where is Jill?

WANTED for auditioning by one of the major recording companies this week: A girl with the name of Jill Villars. And SHE doesn't know it.

She won the chance for an audition in a treasure hunt organised by Hy Hazell, James Kenney and the cast of "Expresso Bongo" at the stars' cricket match in aid of spastics at Harrow last Sunday.

When the results were announced, Jill Villars had left the grounds... and as she hadn't entered her address, no one knows where to find her.

"If Jill has no thought of becoming a 'pop' singer herself, she can nominate anyone she likes for the audition," Hy Hazell told DISC.

The cricket match was organised by the Stars' Organisation for Spastics. The result: An eight-run win for the stars. They beat the Lords Taverners team in the last five minutes.

## NEW BOY BILLY MAKES DEBUT

NEW name on the HMV release list for June 27 is Billy Raymond, 20-year-old Scots-born singer, who makes his debut with "Makin' Love." Billy made the recording last week.

Ex-choir boy Billy, who comes from Paisley, studied at the Scottish College of Music but the principal suggested he should leave after learning that Billy was singing at seaside concert parties.

The concert parties paid off. After service with the RAF, Billy was spotted as a potential star by TV's Dickie Afton; has his second TV date on Six-Five Special on July 2.

## Send for the entry forms

CLOSING date for DISC's Vocal Group contest is July 7—so send now for entry forms.

Run in conjunction with the forthcoming Soho Fair, the contest is open to vocal groups throughout Britain. The best—judged at Lysbeth Hall, Soho, on Tuesday, July 15—will receive the DISC Challenge Cup plus a recording test with a major company.

SEND for entry forms to DISC, Hulton House, Fleet Street, London, E.C.4.

RETURN them, completed, to The Soho Fair Office, 75-77 Shaftesbury Avenue, London, W.1. By July 7, remember!

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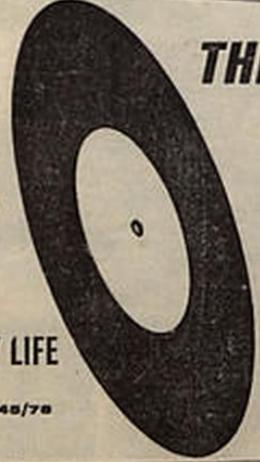


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EVERY DAY OF MY LIFE

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Toni Dalli, seen above (right) with Michael Julian, his composer and musical director, and Margaret Delaney of HMV shortly after his return from a highly successful American tour. Tony opens for a fortnight at the Astor Club on June 30 and is to star in "Sunday Night at the Prince of Wales" on July 13. He's a "Six-Five Special" guest on July 19, and this week made a tele-recording with Marguerite Piazza for an "early" ITV transmission. (DISC Pic)

## TOMMY'S WEDDING FOR NEXT SPRING?

DISC leads thousands of Steele fans with congratulations on his engagement last week—but understands that wedding bells for Tommy won't be ringing for at least a year. A full diary and a golden season puts paid to the chances that Tommy will wed 22-year-old dancer Ann Donoghue before next spring.

Tommy opened his after-illness tour at Coventry Hippodrome on Monday. Ann, who's known Tommy for 18 months, danced in "Expresso Bongo," the London musical that satirises a rock singer.

Final confirmation that Tommy is to star in a Rodgers and Hammerstein production of "Cinderella" in London this winter was still awaited this week. Originally produced as a TV Spectacular in America, the show had Julie Andrews as leading lady.

If Steele does star, he'll have two songs written specially for him.

MAIN guest spot in next Wednesday's Perry Como Show goes to country and western star, Tennessee Ernie Ford.

## He is great

TOMMY STEELE'S "come-back" in Coventry on Monday night—his first stage appearance in six weeks—got off to a poor start, but by the end of his show he had the fans screaming.

For the first three numbers it looked as if the announcement of his engagement had affected his support. But then he got truly warmed up with a rock number.

By the end he was back on top where he was six weeks ago.

## News in Brief

LATEST recruit to the ranks of disc jockeys is—the Duke of Bedford. He opens a series called "The Duke's Discs" on Radio Luxembourg, Sunday July 6. The time, 8.45 p.m.

The programmes, recorded at Woburn Abbey, the Duke's ancestral home, will be completely "request."

And the signature tune will be Que Sera Sera... because the Bedford family motto is Che Sara Sara... "Whatever Will Be, Will Be."

ONE of the biggest dates in show business during the summer is July 24—the "Night of 100 Stars." This is the midnight show organised by the Actors' Orphanage.

So far, 10 stars have promised to appear—but organisers Lance Hamilton and Charles Russell expect to make up the complement in the next few weeks.

This is the show where the stars depart from their normal roles. It is hoped that a big team of recording stars—headed by Frank Sinatra—will take part.

GUY MITCHELL, having had his Continental trip postponed because of the French crisis, makes up with extra dates in Britain.

After Manchester Palace and Newcastle Empire dates starting June 23, he's booked for a Saturday Spectacular on July 12, a two-show date at the Opera House, Blackpool, on July 13 and a week at the Capitol, Aberdeen, opening the following day.

## Winner for Jack Good

ENTHUSIASTIC reception of ITV's new Sunday night beat music show "Oh Boy!" heralds a summertime winner for producer Jack Good.

Good? The critics acclaimed it as a "wow" of a show—the fastest of its type yet to hit TV.

Jack had set out to make the show "take over where 'Six-Five Special' left off." As a former "Six-Five" producer, he certainly knew the way to go about it.

There was melody as well as beat—and some fine work from the Vernons Girls, whose backing routine added kick to the show with plenty of kick already.

Terrific stuff, too, from Ronnie Carroll, the Dallas Boys, Marty Wilde, Cherry Wainer, Don Wedge, Kerry Martin and the John Barry Seven.

Winifred Atwell is star guest in The Henry Hall Show, BBC TV next Monday.

NOTONES

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76



TERRY DENE

CAN I WALK YOU HOME

F 11037

45/78

# TOP HITS

The Stars of the T.V. Series  
**Michael Medwin**  
**Allie Bass**  
**Bernard Breslaw**  
**Leslie Fyson**  
**The Army Game**  
 H.M.V. POP490

**Don LANG**  
 and his Frantic Five  
**Witch Doctor**  
 H.M.V. POP488



**RONNIE HILTON**  
**Her Hair was Yellow**  
 H.M.V. POP487

**The Vipers**  
**Make Ready for Love**  
 Parlophone R4435

**Jimmy YOUNG**  
 \* The State \*  
**of Happiness**  
 COLUMBIA DB4147

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**DON'T YOU JUST KNOW IT**  
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POPULAR Steve Martin, to be featured in the July 12 edition of "Six-Five Special," has just completed work on the Warwick Cinemascope production "The Man Inside" starring Jack Palance, Anita Ekberg and Nigel Patrick.

EVERY major disc company is giving full support to produce a star-studded LP titled "Tribute to Show Business." It was announced this week.

The disc will present stars and tunes dating back to 1900.

SKIFFLE star Lonnie Donegan starred in the first under-new-management concert at the Savoy Theatre, Clacton, last Sunday.

Story behind his appearance: Comedian Stan Stennett recently became a director of the theatre—and he's honorary president of Lonnie's fan club.

In fact, when the Donegan outfit's guitarist fell in a show, Stan Stennett took up guitar and joined the group.

# It all started when she heard Charlie Kunz

IN faraway Trinidad there must be a whole lot of people who remember the young lady with the big smile who daily made up their prescriptions for them at the tiny chemist shop in Tunapuna. But the happy-go-lucky girl no longer dishes out doctor-prescribed medicines in her father's shop. She has conquered other worlds, making thousands of new friends in the role of Winifred Atwell, pianist.

Winnie had been playing the piano since she was a tot, and at six she gave her first classical recitals. But her father would say: "Winnie, this is a safe job. One

of the famous pianist, Alexander Borovsky. He was full of praise, telling her that she had "great talent."

She told her mother and father of the meeting and the impression she had made.

But for a while the idea of playing the piano professionally was put aside and Winnie concentrated on making a concoction which would take the "crinkle" out of the hair of coloured people.

She never forgot Charlie Kunz, however.

Winnie must have had the biggest collection of Charlie Kunz records in the country; she



At first Winnie hated "that other piano," but it is now insured for £10,000. Here she is playing it with Hughie Green, Pat Dahl and Ronnie Ronalde looking on.

## WINIFRED

From chemist, to concert pianist, to boogie star. And the road began with that disc...

## ATWELL

day you will be a great chemist and carry on the business for me."

To Winnie that was sound reasoning; prescriptions would always be wanted, and she would be using her skills to help the sick and needy.

She went to High School and studied for her degree. There was no more enthusiastic pupil than Winnie and, not surprisingly, she qualified as a chemist.

One day, making up a prescription for a friend of the family, Winnie noticed a record lying on the counter. It was a new Charlie Kunz recording which belonged to her friend. Winnie said that she'd like to hear it and the two girls went into the parlour behind the shop and played it repeatedly.

Winnie loved the disc but her dreams were interrupted by her father's voice calling from the shop and she realised that she must have been away from the counter too long.

bought all she could. Most of her spare time—when not playing herself—was spent listening to the relaxing music.

She again met Alexander Borovsky and he told her to concentrate on the piano. Good piano players were rare and with her talent it would be wrong not to exploit it.

That was it. She began to spend more time on practising. The war was on so she gave classical concerts to the services club in Piarcro, Trinidad.

One day someone bet her that she could not play boogie. That was enough for Winnie. She went to her friend, the athlete, McDonald Bailey, who played boogie rather well in those days, for instruction. Winnie was an apt pupil and she composed her own boogie called "Piarcro Boogie," which she then

played to the service boys—and won the bet.

On the advice of Alexander Borovsky she left the chemist shop—much against the will of her father—and sailed for New York. She stayed there two weeks, before travelling to England to take tuition from Harold Craxton at the Royal Academy of Music.

Winnie put a down payment on a piano, which then moved with her from bed-sitter to bed-sitter. Often the other tenants couldn't take her scales, thus Winnie and piano made frequent moves!

Life was not easy. People refused to take her seriously when she told them she was going to become a classical concert pianist. Remembering her earlier efforts

at boogie and the lighter stuff, she managed to obtain one or two engagements as a swing pianist—without causing a sensation. She realised she would have to include much more of the popular music in her repertoire, so she shelved her classical ambitions for the time.

One afternoon she called at agent Bernard Delfont's office, and after an audition she received the usual reply, "We'll let you know."

Winnie happened to read in a newspaper that there was to be a star-studded charity concert at the London Casino. Eyes closed, she could imagine herself there on the stage; beautifully gowned, sitting at a grand piano entertaining the audience. She never had a more prophetic daydream. A knock at the door signalled the arrival of a

telegraph boy with a wire from Bernard Delfont.

Carole Lynne had had to fall out—could Winnie go on? Could she go on? She sure could—and did! She was a hit after her first number, so much so that Bernard Delfont signed her up to a long-term contract.

Much hard work was put in by Winnie to perfect her act and she had, by then, temporarily abandoned her ambition to become a concert pianist to that of making the grade as a variety star.

A turning point in her career came during April, 1951, when she made her first Decca record. To her surprise her second—"Jezebel"—appeared in the list of best-sellers.

Her next important thing was a "gimmick" in the form of an old out-of-tune piano—the sound of which Winnie hated the first time she played it.

On this she recorded the "Black and White Rag," which sold 30,000 copies in 10 days.

Her dislike of the "old out-of-tune" piano lessened as the royalties poured in and disc No. 2 was chiefly responsible for her becoming a star overnight.

## Insured

As Winnie reflected wryly: "Having practised on grand pianos all my life, it takes an old piano like this one to put me on top."

Because of public demand, she included it in her stage act and in its own rights it is as big a star as Winnie. It is insured now for £10,000—original cost being £2 10s. Winnie has her hands insured for £40,000. There were some flutterings when she had a splinter down one of her finger nails.

Winnie recorded many hits with Decca before going over to Philips, where she chalked up even more, then she returned to the Decca label.

After her fight to make her name, Winnie at last achieved her one main ambition—an entirely classical concert at London's Royal Albert Hall, with the London Philharmonic Orchestra conducted by Stanford Robinson.

Winnie commented: "This classical concert not only brought my dreams to life, but in a sort of way it squared fate for having turned me into a variety star!"

Winnie perfected her "hair-straightening" idea and it is now sold as a cream and used by thousands. The early days of chemistry are still in her blood and she has opened a salon which caters for every beauty preparation required by women—including special make-up, eyebrow pencils and lipstick for coloured women.

Indeed, those hands of Winnie's have handed out "tonics" in more ways than one.

—Chris Barnett

## Fascinated

"How many times have we played that?" Winnie asked as she went back to the shop.

"About ten," was the answer. "While serving in the shop, Winnie's mind was on that record. The way it had been played simply fascinated her. To be able to play like that would be something. Winnie had thought of being a concert pianist—but this was something different."

Next day the organiser of the local charity group called at the shop and asked Winnie to play at a concert that week.

Winnie accepted with a big smile, feeling very proud that she had been asked. For the rest of the day you could not have found a happier girl in the whole of Trinidad.

Two or three more charity concerts followed and at one of them Winnie met someone who was destined to change her whole life:

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Playing Great Tunes  
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Does It Again With  
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It's a Swinging Rave!

It's The ELLIOT LAWRENCE BAND  
Playing Arrangements by  
Tiny Kahn and Johnny Mandel  
Soloists:

Al Cohen; Zoot Sims; Hal McKnick; Urbie Green; Nick Travis; Ernie Royal, Etc.  
LAE 12101



Better on disc than on stage, BUDDY HOLLY could have a winner with "Rave On."

#### GANIM'S ASIA MINORS

Daddy Lolo; Halvah

(London HLE8637)\*\*\*

THE odd name of this group should give you a clue to what you'll hear. Anyway, the opening lines of "Daddy Lolo" set you straight at once... this is "oriental rock 'n' roll." And the Eastern sound contrived for the disc allies itself amusingly to the beat. Solo voice chants while the twangabout keeps beating.

Halvah brings out the old "Shish-kebab" noises for the second slice. Hard to say whether the coupling will sell well or not. It's different—that's for sure.

#### LIONEL NEWMAN

Hey Eula; Two Butterflies

(Columbia DB4150)\*\*\*

THE Lionel Newman Orchestra treats us to a couple of numbers from the film "The Long Hot Summer." Completely different in character from the title song, "Hey Eula" is a sultry rock 'n' roller which has an oppressive atmosphere. The sax and the piano get a good share of the side but there's an overall size which builds very well indeed.

Two Butterflies has a slow drum and bass beginning then gradually the piano and rest of the orchestra creep in. A dreamy piece which has the lazy mood of a blazing hot day.

#### BUDDY HOLLY

Rave On; Take Your Time

(Coral Q72325)\*\*\*

BUDDY HOLLY certainly sounds a lot better on disc than he does on stage. The engineers have blessed him once more for "Rave On." Good big noise here with Holly chanting a clever number which ought to do a bomb in the juke.

This one could make the hit parade again for Buddy.

Turn over and you hear Holly singing to an organ backing. Near to chalyso, "Take Your Time" is a simple offering that grows on you. Buddy puts it over well, but I could have done without the organ.

#### JACKIE DENNIS

Purple People Eater; You-oo

(Decca F1033)\*\*\*

SCOTS rockin' chile, Jackie Dennis, warps his way into Sheb Wooley's hit song with typical verve. The half is commercial all right, but the deck lacks the natural feel you get with Sheb's original.

I get the impression that they're

# THE BIG BEAT

MORE material from "The Long Hot Summer" arrives this week with the Lionel Newman orchestral treatment of "Hey Eula" and "Two Butterflies" from the film's sound-track. Raises the point... now that the picture's here, time's right to flip Jimmie Rodgers' recording of "Kisses Sweeter Than Wine" and sell his excellent "Long Hot Summer" vocal.

New group, The Bikinis, offer some instrumental beat stuff after "Tequila" and Parlophone release the debut disc of Neville Taylor.

There's also some Eastern beat music for perusal this week... Ganim's Asia Minors supply it.

with the unison squawk to feed rock 'n' roll flavour into the theme.

We get a voice chanting a brief title line, too, after the "Tequila" type. But the music wanders a trifle too much, I'd say, to catch on in a hurry.

Piano's in the midst of the noise on the flip, of course, for the quick Boogie Rock and Roll. Repetitive theme with some moronic drumming keeping the group on the beat.

Doesn't mean very much, I'm afraid.

#### MARTY WILDE

Her Hair Was Yellow; Endless Sleep

(Philips PB835)\*\*\*

MARTY WILDE and his Wildcats take a stab at the rising song "Her Hair Was Yellow" which ripples along at a comfortable pace.

Marty is improving on disc and the vocal group and guitar surrounds on this side give him a lot of weight.

Result has a strong country atmosphere, but I doubt if the occasional delayed echo on Marty's solo spots were necessary.

Endless Sleep is a mournful rock 'n' roll number that takes us right

reviews by.....

DON NICHOLL

back to early Presley. Dominant guitar work captures attention while Wilde chants in the best American manner.

#### BARRY DE VERZON

JIMMY DELL

Barbara Jean; Teeny Weeny

(RCA1066)\*\*\*

TWO artists for the price of one. Barry De Verzon opens up the disc with a slick, easy beating treatment of "Barbara Jean." Backed up by the Don Raikes' orchestra and chorus, Barry has a quiet, intimate voice which is still capable of lifting the song with power when needed.

There's no doubt the number is catchy; I think you'll like the side.

On the flip you get Jimmy Dell who is accompanied by the Jimmy Wilcox orchestra. And this is strictly for rockers. Muzzy and sax-squawking, it has its share of squeals from Dell who is cut from the same pattern as many rockers we've already had.

Prefer the De Verzon deck.

#### BILLIE ANTHONY

(Columbia DB4141)\*\*\*

You; Careful, Careful

BILLIE ANTHONY has long been an admirer of Kay Starr—and it shows on this disc. Very Starr-ish is the Anthony singing of the slow rocker "You."

Eric Jupp directs the accompaniment which uses some male voices as well as clanging piano and sax. Not a bad side—but, as I say, a little too imitative.

More like the chirpy Anthony we know, on the flip, as the Scots girl Latins her way into "Careful, Careful (Handle Me With Care)."

Side has some spark but leaves one with the feeling that it doesn't quite ignite.

## ROCK 'n' ROLL GOES ORIENTAL

trying too hard here. Jackie's fans won't be disappointed, though.

For the reverse, Master Dennis has a slow beater "You-oo." School-time lyric and some chances for the kilted kid to hiccup. Harsh sound jabs and the whole tends to become boring. Not so powerful as the creature upstairs.

#### LAVERN BAKER

Learning to Love; Substitute

(London HLE 8638)\*\*\*

LAVERN BAKER is one of the finest singers we've had in the rock section. Powerful set of pipes and a highly individual style always make for interesting—and lively—listening.

She rips through "Learning to Love" in company with an exciting sound from the Quincy Jones orchestra and chorus. This one may smash its way through, if it's heard sufficiently.

Substitute on the flip is another Baker special. Catchy material taken at a fair speed with the Howard Biggs orchestra backing up well.

#### DOLES DICKEN'S BAND

Plakukaungung; Our Melody

(London HLD8639)\*\*\*

INSIDIOUS performance of "Plakukaungung" by the Doles Dicken's Band. The beat pulses through the theme in a manner which gets firmly inside your head. Background is filled with voices repeating the title. A side which could really get this quaintly-named number off the mark on this side of the water. Sax, guitars and drums predominate—and the counters are still lined with customers for that.

There's a swift shuffle to "Our Melody" on the turnover. Repetitive theme which the musicians seem determined to play between the cracks.

#### NEVILLE TAYLOR

House of Bamboo; Mercy, Mercy,

(Parlophone R4447)\*\*\*

WEST INDIAN, Neville Taylor, has already scored in London cabaret. Now he debuts for Parlophone and he brings all the flavour of his native islands to the House of Bamboo.

Infectious rhythm and tune. Taylor gives an uninhibited rendering which ought to catch a lot of ears.

Mercy, Mercy, Mercy is a fairly straight rocker on the reverse. Neville chants it for what it's worth—but I'm afraid it's not worth a great deal. Ken Jones puts a routine raft under his vocalists.

#### KERRY MARTIN

Stroll Me; Cold Hands,

Warm Heart

(Parlophone R4449)\*\*\*

KERRY MARTIN enters the lists on "Stroll Me" but lacks the experience Kay Starr brings to this winning beater.

KERRY MARTIN handles "Stroll Me" capably, but she hasn't the experience of Kay Starr to enable her to push this one right to the front.



The girl handles the song ably, however, and Ken Jones puts the stroll rhythm behind with ease. Chorus helps underline everything while the strong-voiced Martin goes into the tried and trusted, but oh so rusted, fade-out.

Cold Hands, Warm Heart is a quicker beat number through which the girl singer dances competently.

#### THE BIKINIS

Bikini; Boogie Rock and Roll

(Columbia DB4149)\*\*\*

LATIN TEMPO again as the guitars lead the instrumental team into "Bikini." Saxs come in

# OVER the POINTS

with Pete Murray

## KWELA CRAZE IS NO JOKE

HAVING dispensed with rock 'n' roll, the rock knockers, headed by Mr. Humphrey Lyttelton, must be clapping their hands. But, steady gentlemen. Jazz is NOT going to take pride of place.

You, who condemned rock, are going to regret it.

Compared with the latest craze, Kwela, rock is one of the higher art forms.

"Tom Hark," played by Elias and his Zig-Zag Flutes, has started a movement among teenagers that this old square finds impossible to comprehend.

To my ear it is tuneless, tasteless and without tempo—I can't say more.

Unfortunately, we are going to be "treated," if that's the right word, to herds of similar recordings.

"Tom Hark," I grant you, is a fair number and had the kids gone for the Ted Heath version, I could have understood it.

Incidentally here's an amusing true story concerning the hit "Hark" recording. A test pressing of the record was placed on the desk of one of the country's top music publishers.

He played the record, then called the rest of his staff to listen to it. From top man to the office boy they all had hysterics. They weren't going to be taken in by a gag like that—after all, it was April Fool's day!

Is somebody's face red? It certainly is, every time he "harks" at Tom over the air.

### His worst sells best

PERHAPS Mr. Lyttelton and his followers will be more satisfied with the other craze at the moment—the use of speeded-up tape in records such as "Witch Doctor" and "Purple People Eater," two of the frites and, needless to say, best-selling discs on the market today.

I'm sorry to see that my old chum Don Lang has got caught up with this sort of thing. Still, a guy's got to eat and Don has a big appetite. It's a sad reflection, however, on public taste that Don's worst



HUMPHREY LYTTELTON has condemned rock. Perhaps he'll prefer the latest craze in the pop field? See: "His worst sells best."

room of the Glasgow Empire. Cracked Jo Douglas, "I've heard of plenty of artists dying there, but this is the first time I've ever heard of anyone being born there!"

### Who?

THE partnership of Earle and Vaughan is possibly one of the most successful of the younger comedy duos in show business. Of course, Malcolm is a star in his own right as a singer of hit records. Poor Ken Earle is often mistaken for his partner—but he's getting used to it now.

It was no surprise to him when, the other day, a railway porter came up to him and said, "My little girl loves you Mr. Vaughan—she buys all your latest records."

Ken played along with him to avoid embarrassment.

"Please, Mr. Vaughan, can I have your autograph for my little girl?"

"Certainly," replied Ken and dutifully he wrote down his partner's name.

"Thank you sir, my daughter will go telling all her friends that she's got the autograph of the one and only Frankie Vaughan." Ken blushed and hurried off to his train before the porter discovered the error.

"Malcolm Vaughan—who's 'e?'"

### Won't click

THERE isn't one record that I can truly name as outstanding this week. Tony Bennett's had to wait a long time for a hit—"Stranger in Paradise" was the last one that really meant anything. Frankly, I don't see much hope for "Young and Warm and Beautiful" (Philips); it has quality plus but sales-wise it won't click. On the other hand the latest Ronnie Hilton might, deserting the ballads, where he seems to have

KEN EARLE is often mistaken for his partner, but this was too much. See "Who?"



lost touch, Ron has done a Guy Mitchell-type number called "Her Hair Was Yellow" (HMV). Ron Goodwin had a hit in both the British and American spheres with "Skiffing Strings"—the Americans retitled it "Swinging Sweethearts." I don't know what they'll re-name his latest, but we call it "Jumping Jupiter" (Parlophone).

Winnie Atwell has had most of her big successes with her "other" piano. However, judging by her last few releases she has deserted that for the full grand. "Lazy Train" (Decca) deserves to make the main line station.

record to date should be his biggest seller.

As for "Purple"—well that, as you may know, is the fastest seller of all time. Yes, I'm afraid that the speeded-up tape will be the latest gimmick we can expect on our discs.

Thank goodness that people like Sinatra, Crosby and Lee will hold out for good taste as they always have done.

But there is one way the gimmick might be used to good effect. A

speeded-up Lyttelton trumpet might prove to be a big seller! Sorry Humph—couldn't resist that!

### Strange

"THE show must go on." "Born on the stage." What dreary show business clichés these are. And, in addition to show folk, I'm quite sure that the public also disbelieves such publicity handouts of that nature. But Scots lassie, Billie Anthony, was born in the dressing

## OVER THE BORDER by MURRAY GAULD

### It's Kathie v. Debbie again and this time Kathie could win

AFTER two years of refusing offers to do variety, last week Kathie Kay finally succumbed... and made a big hit at the Glasgow Empire. Does this mean she's set for a change of policy? Not on your life!

Kathie still won't tour. But I can tell you this. Something big is in the offing for her—and it will be on the stage.

But neither she, nor her husband, agent-journalist-television commentator, Archie McCulloch, are saying anything, beyond... "We'll tell you this week."

Kathie says of her Empire debut: "This is the easiest week I've had in two years!"

And before you query that, I'll remind you of the train-time and plane-time Kathie has chalked up in that period. Rarely a week has passed but she has done at least one broadcast—often two, and very often with a television thrown in for good measure.

Archie worked it out roughly

"Must be about 350 broadcasts—anywhere between 60 and 80 televisions—and about a dozen good records, each of them within an ace of making it."

He instanced "Tammy."

Now "Tammy" was on the market by Debbie Reynolds even before Kathie had waxed her version. And the Debbie disc was on top of the American Hit Parade—and already fast climbing our own.

So it was little wonder that Kathie's didn't make it.

She had rough luck with her last recording, "The Secret of Happiness." The week the disc entered the Hit Parade, Charlie Chaplin's Publishing Company took a hand—took out an injunction against it—and the record was banned. It was, they claimed, too like the Chaplin melody, "Smile."

But at last Kathie may hit the bull's eye.

Her latest recording is one they pin very big hopes on.



KATHIE KAY

Archie says: "It's definitely the best she's done."

What's more, it has a Scottish flavour. It's called "Hillside in Scotland." Believe it or not, it is actually written by an American. And, of course, Debbie Reynolds has done it, too.

This time, though, she doesn't

have such a big start on Kathie. Strong point about "Hillside in Scotland" is that it has a decidedly haunting flavour.

This could put Kathie on top—and bring a grand climax to a real fairy-tale story of "The Fireside Girl," who refuses to tour in variety because it would take her away from home and her family.

Behind her the shrewd McCulloch. And a story that has never been told before. A long, rather involved one—that involves the best luck in the world.

### Couldn't buy

It started with Archie pointing out that Kathie's Scots songs would go over well with overseas listeners. On to a meeting the next day with Alan Freeman of Polygon—for whom she finally, 18 months later, cut a disc.

A disc they couldn't buy in Scotland. So Archie bought one on a trip to London and made a gag about it at the BBC where he had other business in hand.

He played it to Donald McLean—and in walked Jim Davidson, Head of Variety, with the Assistant Controller of BBC.

That's the voice we're looking for," they said. And Kathie was in. She did a Show Band broadcast—then Wally Rillee of HMV was advised... signed Kathie... and the big ball started rolling.

## FROM PUBLISHER TO 'POP' SHOP

The second, and final, article by DOUG GEDDES on the birth of a record. Here he traces the production of a disc in the factory to its arrival on the dealer's counter.

LAST week's trip, you remember, took us from the music publisher to the completion of the master disc in the recording studio. The master had been completed, carefully packed, and despatched to the factory.

There is still much to be done after that, however, and, although it becomes more technical, I'll try to take you a few stages farther.

The master disc holds the finished sound that both you and the recording manager want to hear on the platter which will be sold in the record shops.

When the factory receive the master, it is necessary to make metallic copies of it for stamping out the records.

Firstly, the lacquer disc has to be sprayed with silver solution so that the surface becomes conductive to electricity.

This done, the disc is immersed in a plating bath and, by means of an electro-deposit, a metallic covering begins to "grow" on the disc.

After a time, the metal deposit reaches a required thickness, and this shell, as it is called, can be peeled away.

*This metal "shell," then, is a negative of the original lacquer.*

*By this I mean that where the grooves were in the original, the shell has ridges where the metal has taken the shape formed by the original grooves.*

From this reversed impression of the record, the procedure is repeated. The shell is placed into the plating bath, this time, and another metallic impression is allowed to "grow."

This impression is now an exact copy of the original lacquer and

*In the factory the master disc is coated with silver nitrate in order to form a metal shell from which further impressions can be made.*



(Left) The metal shell is removed from the master which (right) had been thoroughly cleaned before being allowed to go to the press. When the process is finally complete and the records are produced, all are tested (above) before being despatched. (All pictures on this page are DISC Pics.)



# Hey Presto! a record is made

from this all future stampers are made. This particular shell is called the mother and becomes a valued piece of property in the factory.

From this mother as many stampers as might be required can be grown at any time.

These stampers (or matrices) are the impressions that are mounted on the presses.

All this, of course, applies to one side of the record at a time.

Having obtained stampers for both sides of the records, they can be mounted on rigid bases in readiness for loading on the presses. One is placed at the top of the machine, the other at the bottom.

Between the two plates, warm shellac in a prescribed amount is fed into the machine.

Under tremendous pressure the two plates close down on the shellac, somewhat like a biscuit press; the plates open, and there is

a perfect reproduction of a record. All in the matter of minutes!

Labels, of course, have to be printed for every disc and apart from the usual trademarks and clauses, they provide details of the title, composer, artiste, orchestra and the record index number.

Thus, when the stampers are mounted on the press, the operator must have the respective labels for either side of the record.

These are placed on each stamper just before the press closes and are left in the hot shellac when the finished record emerges.

Most people imagine that labels are glued on, but, in fact, they are fused on to the material. Just try removing one and you'll see what I mean!

The record when removed from the press is not quite in a finished state for playing. You could play it, but the outside edge has a certain amount of waste material on it.

### Rigid inspection

Where the two halves of the press meet there is always a certain amount of overflow shellac. Very little, mind you, for, as I mentioned earlier, only a prescribed amount is fed into the machine.

There is a certain amount of "flash" to be removed, however, and the record is spun on a special machine which trims the edge.

Now the record is looking something like the finished article.

But, next, it goes through a rigid inspection before being packed into its cover.

After counting, the records are boxed and pass on their way, often by intriguing conveyor systems, to the despatch department.

From despatch, they are sent out to wholesalers all over the country (and abroad) who, in turn, pass them on to local record dealers.

*Despite all the work involved the "birth" of a record takes little more than three weeks.*

*And in the case of a special song, worthy of immediate release, the period can be further reduced.*



But, while the disc is going through its production stages, other things have been happening, too. After all, it would hardly do if records were available at local shops without the public being aware of their issue.

This is where exploitation comes in. Prior to the actual release of records, a quantity of advance copies are hurriedly manufactured.

As soon as they are off the press the records are sent to disc jockeys and radio networks, both here and abroad. In this way, a disc jockey obtains prior information of new releases. Television also plays a big part, nowadays, in promotion and advance discs are also aimed in this direction.

Also important, of course, are the newspaper record reviewers. They, too, receive advance copies of all records (our own Don

Nicholl gets them from all directions), and so you are able to read hang-up-to-date reviews to coincide with the records being available in the shops.

On top of all this, big sums of money are spent by record companies on newspaper, poster and radio advertising.

Yet another means of promotion is the "personal appearance." In this way an artiste participates in the promotion at a local record store, and spends time in meeting the customers personally.

This, then, winds up, in the briefest way, the manner in which records reach your local shop, and finally finish up on your radiogram.

I have dealt only with the creation of singles and not LPs or EPs. But the process is similar, although it has its own complexities.

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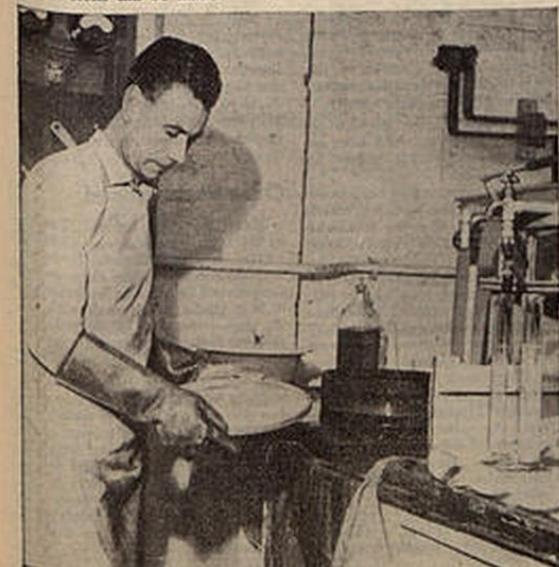
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# No big sets, no glitter, no dancing girls We kept it simple and played it straight

THERE have been all kinds of reactions to our "Oh Boy!" show. But at least we have had reactions. Many people have said kind things about it; others have criticised it strongly.

And it is the criticism I should like to deal with, not that I want to excuse myself, but rather to explain what I was trying to achieve.

One of the main criticisms has been that we did not use the tremendous opportunities and facilities that the ATV theatre—once the Wood Green Empire—offered. The show was billed as a big-beat spectacular, and yet there were no sets, no changes of costume, no spangles and glitter, no dancing girls.

## VERY ODD

I HEAR from one of the big-time bosses of a nationwide juke-box circuit that demands are flooding in from operators for the withdrawal of Jerry Lee Lewis' discs from the boxes.

What an odd attitude. When Jerry Lee Lewis was simply a name on a record, what gave disc-buyers the right to expect that he would turn out to be a paragon of virtue. Certainly neither the title nor lyric of his first disc.

Soon, at this rate, the record advertisements will run "No, No, No, I'm Not a Juvenile Delinquent": Wilfred Small (the sensational new tee-total, social worker from Streatham) comes out with an absolutely spotless record. Buy it!

But I am not sure there is a place for glamorous spectacle on television. When the camera gets far enough away for a magnificent, glittering stage set to see most of it in one shot, it is then so far away that it usually looks like a shimmering mess.

suit his singing cast, or that the public would very much like to hear.

Worse than this, the visual slant begins to get a grip very easily on the producer's attention and soon considerations of the musical demands of a number may be disregarded.

The music, which was at first the



Rehearsing for the "Oh Boy!" show are Bertice Reading and, in the background, the Dallas Boys, the Vermont Girls and Neville Taylor; at the organ is Cherry Wainor. (DISC Pic.)

When, on the other hand, the camera gets at close quarters to the artiste performing, only a few bits and pieces can be seen in the background, with the result that the picture is often made confusing.

We used simple plain backings, sometimes black and sometimes white, so that the people on stage—who, after all, are more important than the settings—should be clearly seen.

Some people, whilst agreeing that a big spectacular setting was not necessary, felt that we would have been better advised to use the small settings of the sort employed in "Top Tunes" and "Top Numbers." In these programmes, as you probably know, nearly every number is given a set of its own, rather like the different scenes of a play, and the singer really becomes an actor, presenting his song as a story.

In this way, not only is the song sung, but a visual "slant" is given to it, giving two levels of entertainment—one the visual, story-line, and the other the appeal of the music itself.

In "Oh Boy!," some of our critics say, one of these levels of entertainment has been removed and nothing has been put in its place; all we are giving are the songs themselves. Proof (we are told that "Oh Boy!" is not good television) is the fact that it would be just as good—or as bad—as a sound broadcast.

All this may well be true: it is hard to say. But my feelings are these: Firstly, not all popular numbers are capable of being presented as little plays. So, obviously, a producer will, if he has to use this playlet formula, tend to use the numbers which offer him the most scope for "visual translation." In this way, he may miss out numbers that would exactly

very reason for the programme's existence, becomes background. On the theoretical plane, the playlet-system of television presentation of popular numbers seems to be even more difficult to justify. Pop numbers just aren't playlets. You can only make them playlets by twisting them to such an extent that they are no longer the songs they were.

## SIDETRACKS

How do you put a pop-music show over on TV? DISC columnist, JACK GOOD, producer of the new beat 'spectacular', 'Oh Boy!', explains his ideas.

And how can one visual story-line version satisfy the majority of people? Not only is the playlet-formula bad from the public's point of view, but also from the performer's. Singing popular songs is a very personal thing.

The qualities that make a good performance come from the personality of the singer himself—not from some assumed characteristics foisted upon him in order to satisfy the demands of a story-line that is completely irrelevant to the song.

The "two levels of entertainment" theory that bred this sort of approach is in itself very questionable. Rather than one form of entertainment enhancing another they would seem to cancel each other out.

If you were to hear a recording of Tchaikovsky's "1812 Overture" whilst watching a film of Napoleon's retreat from Moscow, would you enjoy the music better because of the film? Not at all.

In the same way, I doubt if you would appreciate "You Ain't Nothing But a Hound Dog" any more for seeing it sung by a huntman to one of his pack.

Does all this add up to the conclusion that there is no place for a pop-music show on television? Certainly not.

If it is true that a number gets its impact not only from the power of its music but from the impact of the personality of the artiste who performs it, and if it is also true that personality is registered not only through the voice but also through physical appearance and especially the face, then it must be true that pop music can only have its fullest effect when the artiste is seen as well as heard. And it is in this firm belief that we have presented "Oh Boy!"

So strongly do I stand by this theory that, if we have failed, I am sure that the failure was one of production rather than of wrong intention.

Next week—on June 29—we will try again to give you the sort of music you want to hear and show you the sort of artistes you would like to see performing it.

Hope you like it, and if you do—or don't—please write and say so.

## A censor for discs?

# What rubbish!

says DON NICHOLL

THE last places one would expect to find censorship being advocated are the pages of our daily newspapers. Yet, with an oddly-slanted attack on a new Ferlin Husky disc, the "Daily Herald" suggests that now is the time for a Lord Chamberlain of the record world to be appointed!

WHAT UNWARRANTED RUBBISH!

I'll defend to the death the rights of the "Herald" critic to express his dislike of the disc which sparked the attack, but to ask for its withdrawal and for it to be banned from the air is rather silly.

## Nonsensical

To make it a platform for a general disc censorship appeal is a stroke of such nonsensical genius that it could provide the plot for a musical comedy! Just imagine, in cold blood, the task which would face any such censor doomed to sit in solemn judgment on the scores of new records which are released every week!

Providing he could stand the strain, by what standards would he reach a verdict? Let us take simple examples. Assume that

your poor censor is a Catholic. In that case he would probably enjoy Malcolm Vaughan's recording of St. Therese of the Roses... thousands of censor-ridden Irish customers did.

He would pass it with an official certificate. And what an embarrassment that would be for the BBC!

Let us assume that our censor has no ear for humour, which means that, like the BBC, he would ban Stan Freberg's "John and Marsha." That would make his colleagues on the Board of Film Censors look pretty ignorant for approving (as they did) of "John and Marsha" being generally beard and shown in a British picture.

Every week I review records. There are many which I criticise because I think they are poor, but I can count on one hand the number of sides I have thought to be so distasteful that the companies should not have released them.

The Ferlin Husky record of "Drunken Driver" (Capitol CL14883) is a country song told

in narrative style by the performer. It is intended as a story with an obvious moral... a drunken driver knocks down and kills his own children. Now, drunken drivers do kill children and the more that fact is repeated the more it will be recognised.

## Over-dramatised

My criticism of the disc lies in the very American way it is written and performed. It is over-dramatised at the close to the point of bathos. But basically it is a modern folk song with the same elements of tragedy you can find in many traditional numbers.

A few years ago John Arlott wrote a long poem in the London "Evening News." It wasn't a brilliant poem but it was a sincere one and in it Arlott drew passionately the same moral as that which Husky underlines in "Drunken Driver." No newspaper suggested that Arlott's poem should be burnt on the news-stands!

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# ★ KENT WALTON'S ★ COOL FOR CATS

Not only is this more convenient than a visitors' book, but it also makes for interesting decor.

The names include most of the popular stars: Barbara and Russell are an hospitable couple.

Russell, incidentally, is producer of a BBC show that I believe goes under the name of "Six-Five Special." Which made Barbara's appearance on "Cool" recently, to

mail we're handling for him he seems to have made a big impression on the public."

Ron, by the way, said that he agreed with my view that Marvin was feeling homesick on this visit. But his personal feelings didn't show up in any of his performances.

## For squares

HERE'S a touching little postcard from a "Cool" fan living at Southend-on-Sea that arrived on my desk recently:

"Although I like your programme my parents think it is a lot of rot. So would it be possible to put on for one week a programme called 'Cool For Squares' to try to tranquillise those who are squares?"

Thanks—and I'll pass it on to our Tranquilising Department.

## PICK of the WEEK

A CAPITOL disc that I think you'll be watching for soon is "L'il Lisa Jane" which gives Hank Thomson his chance for Hit Parade popularity. I make it this week's choice.

The same label is releasing a new Nat "King" Cole disc, "Looking Back" nicely sung but very slow.

That husband-and-wife pair, Eddie Fisher and Debbie Reynolds, each has a new record out soon. Eddie sings for RCA "Karl Waits For Me," and Debbie gives us the title song of the film, "That Happy Feeling" (Coral). Animal lovers as well as beat fans



Russ Hamilton and Maxine Daniels have both revived old-time favourites that will outlast the modern tunes.

**MORE** evidence for my belief that songs written a quarter of a century ago are almost certain never to die is offered by two ballads next in beat style and heading next month's Oriole list.

On one, vocalist Russ Hamilton will sing "Tip-toe Through The Tulips," and for the other Maxine Daniels has taped "Springtime in the Rockies."

Both these were on the hit parade of their day long before the present generation of teenagers was thought of. "Tip-toe Through The Tulips," in fact, was a song success in one of the earliest all-talking pictures; and the other title is only a couple of years younger.

It's a trend that I'm glad to see developing. Rock is great, but it's inclined to lack melody. Many of these old numbers had a good, strong, melody line.

If you felt energetic you could easily dance to them, and if you wanted to relax you could lie back and hum them. Sure, today, you can live to rock—but it's tough to lie back to.

## Skiffle on the village green

A VILLAGE green in Hampshire, and Battersea Fun Fair, are two of the unlikely places that I've visited within a recent short spell, and I can't think of two that could have offered greater contrast.

At the fete on Shephall green I was invited to judge a skiffle contest between six local groups. The contest took place in a crowded marquee before an enthusiastic audience who'd already been treated to a dog show and display by fashion models.

The standard of the winning groups was so high that I had to call for a replay between The Sinners and The Troubadors before announcing my decision—which went to The Sinners group with their guitar, tea chest and drums, for their version of "The Cotton Song."

Later The Sinners played for dancing, enjoyed both by teenagers and grown-ups.

Recording stars who've been in the business any time won't make LPs of freshly-written material because of the danger of it fading too fast.

Most of our newer singers haven't yet reached the elevated status where their recording companies ask them to make long players.

But one who has is Decca's boy, Terry Dene. The titles haven't been announced yet.

The choice he makes between "oldies" and new numbers may have a big influence on the career of this boy.

I've been making out my own short list of well-known "pops" we have had on recent "Cool" shows. Here they are: "I've Got a Pocketful of Dreams" (Barbara Lea); "Put The Blame On Me" (Something Smith); "I'll Never Say Never Again Again" (Dinah Shore); "Who's Sorry Now?" (Connie Francis).

Anyone care to send me their list of today's songs that they think will last as long?



# Nothing like an 'oldie' if you want to get a hit

## Tennis first

IF you're a "Cool" fan viewing on Wednesday, June 25, I hope you won't be too disappointed. On that evening, "Cool" and other early shows will be put off the air to enable the Wimbledon tennis to be transmitted.

But we'll be back at the usual time on Friday.

Another reminder, too, that from July until September, "Cool" will have only one airing a week—on Thursdays.

sing her new Columbia release, "Ring On A Ribbon," a special event.

Later, they invited me back to their flat.

Barbara's excellent good taste is well in evidence in her choice of antique furniture—a passion with her—that she's collected.

But the room with the auto-graphed floor is different. It's the room used for entertaining and it's been decorated in contemporary designs.

In one corner there's a 17-inch television set on which Barbara watches Russell's programmes, and he watches Barbara's.

Life with this one of the Lyons is very comfortable indeed.

## Kwela boom

STILL on the fringe of really making the grade is the kwela music. The shrill jive flutes from Johannesburg made a great impression with "Tom Hark," and now Oriole and Columbia are hoping to find a general demand for their new releases.

Oriole are going to town with an LP, "The Penny Whistle Jive," taken from the South African Trutone label. There are also some individual releases: "Black John," "Sweet Baby" and "Cool Mood" featuring Peter Makana, and "Baboon Shepherd" with Black Duke and Peter Makana.

Columbia have an extended play, "Matshutshu" and "Fuzzy Night," featuring Black Mambo.

I understand that Oriole were contemplating putting kwela dance steps on their LP jacket but finally decided to shelve the idea. Apparently kids prefer to put their own steps to the music rather than learn the orthodox variety.

## Door of fame

GUESTS at the Notting Hill Gate flat of singer Barbara Lyon and her TV producer husband, Russell Turner, are invited to sign their names on the back of a door.



Russell Turner and Barbara Lyon have an unusual visitors' book. See "Door of fame."

## Homesick

RON BELL, artistes and repertoire manager at MGM records, has been telling me a little more about Marvin Rainwater's recent trip to this country.

"He liked the people here, although he thought that some of our customs were a bit odd," Ron said.

"I hope he may be back in the autumn, and judging by the fan

should watch out for Timmie Rogers whose fast rocker, "I've Got a Dog Who Loves Me" (London), is a novelty disc with lots of appeal.

A Continental voice appearing on the counters is Renato Carosone with an unusual rendering in Italian of the cha-cha bullfighter number "Torero" (Parlophone). SEE YOU FRIDAY.



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

# Here comes Tony Crombie— back to jazz

TONY  
 CROMBIE

**MENTION** the name Tony Crombie to a crowd of jazz fans and see how the sparks will fly. Comment is certain to be extremist, one way or the other.

Some will snort and say: "That rock 'n' roller! That traitor to the cause!"

Others (and I'm amongst them) declaim: "Now there's one of Britain's most talented and really original jazzmen!"

Anyway, I've news this week for all those who do or don't decry Crombie. This sometimes deliberately controversial 32-year-old Londoner is swinging back to jazz with a bang. This week he is recording a 12in. Jazz LP for Columbia. He's using the cream of Britain's swingiest modernists and the best possible sessioneer section leaders. All the numbers will be originals.

There's a distinct possibility, too, that Crombie will form a full-time eight-piece band of similar instrumentation for club jobs "and any other gigs I can get."

I asked Tony about the disc date. He told me: "I've been nagging my recording manager, Norrie Paramor, for ages to let me do a jazz date. At last he's given the OK."

*Who'll be on the session? Stan Roderick on lead trumpet, Les Conlon on second (a particularly pleasing choice), Bob Burns on lead alto, Ronnie Scott and Tommy Whittle splitting it on tenor, Tubby Hayes (courtesy: Tempo Records) on baritone.*

*The rhythm section will have Norman Stenliff on piano, Lennie Bush on bass and Crombie leading on drums.*

"It'll be a 'controlled' sort of band," he said. "Nothing too far out. Sure, I want it to swing. But it must sound polished, too."

He will write 12 special themes for the session. He asked me what I thought. I told him that this didn't really give a fair deal to either the arranger or the soloists. It could so easily tend to sound scrappy and there's nothing more frustrating musically than just an odd eight-bars solo from four or more horns.

"You're right," he said. "But I've thought about that. How's this for a gimmick? I'll play two or three of the tunes on the piano. Just one chorus. It could be quite effective. That will leave room for much more blowing space on the others. And I'll only use a couple of soloists per track. That will give them more of a chance to spread out."

I think the idea sounds fine. And knowing the high regard his fellow-musicians have for Crombie, the album should turn out to be something really special.

Of the club group possibility, Tony said: "It seems a pity to waste these arrangements. If a club-owner will make it financially worth my while, I'll enlarge the group, get a regular band together, rehearse it and work the clubs."

There are a lot of good young musicians around. Boys like tenorist Duncan Lamont. And either Roy Wilcox or Mike Senn would be fine on alto. Or maybe I could do some special gigs using the recording band? It would be a

—and there's  
 talk of a club  
 group, too

ball to be playing jazz again more often, especially with a library that swings on paper, no matter who plays the scores."

Whether or not the club deal comes off, it will be a ball for us, too, to have Crombie back on the scene again; he's been away much too long. And his talents are much too exceptional to be entirely thrown away on the commercial side.



He's been wanting to do a jazz date for a long time—now he's got his chance.

## REVIEWS

### THE JAZZ MESSENGERS

Hard Bop  
 Cranky Spanky; Stella By Starlight; My Heart Stood Still; Little Melonie; Stanley's Siff Chickens.

(12in. Philips BBL7220)  
 IT'S a crying shame that the superb Blue Note LPs by the original—and best—Jazz Messengers group (Art Blakey, Horace Silver, Kenny Dorham, Hank Mobley, Doug Watkins) are unavailable here. But we'll have to be content with what is, in effect, the third generation of Messengers. Apart from this album, there's one out on Vogue and one due on London.

They feature mainly Blakey's new crew of enthusiastic, uncompromisingly uncommercial, jazz-loving youngsters. There are altoist Jackie McLean, trumpeter Bill Hardman, pianist Sam Dockery, bassist Spanky de Brest. Though neither collectively nor individually the equal of their predecessors, they are all unquestionably sincere jazzmen.

The message hasn't changed. And I think all have had an unnecessarily hard time at the hands of British critics. Especially the hard-swinging, somewhat soured, but very emotional McLean. On these tracks he maintains a consistent level of deep-plunging inventiveness. Though he is so obviously Bird-based, he has an instantly recognisable sound. And everything he plays has intense "soul." (Try him on Stella, Heart, Chickens or his own Melonie. His

solos are sometimes bitter pills to swallow, but they're what the doctor ordered.)

Hardman isn't quite such a good musician. But he plays well with guts and fire and emotional strength and depth. Dockery is an adequate substitute for Silver. De Brest has one of his best-yet disc dates. Blakey is, as always, a driving, furious force, lashing the others

along with his incredible drumming. Cranky (by Hardman), Melonie (by Jackie) and Chickens (by both) are all originals of above average melodic content. Heart has a slow, out-of-tempo introduction before the storm breaks.

There is tremendous jazz feeling throughout this LP. Hence the rating. It swings, it's sincere and I'd like you to hear it. (\*\*\*\*\*)

## BOOK THIS DATE!

—it's a night you'll  
 remember—and for a  
 good cause

**CALLING** all London area jazz fans! Whatever you had planned to do next Monday, June 23, forget it. You've just got yourselves a date... with just about every British modernist you can name.

The occasion: a special benefit performance for the brilliant, bearded, tenorist-arranger-composer, Kenny Graham. Kenny is currently hospitalised with TB and will be out of action for at least a year. And there's a danger that his six-year-old son also may have contracted the disease.

All London's jazzmen and club owners have got together to raise some money for K.G. The benefit show will be held at "Jazz at the Flamingo," 33-37, Wardour Street, W.1. Sam Kruger, whose idea this whole project largely is, will donate his premises free.

Between 7.30 and 11.30 that night you'll hear sets by the following bands: Johnny Dankworth Seven, Tony Kinsey Quintet, The Jazz Couriers, Joe Harriott Quintet, Tommy Whittle Quintet and Allan Ganley Quartet.

Among those handling competing chores will be this DISC writer and Bix Curtis. Admission is six shillings. The cause is indeed a worthy one.

T.H.

## FREE!

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 portrait of  
**STEVE ARLEN**



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jazz

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jazz

**BUDDY COLLETTE**  
*Nice Day With Buddy Collette*  
*A Nice Day; There Will Never*  
*Be Another You; Minor*  
*Deviation; Over the Rainbow;*  
*Change It; Mosen Swing; I'll*  
*Remember April; Blues for*  
*Howard; Fall Winds; Buddy*  
*Boo.*

(12in. Contemporary LAC12902)  
**A**t one time, for various reasons which are outside the province of this column, it was difficult for coloured musicians to "make it" on America's West Coast.

Although the work situation is easier today in this respect, one of the very few Negro jazzmen to attain the all-round acclaim he so thoroughly deserves is 36-year-old Buddy Collette.

Since leaving the quasi-jazz Chico Hamilton Quintet, Buddy has cut two albums for Contemporary.

This is the second and he plays four tracks on clarinet, three on alto, two on flute, one (Boo) on tenor. He wrote all the originals but *Deviation* (by pianist Dick Shreve).

He uses three different rhythm sections. The pianists are Don Friedman, Shreve and Calvin Jackson; the bassists: John Goodman and Leroy Vinnegar; the drummers: Joe Peters, Bill Dolney and Shelly Manne. Shreve, Friedman, Goodman, Vinnegar, Dolney and Manne are particularly sympathetic.

Collette is a very "pure" musician. He gets a superb tonal quality from all his instruments. His alto influence is Konitz rather than Bird. On clarinet and flute, this "purity" is particularly evident. His tenor stems from Lester and I wish he'd played more tracks on this horn; his musicianship is magnificent. He plays with control, taste, fluency and with warmth, although the emotional side is kept firmly in line. An enjoyable LP. But I, personally, wish he'd wait a bit more.

**A good buy. Easy-on-the-ear jazz. (\*\*\*\*)**

#### MENTIONS IN BRIEF

**T**HERE are some new British jazz discs out on Tempo. As this writer supervised the sessions, it wouldn't be fair for me to review them in the ordinary way. But I feel you should know about them all the same.

On *Transatlantic Alliance* (12in. Tempo TAP19), you can hear the last of the 30-odd tracks cut by Victor Feldman on his working holiday here in December, 1956.

Here he's a featured sideman with groups led by Dizzy Reece, Tubby Hayes and Jimmy Deuchar. Best tracks are probably Miles Davis' "Four" (with Diz, Ronnie Scott and Tubs—on baritone), *Get Up* (with some of Dizzy's best recorded solos) and *Walling Wall* (Victor on vibes with Deuchar). There's also a pleasing ballad medley. A general impression of the local scene in '57.

Jimmy Deuchar (with Hayes again)—this time on tenor—and almost Derek Humble can also be heard on two EPs—"Opus de Funk" (7in. Tempo EXA79) and "Swingin' in Studio Two" (EXA81). The tunes are *Funk, Lullaby in Rhythm, Between the Devil and the Deep Blue Sea* and the glorious *Milestones*. Derek and Tubs had a slightly better day than Deuchar. And Eddie Harvey (on piano, not trombone) is extremely sympathetic.

An American disc worth noting is "Jazz Studia Six" (12in. Brunswick LAT8239) by the Amram-Barrow Quartet. Dave Amram was an American-in-Paris for several years. He recorded with Lionel Hampton, Don Rendell and Henri Renaud, among others. My greatest pleasure from this LP came from tenorman George Barrow. Formerly with the exacting Charlie Mingus Jazz Workshop, Barrow is a fine, rooted jazzman with a huge, warm sound.

**RAGTIME** had been firmly established with quite a large section of the American public when Irvin Berlin climbed on the band wagon and wrote "Alexander's Ragtime Band." For some 30 or 40 years, men of the calibre of Tom Turpin, Louis Chauvin and Scott Joplin had delighted audiences of hard-bitten prospectors or ranchers with their gentle, yet dynamic, piano variations.

It was left to Berlin, however, to make fame and fortune from the use of the word, while Scott Joplin, though achieving a little financial success with his "Maple Leaf Rag," "Entertainer Rag," and "Original Rags," is still an unknown except to a small, devoted band of ragtime enthusiasts.

There is something of the wandering minstrel of Europe in the story of ragtime. Existing solely as a piano style, it was taken around the southern states from camp, plantation, and ranch to ranch, by wandering pianists centred principally in Louisiana and New Orleans. Some of these early exponents settled in the city itself, men like Jelly Roll Morton, slowly developing their style into a barrelhouse mood suitable for night clubs and the like.

It was not unnatural that marching music, using no piano, should very soon incorporate one, once the bands came off the street and played the dance halls and the clubs.

It was also inevitable that the European melodic line of the first bands should absorb the "blue" notes of the early spirituals and blues singers.

Thus from three separate sources there evolved that great, inspiring thing we call Jazz.

It is unfortunate that, while records of blues and marches abound, little serious attempt has yet been made to put ragtime into perspective, recordwise. There are virtually no records by the great performers of the 1880s.

## Stripped

It is an essential of ragtime that it should be played "as written" and played at a moderate tempo. Popular ragtime is invariably torn off at breakneck speed, which strips it of its natural beauty and delicacy.

Recommended discs for students are Jelly Roll Morton's "Original Rags" and "King Porter Stomp," the Dink Johnson records on American Music (if you can get them), many early Fats Waller and James P. Johnson items, notably "Carolina Shout."

There are also interesting instrumental versions by Lu Watters of many of the older rags. Although far from good jazz, these Watters recordings stress the melody and afford an excellent chance to study the form of the music.

So, too, do the rags recorded by Bunk Johnson. But avoid, at all costs, the tear-up caricatures of "Winnie the Atwell." These have little resemblance to ragtime either in tempo, syncopation or form.

As the brass bands and the piano combined and absorbed the vocal music of the blues, jazz was born, but exactly when we don't know.

Within the short space of about 10 years jazz was firmly established



by  
**Owen  
 Bryce**

**SYDNEY BECHET**  
 The master of the build-up sweeps everything magnificently before him in his latest EP.

# 'Alexander's' not the first

as a mature music, ready for world-wide export.

Solo piano style carried on, of course, inevitably to find its way to the rent parties of New York and Chicago and to blossom out some 20 years later as boogie woogie.

Meanwhile, to records and next week, the classic period of jazz.

**WILD 'N' WOOLLEY**  
**Brian Woolley's Jazzmen**  
*Hiawatha Rag; Dusty Rag;*  
*Out Of The Galloway*  
 (Esquire EP190)

**I**T seems the earnest desire of jazzmen to confuse the issue. Here we are talking about ragtime and our first record is "Hiawatha Rag," that perennial favourite of the jazz clubs.

Only trouble is that it isn't a rag at all. Moreover, the sleeve notes blandly talk about Dixieland.

It isn't what I call Dixieland and the one part of the tune that matters most—the chorus—isn't played!

Never mind, Brian Woolley, who contributes the sleeve notes, goes to some length to explain just why.

Time was when, to sell a record, some commercial title had to be played.

**Dusty Rag**, on the other hand, is a proper rag, and the Woolley Band wisely stick close to the original melody, with some neat, fairly accurate trumpet lead.

But, and here comes my big grouse, there's that perishing banjo again. New Orleans bands used a guitar. They carried on using the guitar until 1923 when the first band to record (King Oliver's) discovered that the guitar wouldn't come through on the equipment then in use and made the switch to banjo.

The revivalists will stick with that awful thing, forgetting that the jazz bands of the 1920s soon changed back to guitar when electrical recording came in.

Fortunately, for me at least, the banjo player also changes to guitar on this session for *Out Of The Galloway*, a very smooth Bechet composition which would have sounded ridiculous with banjo. This is an excellent track. Woolley plays a neat clarinet, the band swings

better than most, the drummer plays sensible drums.

**BLUES AND OTHER SHADES OF GREEN**  
 by **Urbie Green**  
*Reminiscent Blues; Thou Swell; One For Dee; Dicky Dan.*  
 (HMV 7EG8336)

**I**M probably treading on Tony Hall's toes in reviewing this disc but I defy any one to call it modern, although Urbie Green has a great reputation as a modern musician.

Nor is it traditional, and it's hard to classify it as mainstream, which today is limiting itself to even narrower margins than the trad or the pop school did. It practically boils down to this: if it hasn't got Dickenson, Bratt or Joe Jones on it it's not mainstream.

On the strength of one track alone, **Reminiscent Blues**, however, I'll grab it for my column.

This sort of blues playing never dates or styles itself. It's just the blues. Simply played, with impeccable tone (trombone tone, too. There's none of this trumpet imitation lark about Urbie!) this first track is a must for trombone enthusiasts.

The backing is as modern as you want it. Kenny Clarke on drums and Percy Heath on bass with piano and guitar unknown as yet to me. Unknown and I'm not worried about it. This is Urbie Green's record throughout.

The other three tracks highlight the technical side of his playing but lose a little in jazz interest.

**SIDNEY BECHET QUARTET**  
*Baby Won't You Please Come Home; Margie; I'm Going Way Down Home; After You've Gone.*  
 (Esquire EP178)

**T**HIS is really quartet music, but the piano is not used here as it should be in quartets. How could it be anyway, with the strength of personality that is Sidney Bechet's?

This EP is another one from the Paris session with Kenny Clarke, the father of modern drumming, showing the traditionalists just how

*I'm Going Way Down Home* is one of those Bechet compositions built on a simple but effective phrase. Bechet is the master of the build up. His inventiveness is only equalled by Coleman Hawkins and Louis.

Eddie Bernard on piano and Pierre Michelot on bass are effective. But this is Bechet's record throughout. Glorious Bechet, sweeping everything before him and matched only occasionally by the tasteful drumming of Kenny the Klook.

#### THE CLARINET OF ARCHIE SEMPLE

*Please Don't Talk About Me When I'm Gone; I Can't Believe That You're In Love With Me; Solitude; Wrap Your Troubles In Dreams; Goody Goody; Ammonia Blues; Sweet And Lovely; Home.*  
 (Seventy Seven LP10)

**I**'VE had great fun playing this one over to friends, fans and critics alike. "Please Don't Talk" . . . is the most exciting jazz record yet made in this country . . . maybe even in the whole of Europe. Not the best, mark you. But most definitely the most exciting.

The day I received this disc I played over this first track 30 or 40 times running. I've played it over two or three times a day ever since and it never fails to have me grabbing the nearest human being and hopping around the room like a man possessed.

Archie Semple has amazing control of his instrument, squealing and wailing like mad, but always, it would appear, just right. Pee Wee Russell, similarly styled in tone, often seems out of control. Archie Semple never does on this disc. Actually in style, he is nearer to Edmund Hall, but ever so much more exciting. Exciting's the only word to describe this glorious noise.

By the way, there's only one way really to enjoy this disc. Put it on loud and let it soak right into you. Woo! that tone! There I go again! A great record.

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# Miss Safety Sue is crowned

'DISC'  
NEWS IN  
PICTURES

Photographer  
RICHI HOWELL

Miss Julie Alexander of London was crowned "Miss Safety Sue" on Saturday and wins a free holiday at a Bullin's Holiday Camp. Runners-up were: Miss Diana Potter, of Enfield; Miss Margaret Boulbee, of Derby, and Miss Denise Curtis, of Leicester.

Pictured on the right are the seven finalists. Front row (left to right): Bessie George (Leeds), Julie Alexander and Denise Curtis. Back row (l. to r.): Hazel Powell (London), Joyce Jones (Nottingham), Diana Potter and Margaret Boulbee.



## JAZZ AFLOAT



This year's "Floating Festival of Jazz" took place on Sunday and 3,000 fans crammed the "Royal Daffodil" and the "Royal Sovereign" on their trip from the Tower Pier, London, to Margate. Many famous jazz personalities were on board.

Including Blues singer Beryl Bryden, seen on the left with the two coloured American jazzmen, Sonny Terry and Brownie McGhee. Chris Barber (right) and his band keep things swinging in one of the saloons on the way home.

All the finalists appeared in the "Six-Five Special" TV show and here Julie Alexander chats to compere, Jim Dale.



Ken Colyer's Jazzmen give forth on the open deck.