

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 34 Week ending September 27, 1958

## BERTICE READING

EVERY

# 6<sup>D</sup>

THURSDAY



The girl with the DYNAMIC personality

# BERTICE READING BERTICE READING

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# The best letter takes the prize—

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letters to  
'Post Bag', DISC,  
Hulton House,  
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### POST BAG

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

# After this chaos, give me records!

I HAVE a question about teenagers that I should like to raise. Why on earth do they call themselves fans of certain artists when they do nothing but shout and yell while their idols are on stage or screen?

Surely they don't think the artiste really welcomes it after spending many hours rehearsing an act for their pleasure.

Recently, I was persuaded to see one such idol. Believe me, I

### PRIZE LETTER

regretted it. Half the time I couldn't hear what he was singing about. The yells and shrieks made chaos of an evening's entertainment.

If a favourite artiste gives pleasure and entertainment, then a good way of showing appreciation is to wait until he has finished the song. Then yells and handclaps

speeded up. This to my mind proves that the artiste is uncertain of his talent. It is noticeable that the truly great artistes have not and, I sincerely hope, will not condescend to stoop so low to get their sales.—**DAVID CHILL**, Fieldway, Clayton, Bradford, Yorks.

(Gimmick voices only apply to gimmick songs and these seldom suit the style of the greats.)

Apart from this, so many "discoveries" have been recorded during the past year that it is getting beyond one's capacity to keep pace with them all.—**MISS A. GALLOWAY**, New Church Road, Hove, Sussex.  
(Maybe we need less plug in the bathroom?)

### She only asked!

DISC's motto deserves to be "Readers must get what they want." After a brief survey of past issues of the paper, I notice that all requests—from pictures of stars to more space for certain music reviews—have been granted.

Since I wrote asking for articles on the Beverley Sisters, I have been pleased to see six pictures of them in addition to odd snippets of information about them.—**MADEIRA HENRY**, Shirley, Hants.  
(Don't take all the credit, dear!)

### Buy it!

I AM convinced that the teenagers who moan and groan at DJs are incapable of doing things for themselves. They seem to think that if the latest release of a recording artiste is not played by a DJ it's an indication that he is not hot.

The majority of record programmes are request shows so it follows that if a record is wanted, it must be asked for.  
And there's nothing to stop them going to their local record shop and buying their favourite record.—**WILLIAM LACKIE**, Edinburgh, 7.  
(After this suggestion who can say Scotsmen are mean?)

### Paul's No. 2

JACK GOOD (DISC, 13-9-58) is wrong in writing that Paul Beatrice's first recording is "Banana" in "A House, A Car And A Wedding Ring." It's Paul's second disc. His first waxing was "Wastelands" which I

### Hear the feeling

AS a new reader of DISC, I was very pleased to see that you devote a page to trad. jazz. But I didn't like the way that Owen Bryce runs down the great George Lewis.

In Lewis's playing there is a lot of feeling and one can feel the hardships and the worry.

If Owen Bryce wants to hear George Lewis playing great New Orleans jazz let me recommend him to listen to the Vogue disc LAH21059.—**FRANK JACKSON**, Hamstead Street, London, E.C.  
(Passed to Owen.)

### Book Club?

RECENTLY, several well-known musicians, socialists and other show business personalities have written books about their lives. I can think of Humphrey Lyttelton, Ken Macintosh, Billie Holiday, Pat Boone and Wilfred Thomas.

I should think that there would be scope for a music book club on the same lines as other popular book clubs.—**IVOR W. DOUGLAS**, Blackthorn Road, Bristol, 3.  
(Bringing musicians to book?)

### On the keys

HAVING heard "The Voice of Sinatra," the recording made at Monte Carlo, the pianist in some numbers sounded familiar.

Was it Frank's favourite, Bill Miller, who also accompanied Vic Damone on his tour?—**V. P. VILES**, William Cook Road, Birmingham, 8.  
(Frank was accompanied by Eddie Barclay and his orchestra.)

### 'Bathroom' music

TEENAGERS are getting a surfeit of gimmick records and it is this, and not the fact that ballads are being played in preference to beat (as your correspondent, Mr. C. C. Tucker suggests), that has brought about the drop in single record sales.

It all started with the "bathroom" effect and now record companies seem bent on producing a weirder noise than the opposition.

great stalwart, the fabulous Nelson Riddle orchestra.

The Billy May backings on the "Come Fly With Me" album are extremely bouncy and bright but, nevertheless, the arrangements seem to lack the lustre and finesse that can be produced by Nelson Riddle.

When an artiste like Sinatra makes records so prolifically, a change of orchestra and fresh musical ideas are necessary. But I sincerely hope that his break from the Riddle orchestra is only temporary.—**R. CLAZIER**, Princes Terrace, London, E.13.  
(That's a Riddle we can't answer!)

### Short-play

I HAVE just bought Elvis Presley's 12in. LP of the sound-track from the film "King of Hearts."

LP? That's the understatement of the year. One side lasts 12 minutes, the other about 13 minutes. When I told my friends this they said that several rock stars had similar short-duration albums.

What baffles me is that some 100in. LPs of mine last much longer than this particular 12-incher. When I put 27s. G. for a 12in. LP I expect it to last longer than a 27s. 10in. LP.—**T. BARRETT**, Pembury Road, London, E.5.

(This can happen when an LP is taken from the sound-track of a film.)

### Leave 'em alone

I AM a great fan of light music and like neither rock nor classical music. Yet I'm fed up to the teeth with reading letters by classical fans writing to condemn rock. Why can't these people lock themselves up in a room away from the rock records instead of complaining all the time and saying things like Donegan sounds like a drunken Irishman speaking Dutch, Elvis Presley has St. Vitus dance, Buddy Holly should see the doctor about his cough, and deaf someone always "brighten" L111 Richard in the middle of his records because he always screams.

Teenage rock 'n' roll fans aren't always complaining about classical music, but are content to leave the classical fans alone and get on with their rock 'n' roll. Why can't the classical fans have the same tolerance?—**P. LONDON**, Kingshurst Road, Lee, London, S.E.12.

(Now we want a "classic" answer!)

### Discriminating

THE prize-winning letter had something when it said that skills promoted interest in music making, but it's wrong to think that rock 'n' roll has not served a purpose in the wider field of entertainment. It has made the record-buying public more selective and discriminating in all fields of music. Now the public knows what it wants, whereas it wasn't sure before rock came along. It appreciates the fact that it isn't what you do or sing so much as how you do or sing it.

And since the advent of big beat there's a much wider selection of popular records available, which has made the public selective and yet sent records flying home to all departments. I fail to see why everybody isn't satisfied.—**DENIS COSTELLO**, St. Christopher's Road, Montezette Park, Cork, Eire.  
(It did good when the rock set in.)

### Money-maker

JACK GOOD may think that Elvis Presley is useless but I'm sure that DISC readers who know something about the American boy think otherwise.

Is a chap useless who, in four years, works his way up from a 58 dollars a week truck driver to become a millionaire? Not bad at 23, eh?

Again, is a man useless who can open two factories in Memphis, one making "I Hate Elvis" buttons and the other turning out "I Like Elvis" buttons?—**NICK BURNS**, Sleaford Road, Liverpool, 14.

(Why two factories, my wonder. Wouldn't one do?)

### Tony's tops

TONY HALL deserves congratulations on his first-class weekly jazz feature. He was one of the few critics to report on "Jazz at the Carnegie Hall" and the only one who really covered it fully.—**BRIAN KIRBY**, Brooklands Park, London, S.E.3.

(Of course, Carnegie Hall is a relative of Tony's!)

### Souvenir

I HAVE just returned from a wonderful holiday touring Italy. Imagine my delight when, buying DISC the first week after my return, I saw that Domenico Modugno was featured on the front page.

His recording of "Nel Blu Dipinto

Di Blu" ("Volare") was being played everywhere I went. I bought the record and, together with your picture of him and also the article you published, it will be a treasured souvenir of an unforgettable holiday.

—**JEAN P. CARTER**, Eastcote Avenue, South Harrow, Middx.

(We pleased many last week.)

### Page 1 choice

I AM amazed that you have not had a front page picture of Dean Martin. Surely with two hit records to his credit he deserves it.—**MRS. M. THOMAS**, Grace Road, Downend, Bristol.

(We've had many features on Dean, including an extensive one on July 5.)

### Important date

"WHEN" were the Kalin twins born, Mervyn Douglas? We would very much like to know. What's that? 1924 we heard you say.

Please, have another go!—**IRENE CRAWFORD**, Beechwood Avenue, Ruislip, Middx.

(This should have been 1934. Mervyn Douglas forgot to say "When".)

### Gimmick disguise

IT has struck me that more and more artistes are using gimmick voices

FROM THE AMERICAN HIT PARADE—

# SUSIE DARLIN'

Recorded by BARRY BARNETT HMV Pp 532. CHRIS HOWLAND Columbia DB 4191. ROBIN LUXE London HLD 8676.

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**DELLA REESE**  
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MAX BYGRAVES—Up again

# TOP TWENTY

FOR WEEK ENDING SEPTEMBER 20th

| Last Week | This Week | Title                                   | Artist           | Label      |
|-----------|-----------|---|------------------|------------|
| 2         | 1         | Stupid Cupid / Carolina Moon            | Connie Francis   | MGM        |
| 1         | 2         | When                                    | Kalin Twins      | Brunswick  |
| 4         | 3         | Volare                                  | Dean Martin      | Capitol    |
| 12        | 4         | Bird Dog                                | Everly Brothers  | London     |
| 9         | 5         | Poor Little Fool                        | Ricky Nelson     | London     |
| 13        | 6         | Mad Passionate Love                     | Bernard Bresslaw | HMV        |
| 3         | 7         | Return To Me                            | Dean Martin      | Capitol    |
| 5         | 8         | Splash Splash                           | Charlie Drake    | Parlophone |
| 7         | 9         | Fever                                   | Peggy Lee        | Capitol    |
| 8         | 10        | Endless Sleep                           | Marty Wilde      | Philips    |
| 20        | 11        | Born Too Late                           | Poni-Tails       | HMV        |
| 11        | 12        | Patricia                                | Perez Prado      | RCA        |
| 6         | 13        | All I Have To Do Is Dream               | Everly Brothers  | London     |
| 18        | 14        | If Dreams Came True                     | Pat Boone        | London     |
| 14        | 15        | Volare                                  | Domenico Modugno | Oriole     |
| 17        | 16        | You Needs Hands / Tulips From Amsterdam | Max Bygraves     | Decca      |
| 10        | 17        | Early In The Morning                    | Buddy Holly      | Coral      |
| 19        | 18        | Hard Headed Woman                       | Elvis Presley    | RCA        |
| 15        | 19        | Rave On                                 | Buddy Holly      | Coral      |
| 16        | 20        | Moon Talk                               | Perry Como       | RCA        |

**ONES TO WATCH:**

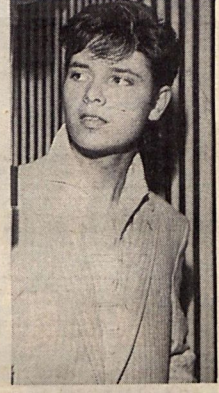
- Move It Little Star
- Cliff Richard The Elegants

Compiled from dealers' returns from all over Britain.

**JERRY BUTLER**  
**FOR YOUR PRECIOUS LOVE**



HL 8607 45/78



CLIFF RICHARD—Watch him. (DISC Pic)

## Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 20th)

| Last Week | This Week | Title                | Artist          |
|-----------|-----------|----------------------|-----------------|
| 2         | 1         | VOLARE               | Dean Martin     |
| 1         | 2         | STUPID CUPID         | McGuire Sisters |
| 10        | 3         | BIRD DOG             | Connie Francis  |
| 5         | 4         | POOR LITTLE FOOL     | Everly Brothers |
| 6         | 5         | FEVER                | Ricky Nelson    |
| 4         | 6         | SPLASH SPLASH        | Peggy Lee       |
| 3         | 7         | EARLY IN THE MORNING | Bobby Darin     |
| 8         | 8         | WHEN                 | Buddy Holly     |
| 9         | 9         | MOVE IT              | Kalin Twins     |
| 7         | 10        | REBEL-ROUSER         | Cliff Richard   |
|           |           |                      | Duane Eddy      |

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

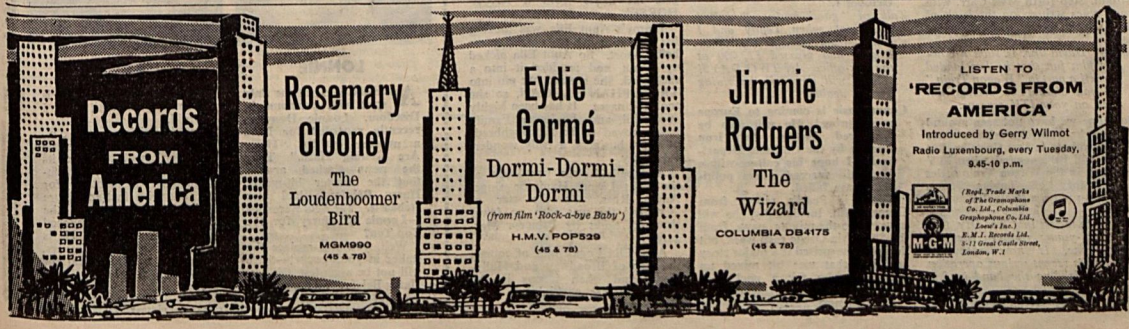
## American Top Ten

These were the ten numbers that topped the sales in America last week (week ending September 20th)

| Last Week | This Week | Title                | Artist                           |
|-----------|-----------|----------------------|----------------------------------|
| 1         | 1         | VOLARE               | Domenico Modugno                 |
| 3         | 2         | BIRD DOG             | Everly Brothers                  |
| 2         | 3         | LITTLE STAR          | The Elegants                     |
| 4         | 4         | IT'S ALL IN THE GAME | Tommy Edwards                    |
| 4         | 5         | JUST A DREAM         | Jimmy Clanton                    |
| 8         | 6         | ROCKIN' ROBIN        | Bobby Day                        |
| 7         | 7         | BORN TOO LATE        | Poni-Tails                       |
| 10        | 8         | WESTERN MOVIES       | The Olympics                     |
| 9         | 9         | TEARS ON MY PILLOW   | Little Anthony and the Imperials |
| 10        | 10        | SUSIE DARLIN'        | Robin Luke                       |

**ONES TO WATCH:**

- Summertime Blues
- Tea For Two Cha-Cha
- Eddie Cochran
- Tommy Dorsey



**Records FROM America**

**Rosemary Clooney**  
The Loudnooomer Bird  
MGM90 (45 & 78)

**Eydie Gormé**  
Dormi-Dormi-Dormi  
(from film 'Rock-a-bye Baby')  
H.M.V. POP526 (45 & 78)

**Jimmie Rodgers**  
The Wizard  
COLUMBIA DB4175 (45 & 78)

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Introduced by Gerry Wilmot  
Radio Luxembourg, every Tuesday, 9.45-10 p.m.

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# Teddy Johnson's MUSIC SHOP

THE FIRST OF A BRAND NEW SERIES BY ONE OF BRITAIN'S BUSIEST SINGING STARS



**BING OFF AND ON**  
Though partnership with Phil is postponed, plans go ahead for duet with Gary (below)

**BING CROSBY** has made a disc—and triggered off an amazing legal tussle.  
Seems that Der Bingle, and son Phil Crosby, recorded a new version of Pop's perennial favourite "Thanks" for the UPA-Chevron label. This has aroused the ire—and business temperature—of American Decca records. They have made it clear that it was for them that Bing waxed his all-time hit in 1936.  
What is more they have held up

the release of the new version because, they claim, Bing agreed never to re-record this title. But this litigation has not hindered plans for another father-and-son duet. Son in question is Gary Crosby who returned from European service with the U.S. Forces to stardom in show business. The title chosen for the Bing-Gary duet is "Loyalty" which comes from the film "Mardy Gras," the starring vehicle for Gary and Pat Boone.

**MEET** two young people I am tipping for top honours in discdom. They hail from Ruislip in Middlesex—Joy Adams is a free-lance telephone operator, her brother Dave is a carpenter.

Dave had an idea for a song while he was working on a building site, so he jotted it down on the back of a packet of cigarettes. And that song brought this brother and sister act a disc contract with Parlophone.

On September 25 their first disc is to be issued—and the "A" side will be the song Dave wrote on his cigarette packet. I have had a pre-release hearing of their debut disc. I pick "Whoopee" as the best side. It is a cute lyric—well sung in the contemporary idiom. But the "B" side, "My Oh My," is well up to standard.

## Now, Billy Graham

**R**ECENTLY we have had a spate of "new-names" crashing into the recording sphere. International footballer, Colin Grainger; Olympic Games diver, Peter Elliott; boxer Mike Preston; Oscar Award winning actor Sal Mineo. But, you'll never guess who is the latest being pressured to step into a studio—Billy Graham.

And the man who is trying to convince the evangelist that he should commit his voice to wax is Randy Woods, boss of Dot Records. Remember that it was Woods who made Pat Boone, The Hilltoppers, Billy Vaughn, and a lot more into stars.

I await the outcome of negotiations with interest.

## What's in a name?

**H**OW does a star get the name that brings international fame? **Cleo Laine** was Clementina Langridge until two new names were drawn from a brace of hats. **Mike Preston** was named after culling through some 2,000 postcards in a daily paper contest. **Doris Day** took her name from a song she sang.

Now meet the man who, for my money, has made one of the greatest LPs of the year—**Jimmy Logan**.

This great Scots entertainer—the mantle of Fyffe and Lauder is his at the incredibly early age of 29—gets his name from a RACE-HORSE!

Jimmy's Aunt Ella was looking for a stage name, the family name being Short. So Aunt Ella picked up a pin, and prodded it into a race card. She pressed her pin into **TRIUMPHANT LOGAN**, so she took the name. It has been highly successful, and the Logan Family have proved to be thoroughbreds of show business, a truly wonderful family.

Annabella Logan you know as the great Lionel Hampton singer Annie Ross. As the star of "Cranks" she was seen no fewer than six times by Princess Margaret.

Aunt Ella Logan was, of course, the star of Broadway and Hollywood—and when I was in the States she was packin' 'em in at Las Vegas.

**Buddy Logan** sang with Gerald. Bert is a song writer in the States. And of course Mum and Dad Logan are the cornerstones, with sister Heather, of the family show.

But back to Jimmy's LP. Issued on Beltona under the title **Loganberry Pie** it is a collectors item for every person who loves show business.

How best can I sum up this disc? Tommy Trinder once stated that the yardstick of a great comedian is the ability to make the audience laugh—yet also to make them cry. This disc proves that Jimmy Logan passes with honours—and he can sing.

## Jazz honour

**O**NE of the greatest honours paid to jazz music of recent days has been the invitation to **Johnny Dankworth** to compose a work for execution by the London Philharmonic Orchestra and the Dankworth Orchestra. The new work will be introduced at the Royal Festival Hall next June.

Last week Johnny met Dr. William Steinberg, the famous conductor at a Royal Festival Hall cocktail party. It is Dr. Steinberg who will conduct Johnny's work.

I asked J.D. after the party about his composition. "I really must start work on it," he told me.

When? "Oh, soon," he announced.

But "soon" in Johnny's vocabulary really means "when I get the urge." And perhaps that is the greatest thing about Dankworth—he doesn't write because he feels he should, but because he feels he must.

**DOROTHY SQUIRES** has been booked into the starring role at "The Moulin Rouge" in Hollywood. At the same time her husband, film star Roger "Ivanhoe" Moore, is making "The Miracle" in the film city.

Says Dot in a letter to me: "With Roger working days on the set, he will have to

## Hard-workers

come and sit through my show each night just to say 'Hallo'—or else we can exchange notes on the refrigerator."

However, if Roger feels lonely he can always play Dot's latest Nixa release, "Tormentinos."

Incidentally, in spite of the composer credit on the record label Dot has confessed that she is the person who really wrote the song.

**SONGWRITER**, lawyer, B.O.A.C. pilot—they're all aft. 2in. South African Paddy Roberts. He has made his mark in Tin Pan Alley by penning such hits as "Softly, Softly," "Lay Down Your Arms," "Evermore," "Meet Me On The Corner," and heads besides.

This week I caught him coming from the office of a publisher—book not music. I raised my eyebrows, Paddy answered cryptically "October 15—I'll send you a copy." And there he left it.

I can't wait for October 15 to find out just what I'm being sent.

## PEARL'S CORNER

**PEARL** has come up with some snappy news items after a chat with our chum Gregg Suiyin, who has just flown in (and out) of Britain. Step forth Miss Carr, with your notes written on the back of the Johnson household's shopping list.

**Sammy David Jr.** is such a cowboy film fan that he has landed himself a part in "Wagon Train." So you should be seeing him soon on your TV screen.

Someone we have not seen around since he split up with partner Bud Abbott, is Lou Costello. But this will be amended when ITV screen in the story of Tobias Jones, for Lou plays a straight dramatic role.

**Happy** to report that **Kid Ory**, that 72-year-young great of the jazz trombone, is now recovered from his recent serious operation and is leading the band in San Francisco.

**Bing Crosby**, Gregg reports, has

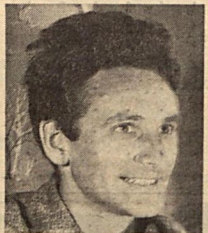
capitulated about TV. Opposition to this medium having been dropped, he stars in his own "Spectacular" in the U.S.A. on October 1.

Talk of "good business" palled this week when **Teddy and I** heard from **Gregg** that **Roy Rogers** had grossed £22,000 in the box office—**IN TWO DAYS!** (Teddy will now take up riding lessons again).

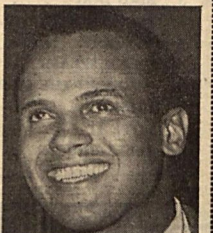
**Count Basie** is coming to Europe next Spring. He will also be sponsored behind the Iron Curtain by the US State Department—I hope his culture-with-a-beat will succeed where politicians have failed.

There is Pearl's report from Gregg Suiyin. Incidentally, she will have up-to-the-minute news from the States via Gregg each week, but do not be surprised if a major story gets just that wee bit mixed up with an order for a packet of breakfast cereal.  
See you next week.

## There ain't gonna be no war



**LONNIE**



**HARRY**

**A**MERICA is not the only spot with problems in Discdom. **Lonnie Donegan** recently recorded for Nixa a number entitled "Times Are Getting Hard." Then the new, flashed around that the master hit-maker **Harry Belafonte** had also etched it. The bets were cast—**Lonnie or Harry** for the Top Ten?

Well, you can replace the stakes in your pocket—there will not be a contest. Oh yes, **Harry Belafonte** has recorded

the number—but his disc is not coming out until 1959, I am told.

So **Lonnie's** version, coupled with "Lonesome Traveller," will continue its climb to the top unchanged. Incidentally for the folk with fact-and-figure brains, both sides of the Donegan disc were composed by singer **Lee Hayes**. He is a member of The Weavers, America's top folk-voal (or should it be folkal?) group.

# SPOTLIGHT

## ON RAY ELLINGTON

Ray looks as though he's trying to scare that microphone into giving him the right sounds.

Ray's been with the Goon Show on radio and television for seven years.

You won't wonder why when you hear some of the funny—and true—stories which are told about him.

Once, after a dare, he strolled down Regent Street on a boiling hot summer's day clad in an Eskimo outfit, complete with fur-trimmed hood and snow-shoes!

Another time he accepted a challenge to lap Eros four times in a car after midnight. His challenger was the titled wife of a foreign diplomat.

"Man never did finish that race," he chuckled. "A police car came along and interfered."

But his biggest practical joke, he considers, was when he and a party of friends went to see a pantomime starring Derek Roy. Ray dressed up as an Eastern potentate, and he and his party sat poker-faced throughout the first half of the show.

"During the interval," Derek Roy told me, when I asked his side of the story, "this Eastern bloke sent a card down asking for his favourite tune."

"I noticed that the request was for the current Ray Ellington hit. It was then that I twigged that the potentate was none other than Ray himself."

But Ray really takes his business seriously. He told me, "You've



# 'MAN, I'M A ONE-MAN UNITED NATIONS'

*Mother is Russian, father is American, and he was born in London on St. Patrick's Day*

By  
**JOAN DAVIS**

ber "That's My Girl" which sold two million copies when sung by Nat "King" Cole? And Ella Fitzgerald's waxing of Ray's "Old Mother Hubbard"?

There's one thing that Ray really would like to happen. "I don't mind admitting I'd like one of my discs to get into the Hit Parade here."

But I don't think Ray and his Quartet need either unduly if they don't make it—after all they're the highest-paid four-piece combination in Europe.

We talked about Ray's personal life. He married a gorgeous model and TV actress back in 1956.

### Non-U now

"Now make sure you spell her name right," chuckled Ray.

"It's W-E-S-T."

"But surely it used to be W-U-E-S-T?" I queried.

"Yes, man, it sure did, but now

have a more secure future if he took him into his business, as an apprentice cabinet maker.

"The only things I ever made," recalls Ray, "were drumsticks. I used to tap them on the furniture."

Being a very understanding mum, Ray's mother bought him a set of drums. No doubt she had some regard for the furniture, too!

Ray drifted from band to band, from night club to night club. He recalled some of the highlights—playing drums to the piano of "Fats" Waller; five years with Harry Roy, touring Europe, and South America; playing at the Park Lane Hotel.

"The leader then," he recalls, "was Rudolf Dunbar, the leading classical negro musician. He was the first coloured man to conduct the Berlin Philharmonic Orchestra."

Then, of course, Ray has something of a reputation as a star maker!

There's Marion Ryan for one. "He and Dick Katz," Marion told me, "were the greatest-ever teachers. They taught me how to gauge the mood of an audience and capture it."

His latest discovery is Val Masters, who, at seventeen, is rapidly climbing to the top.

There's nothing much in the music line that Ray doesn't do. He's no mean song-writer. Remem-

AS Ray Ellington opened one of his fan letters, out floated a Gas Bill! "I'm an ardent fan of yours," said the letter, signed by a housewife, "and if you won't help me to pay the enclosed bill I don't know where to turn. They have already cut off the supply, and if I can't get £3 to pay the bill and have the gas reconnected I'll commit suicide. I'll put my head in the gas oven. I really mean this."

Ray, not wanting a suicide on his conscience, sent a cheque for the money. A few days later a receipt came back!

When Ray's manager pointed out to him that his "fan" couldn't very well have put her head in the gas oven while the supply was disconnected Ray replied, "Man, I never thought of that."

Which only goes to show what an easy-going, generous type Ray is, with his nutmeg-grater voice and grand sense of humour.

His is a voice that can caress a ballad like "My Mother's Eyes," or give an ebullient rendering of a comic novelty like "The Maharajah Of Magador," or his latest, "The Sultan Of Bezeez."

This last disc is the first Ray has made since he signed a contract with Pye-Nixa. But during his association with Parlophone, Decca and Columbia, Ray has notched up around seventy discs. Ray reminded me when I met him in Denmark Street recently that his Quartet is now ten years old.

Nothing but the best, right from the start, would do for Mr. Ellington. The Quartet was launched at the London Palladium, with Ted Heath in at the birth!

"They must have liked us," remembers Ray, "because a bloke in the audience slipped backstage as soon as we were off."

He was talking the talk I like to hear, man. He was offering us a disc contract."

### Perfectionist

Ray is a perfectionist. Before the Quartet was launched he rehearsed them for eight months. Not for him the overnight phenomena of the coffee bar boys.

"Man, it sure has paid off," he told me. "Ten years now we've been at the top."

Ask him about his personal background and he will tell you, "I'm a one-man United Nations. My mother was a Russian from Omsk, my father an American from St. Louis. I was born in Kennington, in South London on St. Patrick's Day, and I went to the South London Jewish School. See what I mean, man?"

He started off as an actor, taking juvenile leads, but his uncle persuaded his mother that he would

got to keep fit to stay at the top," and he practises what he preaches. He sets aside a certain number of hours every week for strenuous exercises in a West End gymnasium.

He is said to be a brilliant wrestler, and during his R.A.F. days he was a P.T. instructor.

And young Lance is being encouraged to follow Dad's footsteps. Already he can carry quite heavy weights, and seems to be thriving on it!

Ray prides himself on his individuality. "I don't try to be a carbon copy of any American idol. I want to be judged on my own merits."

Before we parted company Ray told me of one great treat in store for his many fans. Very soon disc customers will be able to buy two EPs that will have pride of place in their collection. The title: "Ray Ellington Plays Duke Ellington." A treat to look forward to indeed.

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WEEK END  
SPIN"



# COOL FOR CATS

## HAS ED SCOOPED THE LOT?

SO the oldies are popular now. Every recording company that's followed the Connie Francis success of "Who's Sorry Now?" is trying to push ahead with standard numbers. British recording stars hoping to make a break-through on these include Russ Hamilton, who's just out on a new Oriole release, "When Your Hair Has Turned To Silver."

Oriole is even more sorry now that Russ's long-player of standards which hit the American market so big last Christmas hasn't been released over here yet. Because one voice, and it's from America, looks like scooping the lot.

It belongs to coloured boy Ed Townsend, and to do it he's chosen probably one of those titles that's so far away in time that it didn't even seem possible that it could enter the popularity stakes—"When I Grow Too Old To Dream."

But Ed settled in with his latest Capitol release. With his sure-fire beat he can't miss out. I heard this played over to several BBC and Radio Luxembourg disc jockeys. We all raved over it. Particularly the bit where he changes key straight after a drum roll. This is really one to watch out for.

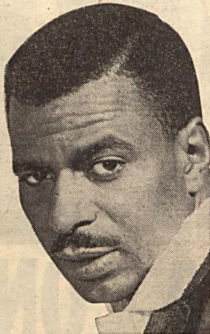
Ed, I found out, was born in a Tennessee hamlet named Fayetteville nearly 30 years ago. His father is a Methodist minister. At seven-

teen Ed was elected president of the International American Methodist Episcopal Youth Council, and was selected to go on a world tour with youth leaders from the U.S. For a year he was a backwoods teacher, until at 22 he joined the Marine Corps and was sent to Korea.

Over there, bandleader Horace

Heidt heard him sing and invited him to join his troupe which toured the Near and Far East, and then the U.S. Later Ed left the Horace Heidt outfit to form his own television show in Los Angeles, and to establish his own music publishing business. He's had many successes in the song-writing field, especially for Nat "King" Cole and Gogi Grant. Now he lives in Los Angeles with his wife Cheryl and two small sons.

He's made a great sensation in the States, and I'm sure he'll have the same luck here.



ED TOWNSEND: D.J.s raved

## LOVE OR LOATHE

A GIRL whose voice you either love or loathe is 27-year-old Dakota Staton, who's made a promising Capitol side, "Confessin' The Blues." Here's sheer force and dynamic singing from a lass who started singing at the age of seven with her two sisters.

Some years later she toured American cities, and was finally "discovered" in a basement rehearsal studio in New York. Did I say she had a voice? Maybe I should have said voices, because in addition to her own remarkable rhythmic style, she can mimic many well-known singers, among them Ella Fitzgerald, Sarah Vaughan, Nellie Lutcher and—hold it—Nat "King" Cole. How did he get in there anyway?

## KEEPING THE CUSTOMERS QUIET

AT a time when girl singers are getting rather more of a look-in on the high ratings than they used to, Capitol are lucky in having two talented songstresses with vastly differing styles, in their stable. One of them, Peggy Lee, is already in the charts with "Fever," and Capitol have sent me a new photograph taken of her to celebrate the occasion.

As well as being a singer, Peggy has won fame as a composer of film music—Walt Disney's "Lady and the Tramp" was one of several successes—and a lyric writer. "I just drifted into composing," Peggy says. "It sort of comes naturally to me. And I find a certain pleasure in the creative end of music that I can never get as a singer."

She developed her "soft-silk" singing style almost by accident. In fact, it was due to a bit of fast emergency thinking. Peggy was trying to make her voice heard above the din of holiday week-enders eating at a popular Palm Springs Resort. But every effort she made failed. In desperation, Peggy lowered her voice and sang softly. With each song, she lowered it a little more. Gradually the diners began to respond. Soon they were quietly and intently listening to the girl who was putting so much feeling into her numbers. After that she was talked about—and that led the way to her later successes.



PEGGY LEE: Sang softly to make 'em listen

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## LIFE IN THE ARK!

NOW I do know what life must have been like in Noah's Ark. Quite a lot of fun, if our experiences when "Cool" visited Chesington Zoo recently are anything to go by. Maybe you were looking at the animals so much you didn't see me in this programme!

My favourites were the five wonderful Shetland ponies, Joey, Tommy, April, Silver and Goldie. They were very quiet and really cute. I think they deserve the two very nice girl keepers who look after them.

I wish you could have met Chicky, the monkey. I spent most of the afternoon trying to persuade him to come on the show with me. But he wouldn't let go of his keeper's arm, and I think perhaps he didn't like me. At the last moment we got a rabbit to stand in for him.

The camel gave us a bit of trouble because he wouldn't stay still, and kept pulling me about all

over the place. During rehearsal, he planted a very gentle kiss on my cheek, but he gave me a fright during the show when I thought he was going to bite my ear.

The keepers do a wonderful job looking after these animals, and I was amazed how friendly they become. George, the penguin, gave me a great demonstration of how I'd been trying without any luck to urge George out of his pond, so that I could be seen on the air holding his flipper. But George liked the water too much, until his keeper called him. Then George leaped out, and waddled over to him. But even after that I still didn't get him for the show.

Barbara, the elephant, was camera-shy at the sight of all our equipment, but she didn't hate her in. So during the dance number in which she appeared as background, her keeper sat under her waving trunk just to stop her from becoming fidgety and trampling on the dancers.

## YOU MIGHT LIKE THESE

I'VE already introduced Ed Townsend in this column, and I'm picking his Capitol release, "When I Grow Too Old To Dream," to rise to very high placings. It's certainly a No. 1 choice this week.

Country and western fans will go for the new Farouq Young disc, "That's the Way I Feel" (Capitol) which is as good as any of his earlier releases.

Marty Robbins has always been "covered" by a British star, usually Mike Holliday, in this country. But I think he might get ahead this time with "She Was

Only Seventeen" (Fontana) which, incidentally, is one song that he hasn't composed for his own top side.

It's getting harder and harder to pick out the words on some discs these days, but if you go for this type song you'll like Brenda Lee with The Jordanaires chanting away on "Ring-a-my-Phone" (Brunswick).

And for those who like instrumentals, there's some fine piano work by Roger Williams on the London release of "Near You."

SEE YOU FRIDAY.

DOUG GEDDES GIVES

# FACTS AND FIGURES

## ABOUT THE BBC RECORD LIBRARY

**500,000 discs—750,000 song titles—  
300,000 artistes—250,000 composers—  
—600 labels—8,000 new discs a year**

**BUT YOUR CHOICE IS ONLY 14 SECONDS AWAY**



Miss Anna Instone, head of gramophone programmes, has been with the BBC over 25 years.

**SO you think you have a big record collection? Grand and more comprehensive than any gathered together by your friends?**

But, when you look with justifiable pride at the hoards of records in the corner of your room, spare a thought for the BBC Gramophone Library—the biggest record collection in the world, with well over half a million commercial discs "in stock."

There are issues from more than 600 different labels in the library: I never realised there were that number in the world!

For this very busy BBC department not only is there the immense task of storage, but also the need to be able to find any record on demand—and quickly, too.

I've tried to find a few of the indexing my own collection, but each day the problem seems to become more acute.

But at the BBC's Gramophone Library they have to cope with hundreds of new discs every week. Apart from the new issues, there are also the regular flow of library records going in and out as each new broadcast programme is prepared and transmitted.

The BBC are proud of the fact that, on a spot request, they can usually locate ANY disc within 14 seconds of asking!

To do this, of course, their library must work 100 per cent efficiently with almost machine-like precision. Naturally, they seldom need to find a record in 14 seconds, but there are the occasions when they co-operate on certain disc programmes and requests are fired at them from the public during a "live" broadcast.

### Three-fold index

Their card index is three-fold. Every title has its own card, with the artiste performing it noted.

Another set of cards lists all the works under composers so that track may be kept of all their writings, while every issue under the name of any artiste is to be found on the third set.

In fact, no matter how vague your request might be, by cross reference, the library can soon satisfy you.

Not so long ago the card index consisted of over three quarters of a million separate song titles, 300,000 individual artistes, and nearly a quarter of a million different composers.

These totals, remarkable in themselves, are being steadily added to every day of the year.

In 1957 alone, over 8,000 new records were added to the library, which, entailed by the various cross-references, the nearly 69,000 entries!

Every new commercial record that is issued in this country is

automatically purchased by the BBC and, in addition, selected records are bought from every other country in the world.

The BBC have, of course, been buying records since the very early days of broadcasting, but then the discs were stored in small cupboards in Savoy Hill.

The library was started at Western House, near the BBC main building, in 1933.

Nowadays, to ensure safety and quality of reproduction, three copies of every disc are procured. In no case is a record ever discarded unless there is a guarantee that it can be replaced.

But many records cannot be replaced, and the BBC have many discs made by companies which have long ceased to exist.

They also have a special archive library of rare recordings which, as far as is known, are the only copies available and there are certainly no masters in existence for their repressing. Many of these date back to the beginning of the century and a few to the 1890s.

### 1895 recording

The oldest recording that the library possesses is a seven-inch Berliner made in America on October 31, 1895. This is of a popular American baritone of the day singing "Sweet Marie."

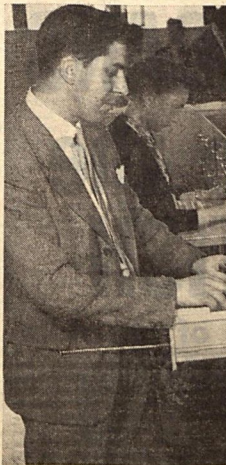
In addition to this collection of rare records, the BBC also have quite a collection of cylinders running into several hundreds.

The smallest record that they have is only one and five sixteenths of an inch in diameter! This is a copy of a record made for the Queen's famous dolls' house which was presented to her when she was a small girl. HMV made this record, plus a miniature gramophone, on which to play it specially to fit into the proportions of the dolls' house.

Looking after the library and all its many storage racks and index cards is no small task, and nearly 30 people are employed in ensuring that all that is recorded and broadcast is always and quickly available. In addition to their own collection, the BBC Library knows most of the private collections in the country so that, should by chance they not have a particular record, they know almost every source where they could obtain such a record on loan.

Miss Anna Instone, who has been with the BBC for more than 25 years, is Head of the Gramophone Department, responsible for everything connected with record programmes.

She has been Head of the Gramophone Department since 1947, and she and her husband, Julian Herbage, former Assistant Director of Music at the BBC, can be heard regularly together on the popular Sunday morning programme, "Music Magazine."



(Above) One of the staff at work, selecting a record from one of the steel grey racks, each of which holds a thousand discs.

(Left) Thirty people work in the library. Here two of them are referring to the massive card index.

**BRYAN JOHNSON**  
sings 'Jeannie'.

**LYNN BARRIE**  
'No need to say Goodbye'

**MARIE BENSON**  
sings 'Beautiful Dreamer'.

**GERRY GRANT**  
'Baby Don't Say'.



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\*YOUR WEEKLY\*\*

## DISC DATE

\*\*with DON NICHOLL\*\*

## THE MUDLARKS

There's Never Been A Night; Lightnin' Never Strikes Twice (Columbia DB4190)\*\*\*\*\* (D.N.T.)

RETURNING to the West End after their successful summer season on the coast, the Mudlariks come back to the disc scene too—and with a sparkling beat.

Surprise me greatly if they don't find themselves in the Top Twenty once more with their lively side on *There's Never Been A Night*.

They keep a couple of their trade-marks in sound and their fans ought to be rushing the counters at first hearing.

Atmospheric beater for the flip with the drums thundering while the brothers and sister hic-cough their way through a clever romantic beater. Not so potent as the upper deck but a very solid coupling.

## JO MARCH

Dormi-Dormi-Dormi; Fare Thee Well, Oh Honey

(London HLR8696)\*\*\*

DON'T ask me why, but the London label seems to make a habit of doubling up on some of its releases from America. Newest instance comes with Jo March's version of *Dormi-Dormi-Dormi*. It goes into direct competition with the Don Rondo treatment also on London (reviewed last week).

One of them must suffer, which is a pity since both are pleasant. Miss March has a warm half here, waltzing the lullaby along gently in company with a chorus. Attractive, sleepy-time stuff.

For the second slice Jo takes up something quite different—*Fare Thee Well, Oh Honey* is a blues with a slow, heavy beat. Needs to be sung really powerfully to succeed, but I'm afraid Jo hasn't quite got the way of it yet.

## JERRY LEWIS

Dormi-Dormi-Dormi; Love Is A Lonely Thing

(Brunswick 05756)\*\*\*

JERRY LEWIS is the "original" on *Dormi-Dormi-Dormi* because he features the ballad in his new film "Rock-a-Bye Baby."

Therefore one would expect something special from the comedian, but the performance here lacks the feeling it ought to have. The film should help to sell it of course, but there's a basic fault—the lullaby needs a good voice.

*Love Is A Lonely Thing* also comes from the "Rock-a-Bye Baby" picture. Another slow ballad, and frankly I found the performance painful. A difficult number to sing—Sinatra could make a great job if it. Jerry seems to be struggling all the way.

## THE FOUR ACES

Hangin' Up A Horseshoe; Two Arms, Two Lips, One Heart

(Brunswick 05758)\*\*\*\*\*

THE FOUR ACES haven't seen the inside of our Top Twenty

STILL the oldies keep a-coming! This week's surprise is an AMERICAN revival of an old BRITISH music-hall song, "The Lily Of Laguna," no less. Could be, of course, that it's a new number as far as States' audiences are concerned.

Something new, however, from The Mudlariks who keep up their high standard with their latest coupling.

Further sides, too, on "Dormi-Dormi-Dormi" the Italian-type lullaby from Jerry Lewis's new picture. Of them all, I rate Eydie Gorme's the best—and Jerry's one of the weakest!

## AMERICANS revive the BRITISH

in the choice of an oldie

for a very long time. Probably because the customers were becoming too familiar with the sameness of their sound.

Now the boys try to make a change with their performance of *Hangin' Up A Horseshoe*. Gone is the old shuffle beat and in its place is the Latin tempo of today's beat section. The Quartet have a brighter noise, too, which ought to pay off.

Kettle drums and flutes march briskly into the other deck. *Two Arms, Two Lips, One Heart* is a melody you'll probably know. Again the Aces sing strongly and cleanly with a modern noise.

A catchy march item which draws extra size from the use of a feminine chorus. Loud, brash and enjoyable. A disc that could see a handsome revival in the fortunes of the Four Aces.

## RAY ELLINGTON

The Sultan Of Bezas; You Gotta Love Everybody

(Nixa N15159)\*\*\*\*\*

RAY ELLINGTON has gone over to the Nixa label and his initial release is a Middle Eastern novelty of the kind which Ray always handles happily.

The Sultan, according to the lyric, has got everything—except the cute girl who belongs to Ray.

An amusing bouncer which Ray husks ably to an accompaniment directed by Bill Shepherd. The Beryl Stott femme singers chime in occasionally, too. Ellington followers will buy quickly.

The spiritual beat offering on the flip snaps along smartly and the Stott chorus keeps the hallelujah mood flying in the background. Lacking a little of the verve which you'll find on the Della Rees' disc, nevertheless, it's a good choice for the coupling.

## ALMA COGAN

There's Never Been A Night; If This Isn't Love

(HMV POP531)\*\*\*\*\*

ALMA has an oddly muffled sound for the opening of *There's Never Been A Night*. This apart she makes a clean job of the slick beating song. The Michael Sammes Singers keep the star company as she chants, but they're strangely subdued too.

The Frank Cordell orchestra accompanies Alma for the standard on the turnover. The arrangement is tricky and deliberately fey.

One can imagine Alma singing this in a musical film—plenty of atmosphere and a polished performance. One thing about this coupling, it throws up a tremendous contrast.

## LINE RENAUD

Ah! Dis-Donc; Irma La Douce

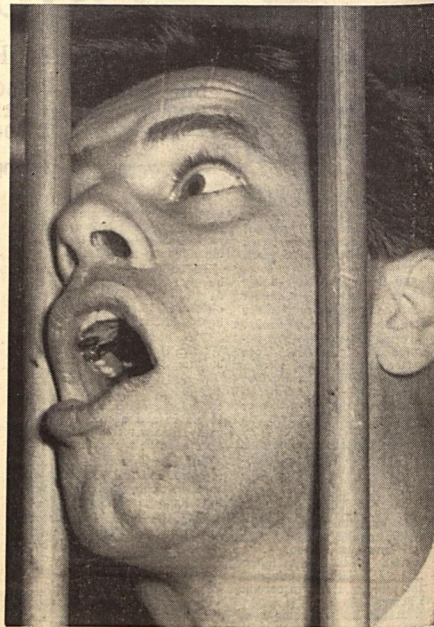
(Columbia DB4193)\*\*\*

FRENCH star Line Renaud has the right sort of approach for these numbers. From the musical "Irma La Douce."

Her slinky voice with attractive accent makes the most of the title ballad which goes lilting softly to a typically continental background.

If it's never to be a hit parader, but for something away from the rest of the releases it's well worth a spin.

Ah! Dis-Donc goes flashing past at a honks-tonk pace with pub



JERRY LEWIS: Maybe he's read Don Nicholl's review!

piano tinkling behind Line. Melodic, amusing half.

EYDIE GORME  
Dormi-Dormi-Dormi; Be Careful It's My Heart

(HMV POP529)\*\*\*\*\*

FOR my money this is the best performance of *Dormi-Dormi-Dormi*. Eydie's clear voice makes the most of the lullaby lyric and she knows just when to pack the song with the power she can unleash, apparently at will.

Taken to waltz tempo the ballad gains in sympathy and force as a result on this side, and there's some neat trumpet mid-way to mix with the mandolin backing directed by Don Costa.

For the other side Eydie receives a great Irving Berlin number, *Be Careful It's My Heart*. And what a professional effort this is. To an excellent accompaniment—by Costa once more—Miss Gorme makes the song new all over again.

## DON COSTA

Bing, Bang, Bong; Love Song from "Houseboat"

(HMV POP530)\*\*\*\*\*

DON COSTA spends much of his time backing solo singers, but he breaks away this time to send us a glittering choral and orchestral twosome.

Both numbers on this record come from the new film "Houseboat."

*Bing, Bang, Bong* is a quick, cute affair that bounces merrily all the way. Title phrase is used bell fashion. Extremely likeable.

The *Love Song* on the turnover has a more intimate noise with Costa opening delightfully with rhythm, piano and trumpet. Pleasing tune which he broadens after a while with full strings and chorus.

Something after the "Moonlong" style, it'll go on you.

## LES BAXTER

Lily Of Laguna; Love Song from "Houseboat"

(Capitol CL4924)\*\*\*\*\*

LES BAXTER's discs are coming out thick and fast. Hard on the heels of his "Dance Everyone Dance" comes *Lily Of Laguna*. Yes, *Lily Of Laguna*!

The same "Lily" who has been warming the hearts of our music hall audiences for 70 years. Well, not quite the same, some modern lyrics have been added. Otherwise it's the same tune swinging along with a whistling chorus under the Baxter baton. There's life in the old gal yet.

Baxter's arrangement of the film theme on the reverse is very attractive, with banjo, guitar and celeste all adding colour while the chorus sings.

## ROSEMARY CLOONEY

It's A Boy; The Loudenboomer Bird

(MGM 990)\*\*\*\*\*

I GATHER that Rosemary Clooney is so pleased with *It's A Boy* that she has asked British song-writer Paddy Roberts to furnish her with a sequel called "It's a Girl."

Well, if Rosemary's pleased, Paddy ought to be overjoyed with the gay bouncing treatment the American songstress gives his song on this disc. Miss Clooney puts a nice Italian inflection into it, and with some hard work from those behind the scenes she might well repeat her "Where Did The Dimple Go" success.

An American novelty on the flip, written by those hit-makers Hoffmann and Manning, *The Loud-*



THE MUDLARKS return with a sparkling beat.



## Rosemary Clooney set for a new success



sing-song couplings. This time, to keep the series going, he has chosen a selection under the overall title of "The Oldies." He's certainly in fashion there. The mixture is as on other releases in this category—releases which have a long, steady sale.

Tunes are: Any Old Iron, In The Shade Of The Old Apple Tree, Don't Dilly Dally On The Way, Let Me Call You Sweetheart, Peggy O'Neil and Together.

**CLIFFIE STONE**  
Near You; Nobody's Darlin' But Mine

(Capitol CL14928)\*\*\*

**CLIFFIE STONE's** usually a back-room boy in the recording studios, managing and directing other artists.

Here, however, he gets a label credit, for it is an outfit under his baton which supplies the revival of Near You. The arrangement is an up-tempo one featuring some good solo sax work, but I doubt it'll be a big one.

Personally I prefer the up-to-date coverage of the country ballad Nobody's Darlin' But Mine. Sax and brass section are featured once more with the vocal chorus, and the side seems to be slightly more infectious.

**SUE RANEY**

My My How The Time Goes By; Periwinkle Blue

(Capitol CL14923)\*\*\*

**SUE RANEY** has all the talent and warmth of vocal feeling to develop into a really major star. All she needs is the right material and disc presentation.

She gets pretty close to both with the up-tempo ballad My My How The Time Goes By on this release. You should enjoy the song, the singing and the unobtrusive backing which has some good trumpet in it.

Periwinkle Blue is a more delicate thing—liable to be lost, I'm afraid, in the modern pop rush-

### RATINGS

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

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

## COVER PERSONALITY

By MERVYN DOUGLAS

# BERTICE IS NO NOVICE

**OUR** cover is devoted this week to that dynamic personality of stage, records, and television, Bertice Reading. Viewers will have seen her in the original "Oh Boy!" programme, and several other TV shows.

Recently, too, Bertice has been knocking us sideways with a tremendous waxing on Parlophone with the titles "Rock Baby Rock" and "It's A Boy." Here we have, for one, not a newcomer, but a competent and experienced performer.

Born in Chester, Pennsylvania, Bertice found her way into the entertainment profession via a talent contest which she won with consummate ease. She received a cash prize of 500 dollars, which was certainly not to be sneezed at, but

—more important—she obtained a contract to sing with none other than Lionel Hampton and his band.

The contract was for two weeks only, but many would have given an ear to get that limited opportunity. Such was her success, however, Lionel Hampton asked her to extend the contract with him. He offered her a stay of 12 months which, not unnaturally, she accepted.

Bertice did recordings, and toured America extensively. Overseas tours with the unit saw her singing and travelling in France, Germany, Sweden, Holland, Belgium, Greece, Egypt and Israel.

Wherever she sang, her work was greeted with the highest praise from critics and jazz enthusiasts. The tour over, she packed for home. Somewhere in mid-Atlantic aboard the "Queen Mary," she received a radio-telephone call from a London impresario offering her a starring role in the London production of "Jazz Train."

Bertice didn't need much persuading, and after reaching port she hurried to London.

Her part in the show required her to sing only one number, but such was her impact and vocal delivery that she was soon the hit of the show. Her part was immediately built up, and she was given another three numbers to do. Her rendering of "Frankie and Johnnie" was a tremendous personal triumph.

Since her arrival here, Miss Reading has carved a positive niche for herself in British show business circles. Her services are often in demand for cabaret spots, and to her credit she has also travelled to Moscow to make a film.

She is a frequent visitor to our television screens, and though she hasn't yet scored in a very big way on record in this country, it could only be a matter of time before she does.

She certainly knows how to give a performance everything, and "Rock Baby Rock" and "It's A Boy" are classic examples.

around.

But give Miss Raney a spin, she's well worth it.

**JEREMY LUBBOCK**

Odd Man Out; Too Bad You're Not Around

(Parlophone R4473)\*\*

**CLUB** performer Jeremy Lubbock hasn't yet realised his disc potential, and I cannot see him doing so with the over-dramatic romancer Odd Man Out. The resemblance to Sinatra is again very strong here, but there's little else to hold the ears as Jeremy sings this slow, bluesy ballad.

Ron Godwin gives him a film-

all winners . . .

**DOMENICO MODUGNO**

"Volare" (Nel Blu Dipinto di Blu)

The original No. 1 record in the American Hit Parade

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**RUSS HAMILTON**

September in the Rain

I wonder who's kissing her now

CB 1459

45/78 r.p.m.

**CHAS. McDEVITT**

and his Group

Real Love (featuring SHIRLEY DOUGLAS)

Juke Box Jumble

CB 1457

45/78 r.p.m.

**NANCY WHISKEY**

Hillside in Scotland

I know where I'm going

CB 1452

45/78 r.p.m.

**DENNY BOYCE**

and his Rhythm

Bad Boy

When your Hair has turned to Silver

CB 1458

45/78 r.p.m.

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**SUE RANEY:** She's well worth a spin.

type accompaniment, but the whole thing is just too imitative.

The singer himself is listed as part composer of Too Bad You're Not Around, and the performance on this disc is somewhat better.

An annoying record, though, because Mr. Lubbock should be lifting his voice hit-wards by now.

**RUSS HAMILTON**

I Wonder Who's Kissing Her Now; September In The Rain

(Oriole CB1459)\*\*\*

**A** NOther revival disc—and Russ Hamilton has selected two great oldies for this coupling.

**I Wonder Who's Kissing Her** Now is quickened up for a smooth, tripping treatment. Russ sings it easily and simply while a girl group chime in with some breathless "Oh Russ!" calls. Light and entertaining.

Johnny Gregory provides an easy-going instrumental backing with guitar accent for the revival of **September In The Rain**. No beat tricks from Russ—on this half particularly he sticks to the song as it's remembered.



This could mean more mink for Rosemary.

boomer Bird is great stuff too. In fact this would be the top deck for me. Marching along with a fine idea Rosemary finds plenty of humour in this German-jargon item.

**JOE HENDERSON**

Sing It With Joe

(Nica N15156)\*\*

**IT'S** a long time since pianist Joe Henderson has made one of his

### Out Now

**KING CREOLE—**  
DIXIELAND ROCK

by ELVIS PRESLEY on R.C.A.

**BREAK-UP**

by JERRY LEE LEWIS on LONDON

**REAL LOVE**

by RUBY MURRAY on COLUMBIA

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## Have we got disc indigestion?

ONCE upon a time we had a flood of visiting American stars and, whether good or bad, the public would flock to see them. Of late, this doesn't appear to be the case. Agents and impresarios have gone to great lengths to secure stars whose records have currently been top favourites, yet the stampedes no longer take place.

Why? We wish we knew the answer. So do the people that present these stars, for they stand to lose much if their attraction doesn't get the support that their high salaries necessitate.

Have we had too much of a good thing in the past? Have we suffered from record star indigestion?

We cannot supply the answer. Only YOU, the people who buy records, attend concerts and theatre shows, can say what is really wanted.

We admit that there have been some disappointments when disc stars have been seen in person, but there has also been many more who were well worth your patronage.

### Deserves more support

Currently in this country is one of the finest vocal teams ever to be heard on wax or in person. We mean, of course, The H.L.O's.

From all reports, this team is not getting the support that their presentation so richly deserves.

Their LPs have received the highest raves, their TV showings have always earned plaudits, and now on their current tour they are obtaining some of the finest reviews that a visiting act can possibly gain.

Are they too good for current mass consumption? Do you want your music rough and loud?

Even if this is the case, many rock 'n' roll units, and most certainly skiffle groups, have taken a beating from the lack of support.

We know that, in addition to TV and records, you still like to see stars in person, but what we and those that engage stars would like to know is, just what sort of stars would you like to see?

In the words of a well-known TV show—"The verdict is yours."

## TRUDY RICHARDS OVER HERE FOR TV AND CABARET



### Dates fixed for Muddy

THE dates have now been settled for the forthcoming tour of this country by the great blues singer, Muddy Waters.

The Harold Davison organisation announce various dates which are being locally promoted by the National Jazz Federation. Jazz shows, and Paddy McKiernan in Manchester.

Waters opens his tour at the Odeon, Leeds, on Thursday, October 16, with the "Jazz Today" unit at the Leeds Festival, and will also appear there the following day.

With Chris Barber he appears at Newcastle on October 18 and, still with the same outfit, continues to Doncaster (Oct. 19); St. Pancras Town Hall, London (Oct. 20); Bournemouth (Oct. 22); Birmingham (Oct. 23); Bristol (Oct. 24); and Manchester on October 26.

His final tour date is at St. Andrew's Hall, Glasgow, on Monday, October 27.

### Barry's new job

POPULAR Radio Luxembourg disc jockey personality, Barry Aldiss, has been named as the successor to chief announcer Keith Fordyce, who is leaving the station next week.

Keith is to take up radio and television work in this country, but will continue to be heard on the 208 waveband as disc jockey each Tuesday on Fontana Fanfare. Filling the vacancy left by the promotion of Barry Aldiss will be singer Don Peters, who was a resident in the BBC-TV programme "Quite Contrary."

He has recorded on both the Philips and Nixa labels.

### Marion Ryan in '6.5'

STARS in next Saturday's BBC-TV "Six-Five Special" include Marion Ryan, Don Rennie, Steve Martin, Al Saxon, Lisa Noble, and Bill Elliott.

Also featured in this show will be The Polka Dots, The Six-Five Dates, Reg Owen and his Band, The Tito Burns "6.5-ers", Tony Osborne and his Brasshats, and TV critic Paul Boyle. As is usual, Jim Dale will comper the proceedings.

The October 4 edition includes Lita Roza, Ray Ellington and The Mudlarks.

### SECOMBE EP

SWANSEA born Harry Secombe has just completed an EP of Welsh songs for release later in the year.

Called "Land Of My Fathers," there will be four well-loved titles, not the least of which will be the new recording by Secombe of "God Bless The Prince Of Wales."

VIVACIOUS American singing star Trudy Richards arrived in Britain last week-end for TV and cabaret dates in this country. She opened at London's Astor Club on Monday of this week for a two-week stint.

At the close of her stay there, Trudy Richards will be featured on ATV's "Sunday Night at the Palladium" show on October 5.

Trudy Richards has a number of Capitol discs to her credit including particularly an LP entitled "Crazy In Love."

Born in Manhattan, she became a professional singer in New York at the age of 10 when she embarked upon a three-year association with a popular American radio programme.

Later, Trudy was discovered by bandleader Freddie Slack and engaged to sing with his orchestra. Subsequently, she was to join the famous Charlie Brack band.

After its break-up, Trudy Richards returned to solo night club work with considerable success, including a number of recording sessions.

## Excitement mounting over Duke's visit

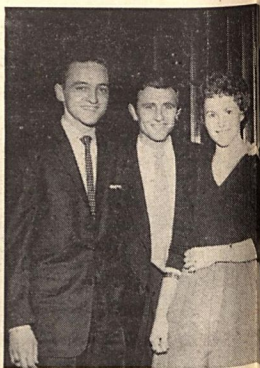
AS the forthcoming visit by Duke Ellington and his Orchestra approaches, so excitement among his fans is mounting. The itinerary has now been settled and so that DISC readers may plan their visits to the show well in advance, we are publishing the full programme. The London opening provides for two concerts at the Royal Festival Hall on Sunday, October 5.

With the exception of the Manchester booking, all other dates will be twice-nightly. There will be one show only in Manchester.

Following their opening, Duke Ellington and his Orchestra appear at the Odeon, Nottingham, on Monday, October 6, and continue to Southampton on October 9, Bristol (October 10); Gaumont State, Kilburn (October 11 and 12); Leeds Festival (October 13); Newcastle (October 14); Glasgow (October 15 and 16); Liverpool (October 17); return to Leeds (October 18); Croydon (October 19) and Cardiff (October 20).

They follow this with a two-day stint at the Odeon, Birmingham, on October 21 and 22, then Manchester on October 23.

The outfit end their extensive British tour with four concerts in London. They are at the Gaumont State, Kilburn, on Saturday



### Yvonne Arnaud

FAMOUS actress and pianist, 62-year-old Yvonne Arnaud died at the week-end. She had been seriously ill for nearly two months. Her charming French accent had delighted theatre, radio and TV audiences since her London debut in 1911.

Apart from her work on records from various shows, Miss Arnaud was also well known as a very talented pianist.

October 25 and Sunday October 26. The complete orchestra with Duke Ellington and his arranger are due at Southampton next Friday, October 3.

## Presley leaves for Germany

PRIVATE ELVIS PRESLEY is now en route for his service in Germany where he is to drive a military truck.

He was seen off by fans at Fort Hood, Texas, last week on the first part of his journey.

Bright... breezy...

# Alma Cogan

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WITH

"There's never  
been a night"

AND

"IF THIS ISN'T LOVE"

\*

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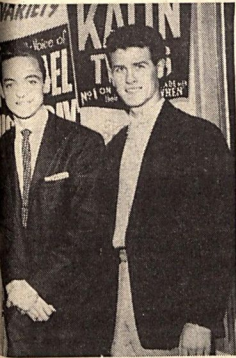


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MY PILLOW  
LITTLE  
ANTHONY

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RECORDS

RCA-1061



# Big shock for Mike Holliday

Unable to open in West End

**A** SAD blow hit singing star Michael Holliday this week when illness stopped him from opening at his first West End starring engagement at London's Prince of Wales Theatre. He was due to open on Monday but gastric enteritis, which had kept him out of his last week in Blackpool, laid him low in bed.

This unfortunate incident has also affected the film rôle which he was due to undertake on Tuesday. The schedule for shooting is now upset and, at the time of going to press, there was some doubt whether this could be held up to await his return to fitness.

It was hoped that Michael would be fit enough to take over his starring spot at the Prince of Wales last night (Wednesday).

Taking his place on Monday evening at very short notice were the TV comedians, Jewell and Warriss.

The Kalin Twins, also on the Prince of Wales bill, had a last-minute panic when their music went astray. Only after frantic calls to London Airport could the music be located and this was rushed to the theatre just in time.

The Kalin Twins have just completed a hectic tour of the States with a monster band package, presented by rock 'n' roll king, Alan Freed.

To coincide with their visit, Brunswick are rushing out a new Kalin Twins release this week, with the top title of *Forget Me Not*.

## Lester flies in

**A**FTER a considerable absence, singing star Lester Ferguson has flown into this country to take part in next Saturday's "The Ted Ray Show."

A popular attraction in the variety theatre, Ferguson has, for some time, been in America playing the lead in "Kiss Me Kate."

Also feared in this same production will be husband and wife singing duo, Pearl Carr and Teddy Johnson.

Incidentally, **Teddy Johnson** joins DISC's rank of celebrated contributors, and the first of a new series of his "Music Shop" will be found on page 4 of this issue.

The planned tour for the Kalin Twins, seen above in our DISC Pic, with the Mudlarks, is now known.

The Twins will follow their current two-week stint in London with a tour which includes *Hanley* (Oct. 5); *Glasgow* (Oct. 8); *Liverpool* (Oct. 12); *Sheffield* (Oct. 15); *Newcastle* (Oct. 16); *Birmingham* (Oct. 17); and *York* (Oct. 18). Other dates will follow.

An additional TV spot for the Kalin Twins is their appearance in "Saturday Spectacular" on October 4.

## STARS TOAST DEAN

Party in honour of his disc successes

**M**ANY personalities of the show business world toasted the record success of a famous star—who was many thousands of miles away from the celebration.

Capitol Records gave a party last week in London to mark Dean Martin's hit parade success of having two best selling records, "Return To Me" and "Volare," in the Top Ten charts.

This week, Dean's hit discs are standing in the healthiest of positions. "Volare" holds the No. 3 spot whilst "Return To Me" is in seventh place.

Spotted among the party-goers were D.J.s Jack Train, Wilfred Thomas, Paul Martin, David Gull, Ray Orchard, Franklin Englemann, and Lionel Gamlin.

Producers from both the BBC and Radio Luxembourg were there, too.

A giant-sized reproduction of a

cable from Dean Martin took up the whole of one wall of the Capitol offices.

It read, "Sincere thanks to everyone in Great Britain who has helped to make me one of the proudest men in show business. This is the sort of thing that memories are made of. Best wishes, Dean Martin."

In view of the tremendous interest in Dean Martin, Capitol are rushing out a new LP which is to be called "This Is Dean Martin," which will be released in time for the Christmas lists.

An EP is also being planned and this will be issued under the collective title of "Volare."

## Cyril Stapleton fined

Bandleader Cyril Stapleton was fined £5 and his licence endorsed at Norton, East Yorkshire, last week for speeding.

\* A SENTIMENTAL BALLAD FROM A DIFFERENT

\* **Laurie London**

\* **My Mother**

\* and

\* **Dark Town Strutters' Ball**

\* R4474 (45 & 78)

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Last Friday Radio Luxembourg held the finals of their Top 20 Hair Competition. Here are the winners: Karen McGill (blonde) and Eileen Noble (brunette). With them are (l. to r.) Kenneth Earle, Malcolm Vaughan, Richard Murdoch, Marion Ryan, Patsy Murray, Chris Barber and Beryl Reid.

## NEWS in BRIEF

**MGM Records**, the big American disc concern, is to launch another label—Metro, which will act as a subsidiary to the parent organisation.

First releases are now scheduled, and consist of two "single" issues by Dick Lee and Dotts Johnson. Also due out during October is another new MGM label, Metro-jazz.

To spotlight a furnishing exhibition, a big **Tottenham Court Road, London**, store is to feature famous show-business couples during the run of the show.

First visitors will be Bebe and Ben Lyon with Richard and Barbara on Monday, September 29.

They will open the exhibition at the **Odeon Theatre, Tottenham Court Road**.

Further visitors will include **Teddy Johnson** and **Pearl Carr** (October 1), **Leslie Randall** and **Joan Reynolds** (October 2), and a host of others, with singing personality **David Hughes** on October 10.

Arrangements are in hand to try and get show-business personality of the year **Frankie Vaughan** as an additional attraction on the opening day.

**BILLY COTTON** and his producer son, **Bill Cotton Jr.**, join forces when "The Wakey Tavern" returns to BBC-TV on Saturday, October 4. The **Billy Cotton Band**, with **Alan Breeze**, **Kathie Kay**, the **Highlights**, and the **Leslie Roberts Silhouettes** are all in the series.

Featured in the first show will be popular recording star, pianist **Russ Conway**.

**THE National Spastics Society**, in which so many people in show business take an active part, is to provide seals for Christmas packages for the seventh year.

The seals are in twelve designs and issued in sets of six. Readers interested in this worthy cause may learn more about Christmas seals from the **National Spastics Society**, 28 Fitzroy Square, London, W.1.

FURTHER dates have now been announced for the current tour by **Tommy Steele**. All will be twice nightly, and include **Rialto, York** (September 29); **Savoy, Lincoln** (September 30); **Town Hall, Birmingham** (October 1); and the **Dome, Brighton**, on October 2.

# THE BIG BEAT

**LAURIE LONDON**  
My Mother; Darktown Strutters Ball  
(Parlophone R4474)\*\*

**L**ITTLE Laurie London gets a chance to sing one of his own compositions this time out, My Mother. Seems strange, to hear him declaring that his mother cared for him when he was just a kid!

A slow sentimental ballad cut after the pattern of many a mother-love which has been cut before. It may have been a woe when the "talkies" first came out.

Rock 'n' rolling revival of Darktown Strutters Ball on the flip is notable more for some good modern noise by Geoff Love's orchestra than for Laurie's chanting.

**ED TOWNSEND**  
When I Grow Too Old To Dream;  
You Are My Everything  
(Capitol CL14927)\*\*\*\*\*  
(D.N.T.)

**SONG-WRITER** Ed Townsend branched out a little while



**LAURIE LONDON:** Sings his own song.

**A SMASH** this week from Ed Townsend, one-time school-teacher who has turned to song-writing and singing with a natural beat that stems from his religious upbringing.

Ed's punching new life into the Romberg oldie "When I Grow Too Old To Dream"—many may wince; many, many will buy.

Orchestrally speaking there's nothing this week comes within bowing distance of the Tommy Dorsey Orchestra. The fine band cha-chas superbly on a new Brunswick release—one that will be spinning for years to come.

back as a singer for the Capitol label. Now I think he's due to branch out as a hit-parader too.

The young coloured performer from Memphis has a dominating beat style that should rock him right into the Twenty with the revival of When I Grow Too Old

By  
**DON NICHOLL**

## SOME MAY WINCE, BUT MANY WILL BUY

**To Dream.** Those who like Sig-mund Romberg's songs sung the way Romberg intended them to be sung will be shocked, no doubt, by this half. But it's hard to resist the excitement which builds all through the side.

Some new lyrics have been added to the song, but the real commercial strength lies in the frantic swinging beat and the grotesque distortion Townsend brings to bear as he reaches the close. It ought to be another Capitol triumph like "Ma, He's Making Eyes At Me."

**You Are My Everything,** a slow ballad, may be heard once in a while, I suppose.

**THE TOMMY DORSEY ORCHESTRA**  
Tea For Two Cha Cha; My Baby Just Cares For Me  
(Brunswick 05757)\*\*\*\*\*

**T**HE great Tommy Dorsey orchestra is scoring still after the musician's death, and I reckon you'll go for the Latinised Tea For Two that occupies the top deck.

A beautifully-controlled strength is the secret of this performance

which will set your toes twitching. Well out of the rut—even out of the cha-cha rut—it could have the customers clamouring for the Dorsey music in bigger numbers than they ever did.

The arrangement of **My Baby Just Cares For Me** brings in a vocal from Warren Covington who plants the melody firmly and easily. The big band behind him has a dark, fruity noise to offer while the rhythm section sets up a great gliding raft.

One of the smoothest releases of the year.

**DEAN ALLEN**  
Rock Me To Sleep; Ooh-ooh  
Baby Baby  
(London HLM8698)\*\*\*\*\*

**D**ONALD DUCK goes into the rock pool for **Rock Me To Sleep**—and Dean Allen produces one of the cutest beat halves I've heard.

From a slow lullaby opening the duck voice wakes up the mixed vocal group, and they go beating through the side with a nice turn of humour. The middle is slightly weak, but I certainly go for the ending—when the duck really takes on a lot of character. Could sell heavily.

Mr. Allen uses his normal adult voice for the average rock number on the reverse. Bright tempo but there's not much to lift the side above the others at the moment.

**BILL CROMPTON**  
The Popocatepetl Beetle; A Hoot An' A Holler  
(Fontana H152)\*\*

**A**FTER the "Purple People Eater" The Popocatepetl Beetle. But this British number—a novelty cha-cha—after setting out with a good idea loses itself in a tongue-twisting lyric.

Bill Crompton, one of the composers, chants the quick Latin song and he doesn't help with the kind of pronunciation that frequently obscures words.

A Hoot An' A Holler is another quick moving number. Crompton



**TOMMY DORSEY.** His orchestra is still scoring top marks.

if they hear Townsend's version of an oldie

croaks this one too.

**DENNY BOYCE**  
Bad Boy; When Your Hair Has Turned To Silver  
(Oriole CB1458)\*\*

**D**ENNY BOYCE and the Lil Armstrong number **Bad Boy** heavily with a male vocal all the way. Male group behind the singer, too.

I can only assume it's Denny himself who handles the singing chore for no other name is listed. Denny, or whoever it is, needs more vocal personality to make this one stick.

Revival in rock fashion on the flip is sung by the same voice. The oldie **When Your Hair Has Turned To Silver** takes easily to the modern beat but it needs a more punchy performance.

**THE OLYMPICS**  
Western Movies; Well (HMV POP528)\*\*\*

**E**VER heard a vocal group with a lisp? Tune in to **Western Movies** and you will! This rock 'n' roll singing outfit beat along solidly on a wave of gunshot noises as they chant about a girl who loves those cowboy pictures on television.

Solitary voice crying in the wilderness opens up the steady beat number on the flip. Then the rest of The Olympics come in to mutter their way through.

★  
**RAY ANTHONY**

He isn't as relaxed as this on his latest disc, but everyone needs time off

★

A tricky effort to assess—it is different enough to be very commercial.

**RAY ANTHONY**  
Tango For Two; Peter Gunn  
(Capitol CL14929)\*\*\*

**M**R. ANTHONY directs our feet into the Latin route on the upper slice here, and I don't think anyone will protest.

**Tango For Two** is a smart production which has Ray himself blowing trumpet, and some marimbas to make sure the atmosphere is just right.

Dark and dramatic is the mood piece on the flip. **Peter Gunn**, I gather, is a TV theme tune from the States and the music's strong and pulsating.



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# Richard Hart's STEREOPHONIC REVIEWS

## LEE WILEY WITH BILLY BUTTERFIELD AND HIS ORCHESTRA A Touch of the Blues

*Memphis Blues; From The Land Of The Sky; Blue Water; The Ace In The Hole; Some Day You'll Be Sorry; My Melancholy Baby; A Hundred Years From Today; Blues In My Heart; Maybe You'll Be There; Between The Devil And The Deep Blue Sea; I Don't Want To Walk Without You; Make Believe; A Touch Of The Blues.*

(RCA SP-5003)

If you enjoy the blues, this could well be the record for you, but I must confess that I found nothing very stimulating in the voice of Lee Wiley.

This doesn't condemn the disc out of hand, for though I didn't find her especially original, someone else might find quite the opposite. We all have our favourite types, don't we? What I did find exciting was the musical backing of Billy Butterfield and his Orchestra. This, perhaps, is hardly surprising. The arrangements are by those brilliant scorers Al Cohn and Bill Finegan, and they have explored every avenue to make these tracks sound refreshing and musically exciting.

Thru in such musicians as Milt Hinton, Don Lamond, Mundell

STILL they come in—a further section of stereo discs this week, ensuring that there will be plenty of great material for those who

have already bought, or are considering buying, the new stereo players.

In addition to those we have mentioned so far there is, of course, a very wide

range of strictly classical recordings. It is on some of these large orchestral pieces where the full scope of this big sound can be most appreciated.

# Lee Wiley doesn't thrill me

Lowe, Nick Travis and Al Cohn himself, to name but a few of the line-up, and you'll see that the playing of this disc gave me ample compensation and enjoyment.

I liked especially My Melancholy Baby, I Don't Want To Walk Without You and Memphis Blues.

## RALPH WIDOR'S Organ Recital

*Toccata in F Major from Organ Symphony No. 5 (Widor); Parvite Diverse (Bach); Eleven Variations on "See Geirgiset, Jesu Giltig" (Bach); Fugue à la Gigi (Bach);*

*Toccata and Fugue in F Major (Bach). (Pye CSDL 70006)*

I KNOW that this recording may not be to the taste of all our readers, but I am so impressed by it that I feel I must mention it for those who enjoy music which is a little more serious. If, like myself, you also enjoy the richness of sound that can be produced on the organ, this concert by one of the most organists on the wonderful Royal Festival Hall instrument is a joy to possess.

Here, on this recording, is stereo-

phonic sound at its very best. The full magnitude of the organ is revealed through its tremendous musical range, particularly under the sensitive fingers of this famous organist.

The *Toccata* by Widor is particularly impressive. As its title implies, the work is designed not only to show off musical content, but also to show the talent of the performer. No one could accept Widor's challenge so effectively as has Ralph Widor on this occasion.

The moods of Bach are beautifully executed, too, on this enjoyable and thrilling recording.

## CARMEN DRAGON CONDUCTING THE CAPITOL SYMPHONY ORCHESTRA La Belle France

*La Marseillaise; Premiere Arabesque; Polonaise; Frère Jacques Waltz; from Coppelia;*

*Can-Can From Orpheus In The Underworld; Alouette; Parcell; My Heart At Thy Sweet Voice; Sur Le Pont D'Avignon; Faust Waltz.*

(Capitol SP8427)

MOST of us have our own favourite French airs, and though we may seldom remember their names, they make enjoyable listening when they come our way.

Carmen Dragon, conducting the Capitol Symphony Orchestra, has arranged this album so that it includes many nostalgic melodies.

With his arranging talents go a vast experience in large orchestral works, and apart from his regular appearances on American TV and radio broadcasts, he has had considerable success in the field of scoring for films.

The moods and tempos change continually on this stereo disc, and there are many exciting moments as he and the orchestra interpret these French melodies. The originality of Dragon is frequently obvious, and I enjoyed his particularly stirring presentation of *La Marseillaise*.

Nostalgic memories are associated with tunes like *Sur Le Pont D'Avignon, Alouette, and Frère Jacques*. All traditional airs beautifully dressed up, yet losing nothing of their original simplicity.

For those who enjoy "a dash of French," this is the LP for them.

## CONTINENTAL EPs

# 'Mr. Volare' is part of a good Italian cocktail

### NAPOLI IN SONG

*Chella 'lla; Si Comm' 'a N'Ombrà; Cantannolla 'a carzone; Felicità; Lacchella; 'nnammurate dispettuse; Napule, sole mio; Lazarella; Malinconico Autunno; Ce Ce Conce; Serenatella 'e Maggio; Appresso a te; Storia va...; deritta vene; Serenatella Sciuè Sciuè.*

(Durium TLU97010)

NEAPOLITAN songs sung by some of the best-known Italian artists, including Marino Marini, Aurelio Tiero and Flo Sandons. The subjects range from the romantic atmosphere of *Si Comm' 'a N'Ombrà*, a nostalgic song beautifully sung by *Olga Pizzi* to the amusing *Ce Ce Conce*, the story of a lovely but conceited girl told by Marini.

A well-mixed Italian cocktail which includes a couple of particularly favourites, among them the Aurelio Tiero version of *Lazzarella*, written by the "Volare" man, Modugno.

### CHARLES TRENET

*Bount; La Mer; En Avril A Paris; La Cigale et La Fourmi.* (Columbia SEG7819)

WHENEVER songs of France are mentioned, the name

Charles Trenet must come high in the lists of favourites. And on this EP Columbia provides us with four of his most popular songs.

*La Mer and Bount* I cannot possibly see any recommendation from me, but personally I think *En Avril A Paris* is even more beautiful with its delicate waltz theme. The disc closes with yet another Trenet composition, this time with the Hot Club of France supplying the accompaniment, featuring the incredible Django Reinhardt.

All four numbers were well worth re-issuing. I feel sure that this disc will be met with approval by all our readers who enjoy our continental feature.

### ITALIAN PANORAMA

*Serenata lar' lar'; Piccolissima serenata; Caruzella mia fa' tu; E bello sto sole de Roma; Nanassa; Abbracciamme accenti; La signora e' un canzone; Serenatella Sciuè Sciuè; Lazarella; Tre rose rosse; Siciliano matto; Marena; Mister Napule Maruzella; Maliziusella; Festa in campagna.*

(Durium TLU97012)

ANOTHER of the Durium Italian mixtures. The only

## By JACKIE MOORE

snag with these collections is that you tend to get the same songs cropping up time after time. *Lazzarella, Sciuè Sciuè* and *Maruzella* have been sung by every Italian I should imagine, but fortunately they are such good tunes that we can hear them quite often before they begin to pall.

This makes up a better programme than usual because there are some instrumental tracks in among the vocals. The artists, too, add up to a good selection, though any disc which includes the gentle-voiced Roberto Murolo is all right by me. I recommend *Italian Panorama* to any Italy-addict.

### THE TROBADORS

*In The Land Of The Gipsies; Hungary; Crete; Ariziana; Little Star; Hora Rumania; Golden Earrings; Acacia Trees; Romany Life; Play Gipsies—Dance Gipsies; Little Gate; Play, Fiddle Play; Shinning Dark Eyes; Gipsy Fancy; Dance, Dance, Dance.* (London HA.R2106)

THE American Troubadors take us on a musical stroll through the traditional pipsy home-ground, the Central European countries which used to represent the romantic but iron curtain—Rumania, Hungary, Crete, Yugoslavia. Weeping violins, haunting accordions, and beautiful melodies help to maintain the illusion and the Troubadors enjoy every nostalgic minute.

### BEBO VALDES and his Havana All Stars

Your Musical Holiday in Havana *Zig Zag Mambo; Smoocha-*

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*des Cerises; La Butte Rouge; Giroflé-Girofla; Chant des Parisiens.*

(Parlophone PMC1063)

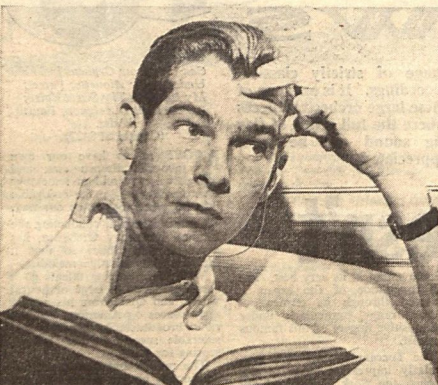
THE tradition of beautiful songs in France goes back over many centuries and on this disc Montand has gathered some of the loveliest. Starting with the sad but lovely story of King Renaud and ending with the battle hymn of the French Resistance during the last war, this is an interesting disc from many points of view.

The ideas behind many French songs are full of humour and charm and the rich voice of Yves Montand makes the most of both qualities.

Thank You  
**CONNIE FRANCOIS**  
for the No. 1 record  
**Stupid Cupid**  
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# SETTING IN THE STYLUS

## REVIEWS BY



**DENNIS LOTIS**  
Bidin' My Time

*Sentimental Journey: It Can't Be Wrong; How Little We Know; May I; Body And Soul; Bidin' My Time; What Makes The Sunset; My Foolish Heart; Now It Can Be Told; Once Upon A Time; As Time Goes By; Goodnight My Love.* (Columbia 33 SX 1089)

**T**he gentle up-beat tempo of *Sentimental Journey* sets the mood for what is really a sentimental journey back over the best tunes of the past ten years or so, with Dennis in wonderful form from the very first note.

In an album of great tracks I'd pick out *How Little We Know* with Dennis swinging quietly along plus drums and piano for most of the while. Or the fresh approach to *My Foolish Heart* featuring the smooth piano of Tony Osborne, who provides the varied and superlative arrangements. As befits a sentimental disc, there are plenty of strings, especially on *Once Upon A Time*, an unusual number which gets some great scoring from Osborne.

This disc is going straight into my collection—and I don't think it will be long before you add it to yours.

**JOHNNIE RAY**—hear him singing the original versions.

**CARMEN McRAE**  
After Glow

*I Can't Escape From You; Guess Who I Saw Today; My Funny Valentine; The Little Things That Mean So Much; I'm Thru With Love; Nice Work If You Can Get It; East Of The Sun; Exactly Like You; All My Life; Between The Devil And The Deep Blue Sea; Dream Of Life; Perdido.* (Brunswick LAT8257)

**I**T'S been a while since the late McRae long player, *Blue Moon*, so I was anxious to give this one a spin. As always with this particular artist the first time round on a new album is something of a disappointment. Listen again and you start to say "I like that track." A couple of hours later you find yourself once again saying "McRae is fabulous."

This makes it difficult to decide if you want to buy the disc, unless you get the chance to give a friend's copy a spin or two.

To help you a little on your way I'd say if you are already a McRae addict you'll find this album one of her best. If you're new to her work, these are late-night listening songs, mostly on the gentle senti-

mental side, some with just the McRae voice and piano. For a good example of her more simple style, *I'm Thru With Love* is taken with no vocal tricks but lots of feeling. On *Nice Work* the tempo takes a lift and provides Carmen with the opportunity to display her crisp, clean beat singing.

Take the second side first, it's easier to appreciate on the initial hearing. *The Guess Who I Saw Today* and *My Funny Valentine* need more time.

### EYDIE GORME

*Eydie Gorme's Delight*  
*Frenesi; Tell Me More; I'd Forgotten; Besame Mucho; Fini; That Night Of Heaven; Tea For Two; I've Gotta Crow; Don't Tell Lies; Make Yourself Comfortable; Take A Deep Breath; Give A Fool A Chance.* (Coral LYA9086)

**MRS. STEVE LAWRENCE** joins her better half on a couple of these tracks—giving a foretaste of the kind of music they sing on the Steve Allen television show. The backings are a mixed bag, coming from the bands of Dick Jacobs, Monty Kelly, Neal Hefti, and the resulting tracks are just as varied in appeal.

## THE LATEST IN LP RELEASES

### WALLY STOTT and his Orchestra

*London Pride; Oranges And Lemons; Rotten Row; British Grenadiers; Knightsbridge March; London Bridge Is Falling Down; Chelsea; Limehouse Blues; Old Father Thames; A Foggy Day; The Dargason; London By Night; Music Hall Selection; A Nightingale Song In Berkeley Square; These Foolish Things; The Westminster Waltz.* (Philips BBL7255)

**T**HIS musical lot of London covers more ground and more moods than usual, in fact it empha-

has made good use of his soloists during the melodic journey from Limehouse to Chelsea. We hear a lot of the trumpet, alto and trombone of Bobby Pratt, Bob Burn and Laddie Busby, with solos which blend perfectly into the string section.

An orchestral recording with a difference which gives an hour of top arrangements and lovely tunes.

### KEN JONES

*88 Keys To Her Heart*  
*So In Love; A You're Adorable; Believe It Beloved; Heart Of My Heart; You Are Too Beautiful; Be Careful, It's My Heart; It's De-Lovely; My Heart Stood Still; Heartaches; You'd Be So Nice To Come Home To; Life Is Just A Bowl Of Cherries; PS I Love You.* (Fontana TFL5026)

**I**VE had the greatest admiration for Ken Jones for some time now and this long player has increased that admiration so much that I think I must be one of the Number One Jones fans.

Whether he is playing Latin-American piano with strings or *You'd Be So Nice To Come Home To* or jangle-bop plus chorus on *It's De-Lovely*, he brings something new and individual.

# Spanning 10 years of sentiment

*Besame Mucho* is one of the better numbers, with Eydie and Steve giving their very different versions of the Latin tune, but on the whole I was disappointed in the disc. This could be almost any girl singer at times, not the Eydie Gorme we heard on recent albums.

### JOHNNIE RAY

#### Showcase of Hits

*Alexander's Ragtime Band; The Little White Cloud That Cried; Yes, Tonight; Josephine; Cry; Such A Night; Hey There; If You Believe; Somebody Stole My Gal; Glad Rag Doll; Look Homeward Angel; Just Walking In The Rain; You Don't Owe Me A Thing; Walking My Baby Back Home; I'm Gonna Walk And Talk With My Lord.* (Philips BBL7264)

**T**HE hundreds of Johnnie Ray fans will be delighted with this long player. For one thing, it will mean that all those worn-out 78s can be cleared from the shelf and replaced by this one disc.

Remembering back to Johnnie's first hit *Cry* it is incredible to think that there were many voices confidently saying that in a month or so this singer would be forgotten, along with his tears. On this disc we can trace the Ray history from those debut discs to his current top pops, taking in his biggest sellers as we go. By the way, these are the original versions, not new arrangements.

My favourite Ray discs have been those with Buddy Cole, well represented here especially on the swinging *Somebody Stole My Gal*, but if you prefer your Ray to cry rather than sing jazz, you'll find your *Little White Cloud* here as well.

sises the variety of the town and its humour more than its grandeur, though that does come over in the marches.

*Old Father Thames* sounds more like the Seine but that is an improvement on the dreary river we frequently see conjured up by the usual arrangements. Wally Stott

On some of the tracks Ken Jones has used a chorus most imaginatively—on others four trombones add body to the piano theme. On still more, as on *You Are Too Beautiful*, Ken has concentrated mostly on the piano and strings. Whichever the choice, the result is perfectly achieved.



**DENNIS LOTIS** has a fresh approach to "My Foolish Heart"

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# JACKIE MOORE

# Mel's my star man



**MALCOLM VAUGHAN—**he's a relief from the garglers.

arrangement, clean unaffected vocal style and a lovely song. Those white cliffs of Dover get a fresh coat of paint, and become not just white, but bluesy-white on this score.

My EP of the week, without a doubt.

### PAT BOONE Howdy!

*Big Your Pardon; With You; Every Little Thing; Sunday.*

**FOUR** more from the Boone album **Howdy**, released some months ago. Best track is the oldie **Sunday**, the kind of slow beat ballad which suits the casual Pat so well. There is some fine guitar work on a couple of solos and a well-arranged chorus to keep the disc swinging along, though the material isn't always up to Boone standard.

### NAT COLE Looking Back

*Looking Back; Send For Me; Do I Like It; Angel Smile.* (Capitol EP 1-960)

**A MIXTURE** of ballad, beat, spiritual and rock here from the man who seems to sing every-

# EXTENDED PLAY

thing and anything with the utmost ease and casual perfection.

Difficult to pick out any one of these four because each is the tops in its way, but the title song, with its tricky beat, is the most unusual.

### UNCLE MAC

**Nursery Rhymes Number Two**  
*Goosey, Goosey, Gander; Pat-A-Cake; Cock Robin; Hey Diddle Diddle; Oh Dear, What Can The Matter Be, etc.* (HMV 7EG 8373)

**DEREK McCULLOCH**, the well-loved Uncle Mac, introduces a dozen or so of these nursery rhymes, sung by Stuart Robertson, Dorothy Helmreich, Gwen Catley, Stanley Riley and chorus. Obviously intended mainly for children, but frankly I loved it. If you enjoy joining in when it comes to the chorus of **Cock Robin**, this extended play will give you ample scope.

Worth remembering nearer Christmas stocking time.

### MALCOLM VAUGHAN

**Sincerity In Song (No. 2)**  
*To Be Loved; Miss You; Every Hour, Every Day Of My Life; My Special Angel.* (HMV 7EG 8377)

**THE** man they can't keep out of the Hit Parade, with four of his recent top sellers on one disc. Personally I prefer to hear Malcolm singing these songs rather than the semi-religious kind.

His generous voice is a great relief after the restricted gargling we hear so much and the full-out approach to songs like **To Be Loved** keeps Malcolm in a class on his



**MEL TORME**—clean, unaffected vocal style.

own. For these reasons alone I'd say try a little Vaughan sincerity.

### MARTY WILDE More of Marty

*Oh-Oh I'm Falling In Love Again; Sing Boy Sing; Her Hair Was Yellow; Endless Sleep.* (Philips BE 12200)

**LET'S** be honest, I hated Marty's first EP. He seemed to me to be yet another unintelligible guitar-

twanger, but I was proved wrong. Marty has an attractive voice to match his pleasant personality and his version of **Her Hair Was Yellow** has voice, diction and expression to compare with any in the same field.

The Wilde fans won't need any persuading from me to buy this but if, like me, you didn't care for his earlier discs, try a sample of this one. I think you'll be converted, now that Marty has developed a style of his own.

# TOMMY EDWARDS TRIES

## AGAIN— this time he has a hit

**I LISTENED** to a disc that caught my fancy particularly and I must confess that I immediately sat up and took notice.

The label revealed that the singer was one Tommy Edwards and that the title was an old favourite of mine, "It's All In The Game."

I was about to put pen to paper to include Tommy Edwards in our Disc Debut series when it struck me that the name rang a bell. But, I thought, the voice was never like this.

Here was a fresh exciting vocal artiste with a style comparable with the earlier discs by Frankie Laine. The style was similar, but the whole treatment had been brought up to 1958 requirements.

As a disc, coupled with the tune, it certainly had a special something.

Well, I did find that he was no newcomer, for he has had several issues on MGM "way back in the past," but Tommy Edwards has certainly come up

to the current challenges with his newest release. The odd thing about this recording is that Tommy has waxed it before. It is seldom that an artiste or a disc concern takes such an unusual step; I think that the experiment was more than worth while.

Edwards' original waxing enjoyed reasonable success, although it never hit the jackpot.

Meanwhile, with the popularity of rock 'n' roll, Tommy Edwards, like many another, was completely eclipsed.

So far as a record seller was concerned, he was to take a back seat for nearly two years without enjoying the taste of a hit.

But Edwards was certainly not defeated. He had all the experience, and he had the musical know-how. His comeback was planned with these assets as his trump cards.

With the encouragement of his record company, he brought out new and pleasant qualities in his singing voice and, with the help of a fresh approach to "It's All In The Game," he committed it once more to wax with new hope.

The finished product was an outstanding success. Soon after release in the States it was making a tremendous impact. From nowhere Tommy Edwards and his disc were hitting the charts and moving upwards in sales.

In the last few weeks it has steadily climbed from 21 to 9, and more recently it entered the top five. There are still sales to be achieved, and all indications are that Tommy is going to gain the biggest success of his career.

Oddly enough, though Tommy has waxed this hit, and had several records to his credit in the past, this has never been his

sole occupation or income.

He has sung many times in American clubs and had his own regular broadcast series, but, basically, his full-time occupation has been that of a songwriter.

Tommy Edwards sold his first song in 1946. It was a number called "That Chick's Too Young To Fry," and, after it was recorded by Louis Jordan, it turned out to be a best seller for both of them.

The years that have followed have been mainly devoted to

furthering his writing and playing cabaret dates when convenient.

However, to help sell his songs, Tommy Edwards has always made demonstration discs with himself supplying the vocal. So it's not surprising that his voice has found its way to executives' desks without too much difficulty.

One company was particularly impressed, not only by the song but by the voice. In consequence MGM soon added him to their label.

After all his platters had fairly good successes, but no sooner was he establishing himself as a singer when he found himself up against a battery of rock outpourings that he was unable to survive.

In the meantime he has added to his experience, and been able to add to his abilities certain qualities for which the public seem to be seeking. The new formula has certainly worked like magic in the States and they are hailing him as a new star.

Coupling for "It's All In The Game" is "Please Love Me Forever," and this platter has just been released on the British market.

After all his trials and tribulations, I would certainly like to see him chalk up further successes in this part of the world. If the name Tommy Edwards doesn't attract you on its own, take a moment or two to listen to the record. I think you'll be pleasantly surprised.

**Merryn Douglas**



# He's Yugoslavia's top pop star

and his wage is....

# Five pounds a week!

A GOOD friend of mine just back from a holiday on one of the lesser beaten tracks of Europe, was telling me of the surprise he felt at finding, in the least expected places, such a keen and well-developed appreciation for jazz and pop music.

In Yugoslavia, he said, they are so keen on jazz that in order to combat the lack of imported records and music by a government which has strictly to watch its purse strings, the young musicians sit up half the night with their ears pinned against their home-made radio loudspeakers tuned to AFN—the Voice of America, Italian, French and British overseas programmes.

This way they hear the latest jazz and the latest pop.

They take down the numbers in music shorthand and transcribe it back on to sheets and so play the latest on the American and British hit parades.

According to my friend—someone, incidentally, not unknown to the world of entertainment—they have a zeal about their music which is startlingly refreshing to beat-happy apathetic types from the lands of surfeit in music.

## Make their own

They don't get instruments so easy; so sometimes they make their own.

The breaking of a reed is a major catastrophe; any more serious injury to an instrument is a crisis for the entire band.

Throughout the land, and in particular among the smallest colony of musicians playing in

places like Belgrade and Zagreb, and in the summer in resorts like Opatica and Dubrovnik, piano jazz is tops with men like Erroll Garner and Oscar Peterson real idols. And the MJQ is sacred, hailed by the staggeringly well-read Yugoslavian jazz fan as masters in the craft of making modern music.

The government there makes no bones about it: imported music is an expensive luxury.

The only recording company is the government-owned and controlled "Jugoton."

Two men rule the pop singing field, one of them, 37-year-old Ivo Robic having reached the heights of a Frankie Vaughan or a Perry Como.

## Easy-on-the-ear

Handsome and well-groomed with a warm, easy-on-the-ear voice—I have just heard some of his recordings—he makes the female hearts thump in Yugoslavia just as our troopers do with the teenagers here.

His state-decreed position in the community is a good one because he is rated an artiste and they are regarded by the Yugoslavian government as important to a country's development.

So he earns about £20 a month . . . a month!

His only extras, the money he gets for the frequent records he makes for Jugoton. And that?

A flat rate of £5 a disc . . . no extras . . . no royalties . . . no bonuses . . . no percentage of sales . . . just a fiver.

"So tell me," I asked my friend when he'd finished giving me a much more fascinating run down

on the Yugoslavian scene than I've been able to squash up here, "tell me: I suppose as a result everything's a bit tatty, a little amateurish and somewhat behind the fashion?"

So my friend laughed. Then he said: "When I was in Opatica—Yugoslavia's only really developed playground—I heard Ivo singing a catchy number and I said 'Oh boy. This would go down with a bang at home.'"

"So I come home and find every other singer has recorded something they are calling 'Volare' . . . that same catchy number."

And my friend waggled his finger at me and added: "But not one of them—and that includes both the Italian versions—comes within

## JOHN GAYNE SPEAKS OUT

smelling distance of what was, after all, another bandstand off-the-cuff version by the Yugoslavians."

And knowing my friend's degree of judgment in these matters, I allowed my eyebrows to rise a little.

"And what is more," he went on, "to go to the other end of the scale, I never really appreciated 'Delaware's Dilemma'—which is done so beautifully by the MJQ—until I heard the small combo out of the big dance band there,

making a sweet-sweet noise with the same number.

Which was also making my stretching eyebrows reach up again; and my friend kept on: "And I've heard some of the tracks of an LP which Ivo has made with the Prague Radio orchestra which would set the fans back by their ears if we got it over here—with a band making noises like Nelson Riddle and Billy May all rolled into one.

"And with Ivo making even men swoon with the smoothness of his voice."

IVO ROBIC



On £5 a week, flat . . . no proper music . . . no proper instruments . . . only enthusiasm, heart and talent.

—And when my friend had gone home for the night I happened to turn upon the latest newspaper where the newest domestic heart-rendings in the hic-coughy life of one of our newest "rock singing stars" was nearly laid out for all to see.

Most of the daily papers carrying the story reminded the public that the young man who a year ago was something in a factory was now a £200-a-week star.

My mind went back to the picture etched by my friend of men with talent and £5 a week.

—And I found myself asking: Where in goodness has our sense of values gone? . . . How do we get back to sanity and a sense of proportion in our entertainment? And, even more important, just how soon?

## OVER THE BORDER

by Murray Gauld

VERNON Jazz Band, winners of the recent Scottish International Jazz Band championships, are to cut a long play this week-end for the Decca group.

The band is in London to play a week-end of the clubs, the whole Monday is set aside to wax their "Winners LP" which is now becoming part of the fruits of victory . . . thanks to Decca A. and R. man, Dick Rowe.

Is this a guide to a financially successful future? Should be, if we're to take a line through Scotland's first jazz champions of the competition, the Clyde Valley Stompers.

## High rating

From similar beginnings, Stompers are now rated pretty high in any company. They're Scotland's only professional jazz band and tonight they'll make their most important broadcast in the Light Programme's "Jazz Club," a 50 minute late-evening show which they'll share with a metra group.

Producer Ian McFadyen tells me he will also include a 10

# First the Stompers, now the Vernon band

## Trad champions for stardom?

minute disc session in the programme, featuring top Scots musicians.

"Musicians like Duncan Whyte, George Chisholm, Sandy Brown and Al Fairweather—I think the inclusion of the disc break is valid," he explained.

"What I'm trying to do is reflect some of the current scene of jazz in Scotland."

If we're to take the musical scene at large as a prime example, then good old steam radio in Scotland is answering the challenge of television (BBC or STV).

This "Jazz Club," first from North of the Border in 18 months, is one part of it. Another programme in the musical world of Scotland, starting tomorrow is "Time to Relax," a fortnightly series (again produced by Ian McFadyen) featuring pop music

and jazz as it is today among the smaller groups in Scotland.

This series kicks off with the big "Jazz Club" name of the war years, pianist George Scott Henderson, with his quartet completed by Len Parry (vibes), Johnny Marshall (drums) and George Lyall (bass).

A fortnight hence the featured group will be Neville Houghton, piano, leading his Piccadilly Club sextet. And on the future lists are the Stompers and Jimmy Jackson.

Does this mean that bands (and I do mean the semi-pros) which have passed their BBC audition and heard nothing more, like Charlie McNair and George Crockett, can expect to find themselves on the air at last?

Mr. McFadyen refused to commit himself. "Any band of a suitable standard will be considered," he said.

Which I took to mean a BBC "Yes."

He continued: "Of course, we have to take into consideration the overall planning of the day's programmes.

"We do, however, have a very satisfactory list—if not a very large one—from which to choose. At least," he added, "it isn't like down south where they have a long list of bands."

I took this to mean some of the bands on this long list didn't stand much chance of finding their way in.

## Some holiday

WHEN I spoke to Stompers' leader Ian Menzies last week, he wasn't too happy despite his plum BBC bookings. The reason? He was due to go

into hospital for treatment to a bad eye. What a way to spend the band's annual holiday!

## Light-hearted

ANOTHER BBC capture—a weekly programme started this week called Alistair McHarg requests "The Pleasure of Your Company."

This programme will take over from Kenneth McKellar's "A Song for Everyone"—but, very wisely, will not attempt to follow it.

"We're trying to get it light-hearted—like the TV series I did."

It will be produced by Eddie Fraser, Scotland's top director of light entertainment who has had a big hand in the "promotion" of nearly every big new name in Scottish entertainment these past few years.

There will be the usual weekly guest—but Alistair will, again, try to keep it as light as possible.

On the agenda—Barbara Leigh, Rosemary Squires, Petula Clark, Vanessa Lee and Marion Studholm.

Also in the programme—popular comedians Jiminy Logan and Jack Radcliffe, currently in the same production of Stewart Cruikshank's "Five Past Eight" as Alistair in Edinburgh.



# BACK TO RECORDS— AFTER 19 YEARS!

## Sydney Lipton gets to work on 'cuddle-up music'

AFTER a gap of 19 years between discs, Sydney Lipton is working on an album called "Sweet Harmony," which, he tells me, is "cuddle-up music for dancing."

It will be one of the first British stereo discs to be released in America, where there is bound to be much interest in the six-footer who has been described as "the Queen's favourite dance band leader."

Sydney is one of the busiest men in "society" dance music.

He described to me a typical day's work. Up at eight, he is ready for work an hour later. Then he practises the violin for an hour and leaves for the office, where he works from 10.30 a.m. until 5 p.m. Dinner, an hour's nap, more violin practice—then he provides music for the debs until 1.30.

The day I saw him he had only had two hours sleep.

"After the dancing had finished I had to drive to Brighton where I led another of my orchestras until 2.30 a.m. after that I had to get back to the Festival Hall where I stayed until the end of that particular dance, finally getting to bed at 6."

Long, long ago, Sydney used to front the Billy Cotton band, when Billy led the band from the drums.

★ ★ ★

Many apologies to Mike Preston. Last week I booked him in at the Flamingo Park Empire when, in fact, he was appearing at Chiswick.

## He hit everything

BRIGHT idea of Eric Delaney's to invite the Press along to the broadcast of his rebuilt band. Eric now has so many percussion instruments that he must need a special coach to carry them all.

I can tell you I sat well back—Eric was rushing around hitting everything in sight and I didn't want to be mistaken for a wood block, though my Editor tells me that it isn't difficult to do just that!

Eric is working out ideas for a long player featuring the new Delaney sound. I wonder if he would like me to go along and lend a hand. I could blow the police whistle. I would suggest ringing the shop's bell, but I get seasick too easily.

## Mal says no

THE Society of Non-Smokers have offered Malcolm Vaughan "the biggest jar of sweets available" if he will give up smoking. But Mal says no, because the dreaded cigarette bug has got him in its clutches, and he's happy that way.

## Danny on Friday

I JOINED Mr. and Mrs. D. Purches in a coffee kiosk at the Spiral Steps, the coffee bar in the Southall where "celebrities come to look at people."

Danny and Pat celebrated their first wedding anniversary last week-end then Danny drove off to Liverpool and Pat rejoined June Mackell in Glasgow.

We'll be hearing Danny every Friday on the Light with the Northern Dance Orchestra. He tells me he couldn't be happier about this series, because not only is Alyn Ainsworth a wonderful musician but they both enjoy a round of golf together.

## Double treat

DAVID HUGHES fans have a double treat in store this evening when he appears in the first half of "Make Mine Music," the TV show built around him.

David tells me he will be singing "Donkey Serenade" in this programme. As yet there's still no recording news for David. Despite his obvious popularity, the Hughes name isn't seen on any disc labels



DANNY PURCHES—happy on the light

— News and views from behind the label —

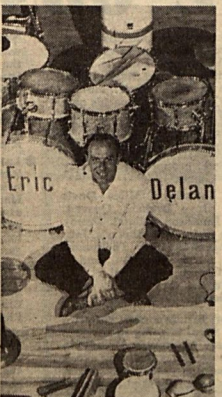
# Disclosures

by JEAN CAROL

at the moment. This is particularly annoying for David as his name is still used on Philips publicity material, though he hasn't recorded anything for them for well over a year.

## Another film star

YET another film name turns up on a disc label. This time it's Jack Palance, who is not content with a single but is going the whole way and recording a long player of gipsy-type music from the land of his birth.



ERIC DELANEY hits out.

## Boots is Shorty

IF you saw "Six-Five" recently, you can't have missed the zinging Corveza played by Boots Brown and his Blockbusters which came bursting out of the juke box spot.

This beat number should be showing upon our charts soon also.

When I heard this RCA disc I felt it was a pity that we hadn't heard of this Boots Brown character before, but then I heard a whisper. It seems that we should know him a little better as Shorty Rogers.

★ ★ ★

YOUNG Craig Douglas makes his next move up the ladder on October 11, when he starts a six-weeks' run in "Six-Five Special!" This could be his biggest opportunity yet.

## Maltby for Columbia

STILL adding to their new signings, American Columbia have now acquired the services of band-leader, accompanist and arranger Richard Maltby.

Many of Maltby's solo recordings, and his backings for well-known singing personalities, have been heard in this country previously, particularly through the HMV label.

Apart from his composing and arranging associations with Paul Whiteman and Benny Goodman, Richard Maltby and his Orchestra have long been a popular attraction on television, radio and club dates.

During his association with Benny Goodman, one of his compositions, "Six Flats Unfurnished" was a great record success.

# MUSIC in the AIR

## Radio Luxembourg

208 m. Medium Wave.  
49.26 m. Short Wave.

### SEPTEMBER 25

7.00—Thursday's Requests.  
8.30—Ranch-house Serenade.  
9.45—Jeremy Lubbock  
10.00—It's Record Time.

### SEPTEMBER 26

7.00—Friday's Requests.  
8.30—Coming Your Way.  
9.00—Saga Records.  
9.15—The Dickie Valentine Show.  
9.45—Scottish Requests.  
10.15—Record Hop.

### SEPTEMBER 27

7.00—Saturday's Requests.  
8.00—Jamboree, with Gus Goodwyn, your teenage disc jockey.  
9.30—Riverboat Shuffle.  
10.00—Irish Requests.  
10.30—Spin With The Stars.  
11.30—Jack Jackson's Record Round-up.

### SEPTEMBER 28

7.45—Winifred Atwell.  
8.30—Calling The Stars.  
9.30—Cream of the Pops.  
10.00—Record Rendezvous.  
10.30—Humphrey Lytelson.  
11.00—Top Twenty.

### SEPTEMBER 29

7.00—Monday's Requests.  
8.30—Coming Your Way.  
9.00—Deep River Boys.  
9.15—Smash Hits.  
10.00—Jack Jackson's Hit Parade.

### SEPTEMBER 30

7.00—Tuesday's Requests.  
8.30—Godfrey Winn.  
9.15—Dennis Day Show.  
9.45—Records from America.  
10.00—The Capitol Show.  
10.30—Fontana Fanfare.

### OCTOBER 1

7.00—Wednesday's Requests.  
8.30—Midweek Merry-Go-Round.  
9.15—Liberace.  
10.00—Pete Murray's Record Show.



Pete Murray

## AFN

### SEPTEMBER 25

7.00—Music In The Air.  
10.00—Music from America.  
11.00—Late Request Show.

### SEPTEMBER 26

6.00—Music On Deck.  
7.00—Music In The Air.  
10.00—Stars Of Jazz.  
11.00—Late Request Show.

### SEPTEMBER 27

7.00—Music In The Air.  
8.00—Grand Ole Opry.  
9.00—America's Popular Music.  
10.00—Music Views From Hollywood.

### SEPTEMBER 28

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

### SEPTEMBER 29

7.00—Music In The Air.  
10.00—Hollywood Music Hall  
11.00—Late Request Show.

### SEPTEMBER 30

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

### OCTOBER 1

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

## Congratulations

**CONNIE FRANCIS**  
on reaching **No. 1** yet again with

**Stupid Cupid**  
AND  
**Carolina Moon**

M.G.M 985

And our sincere thanks to all Disc Jockeys, Reviewers, Dealers and others who have helped to put this at the top



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# THE BEST IN BY TONY HALL HALLMARKS



**STAN TRACEY**  
He makes a long-overdue disc debut, and it promises to be a winner.

## STAN CAN OFFER ORIGINALITY

### STAN TRACEY Showcase

Almost Like Being In Love; Over The Rainbow; The Surrey With The Fringe On Top; I Love Paris; The Best Thing For You; I Can't Give You Anything But Love; This Nearly Was Mine; They Can't Take That Away From Me; I've Got Five Dollars; Mad About The Boy; But Not For Me; Love Is. (12in. Vogue VA160130)

**A LONG-OVERDUE** disc debut made by the talented pianist-vice-man-arranger-composer (currently with the Heath Band), 32-year-old Stan Tracey. One of the small handful of British jazz talents with something really original to offer.

Stan offers a varied and thoughtful set. *Surrey, Rainbow* and *Best* are with Kenny Napper (bass) and Phil Seaman (drums). The others: Heath colleagues, Johnny Hawkins and Ronnie Verrell. Ike Isaacs or Ray Dempsey play guitar on the tracks where Stan plays vibes (*Rainbow, Anything, Mad*).

As annotator Alun Morgan points out, Stan's piano influences are clearly Bud Powell and Monk. (There's also a Tadd Dameron-like solo on one track.) He plays with tremendously rhythmic attack. A very percussive player indeed. His theme statements and stark solos are very rich harmonically and though he often thinks along Monk lines, I'm convinced he has much of his own to offer, which should develop on subsequent recordings.

On vibes, his style seems equally rhythmic but less individual and harmonically complex. *Rainbow* is a moving track. *And Anything* swings along very happily and gets a good basic feeling. His best support comes on *Fringe* (good Napper bass).

But for me, the piano tracks are the best. Especially the groovy *Surrey* and romping *Modern*.

The best British modern jazz trio-type record so far (\*\*\*\*\*).

Henry "Red" Allen and Rex Stewart. Coleman Hawkins, Vic Dickenson and real old-timer, Pee-Wee Russell also have their say.

Red wheezes out the *Rosetta* vocal. *Mellow* contains some fine moments by Billie Holiday who sings with strength, knowingness and nostalgic warmth. Lester Young, Ben Webster and Coleman Hawkins are heard, among others. With Hawk the most meaningful soloist to me. Doc Cheetham blows gusty blues trumpet, too.

*Blues* is an extraordinary double-act by the two most controversial of all jazz clarinetists, Pee-Wee Russell and Jimmy Giuffrè. Pee-Wee is very assertive, but they both have a struggle to be heard above Danny Barker's "real down-home" type guitar.

Left *My Baby* (the outstanding track on the album) and *Dream* are by an all-star Basic band. On the date: Earl Warren, Prez, Hawkins, Harry Carney, Eldridge, Newman,

their choruses. But the band is the thing!

The remaining two tracks are in complete contrast. *Train*, by the Jimmy Giuffrè Three (with guitarist Jim Hall and bassist Jim Atlas) is a plaintive whimsical folksy-piece with a peculiar kind of individual, earthy charm. All three men play well. Finally, *Nervous*, an unaccompanied piano solo by Lady Day's accompanist, Mal Waldron. A substitute for Monk, I understand. Some critics have completely written off this track. Unfairly, I feel. It has some of the feeling of that early Bud Powell solo set (*Delirium*, etc.). Rather tense, but highly rhythmic and interesting harmonically. In another setting—without such formidable opposition—it would sound more outstanding.

A stimulating, occasionally controversial, broad picture jazz album, commemorating an historic occasion. Well worth considering (\*\*\*\*\*).

### THE SOUND OF JAZZ

*Wild Man Blues; Rosetta; Fine And Mellow; Blues; I Left My Baby; The Train And The River; Nervous; Dickie's Dream.*

(12in. Fontana FTL5025)

**A RECORDING** studio version of what must have been an exciting CBS-TV show devised by Whitney Balliett and Nat Hentoff. Several of those on the TV programme (including Monk, I believe) are absent.

Wild and *Rosetta* remind us how robust were (and still are) the contributions to jazz of trumpeters

Cheetham, Emmett Berry, Dickenson, Dickie Wells, Frank Rehak, Freddie Greene, Eddie Jones (Walter Page died just before the show) and Jo Jones. A big, booting, bluesy band. *Baby*, a minor blues, is a gas! A strong, sturdy Jimmy Rushing vocal, some superb, simple, but so telling, Basic piano, and fine statements by Prez, Hawkins and Wells. *On Dream*, the younger men score in the solos. Especially Rehak and Newman. Though Basic is again in great form, and Berry and Eldridge blow mightily. Unfortunately, Carney and Wells tend to get lost behind the ensemble towards the end of

### ART ELLEFSEN

Art of Ellefesen

*Opus Mentis; Let Yourself Go; Mile-A-Minin; Mad About The Boy.*

(7in. Nixa NJ1052)

**HERE'S** the first of two British "one man band" EPs. (Tubby Hayes's Tempo disc will be out in October). Art, Allan Ganley's Canadian front-liner, is primarily a tenor-player. Here he also plays clarinet, bass clarinet, alto and baritone. The instrumentations are cleverly varied over the four tracks and the multi-taping was done with earphones. Engineer Joe Meek

## A BOOK OF SINCERITY

At the end of next week, the genius that is Duke Ellington appears here with his Orchestra for the first time since 1933: Before you go to hear him, I suggest you read a new book, "Duke Ellington—His Life and Music," excellently edited by Peter Gammond (published by Phoenix House, Ltd., 38 William IV Street, Charing Cross, London, W.C.2. Price 25s.).

It contains articles on "the man and his music" by ten well-known British critics and three musicians (Johnny Dankworth, Ken Moule, Alan Clare), a discography of all Ellington discs issued here.

Stanley Dance's "Impressions" are notable for the writer's obvious sincerity about and knowledge of his subject. But dig for the most enlightening chapter is "The Hot Bach" (its only let-down is this title) by Richard O. Boyer, which was written in 1954. Despite an occasional lapse into journalist's free license, Boyer gives a remarkable insight into the most immensely human, outwardly flamboyant character—and the greatest musician—of our generation in jazz. A most enjoyable reading experience.

Editor Gammond says that Ellington ignored all his correspondence concerning the book. Should Duke find time to read it during one of his famous mountain meals, I think the sincerity of the authors will make his dessert taste even better!

T. H.

(who has done a fine job) has thrown plenty of echo over every thing.

The record itself is, I think, a wonderful achievement on Art's part. Though he's happiest on his usual tenor (the walls on *Minim*), like very much his alto lead and solo on the moody *Mentis* and his slashing solo on the same saxophone on *Go*. His baritone on the same track isn't so successful. I like his track, least, Noel Coward's *Mad* is taken up-tempo as a tenor feature.

The arrangements (by Art, of course) are interesting without setting the record on fire. And the rhythm section (Johnny Clark—piano, Bill Stark—bass and Andy

(Continued on facing page.)

## JAZZ IDOL GOSSIP



HORACE SILVER: Featured at New York Festival

● Just to make your mouths water, here are the line-ups of two recent New York jazz concerts. On the Friday: Count Basie Band, George Shearing Quintet, Horace Silver Quintet, Max Roach's new Quintet (with tubaman, Ray Draper); Sonny Rollins Trio; Chet Baker-Stan Getz group; singer Chris Connor; an all-star Dixieland group; and Shorty Rogers Giants.

On the Saturday: Miles Davis Sextet, Dave Brubeck Quartet, Chico Hamilton Quintet, Jimmy Giuffrè Trio, Art Blakey's Jazz Messengers with Thelonious Monk, Sarah Vaughan, and a Dixie Group. Oh, well . . . ! And I'll bet they weren't really appreciated!

● One of Britain's new cut-price labels, Saga, is going in for jazz in a very big way. Already in the can are dates featuring excellent (and underrated) jazz singer, Johnny Grant (backed by pianist

Norman Stenfall's All-Stars, with nearly all "the chaps" in the line-ups—Ally Atton's Quintet; and Tommy Whittle's Quintet.

Coming up soon: a session with a 10-piece band playing Bill Le Sage arrangements. The A and R man is Peter Barmann.

● Latest news from America's West Coast concerns three of the swingiest tenormen in jazz, Harold Land (ex Roach) has an excellent LP out on Contemporary with Rolf Ericson, the late Carl Perkins, Leroy Vinnegar and Frank Butler.

Ericson has formed a Quintet with excellent Prado tenorist Walter Benton, Lorraine Geller, Will Bradley Jr., and bassist Bill Pickins.

Dexter Gordon is active again with a Quintet featuring ex-Hamp Hawes drummer, Chuck Thompson. And Brew Moore is gigging on CLARINET!

# TRADITIONAL

## jazz

by OWEN BRYCE

I WAS getting worried. I pan a George Lewis record. Nothing happens. I accuse the Barber band of simplifying jazz down to nursery rhyme level. All remains quiet. I tear the Acker Bilk Band to shreds. Has everyone got writer's cramp?

And then, Christopher Welch comes to my rescue. Thank you. HE TEARS ME TO SHREDS. And all over Benny Goodman. At least he reads my stuff! Or does he?

If Christopher Welch had read my article (and the one the week before) more closely, I'm certain

middle thirties I was wasting my time discussing the relative merits of Shaw and Goodman. A few weeks later I discovered that neither swung at all.

AT THAT TIME. That's what I was trying to convey. If reader Welch read further on, he must surely have come to a different conclusion about my feelings TODAY. For I write, "... from the start he (Goodman) realised the value of negro arrangers of the calibre of Fletcher Henderson, Mary Lou Williams, Edgar Sampson and Count Basie." Yes, my friend, Count Basie, the man who wrote and arranged "One O'clock

same thing. Beautiful as is his tone it takes a genius to play shamaltzy like Noone did and still sound great. Those of you who haven't got the Bob Crosby Bob Cats' version of *Jazz Me Blues* may possibly like this one. But the arrangement is so similar that only one should be in anyone's collection—preferably the Bob Cats which also features Fazola.

George Hartman's band is a white New Orleans band of some merit. His playing is somewhat stilted, but it swings and the tone is pure in the Bix fashion. Not that his phrasing is; it's much more earthy.

# THANK GOODNESS I'VE A CRITIC

Even if he aims wide of the mark

his letter would have been a little less vitriolic.

Let's go back. My first two paragraphs were intended to take the mickie out of the "cultists," the very sect of which I'm accused of being "the high priest." In the

Jump! (the very same that you mention) for Benny Goodman.

Later on I wrote, "... Goodman had been brought up in the right school. From the earliest days he had been around the Wolverines with Bix, and the Chicago musicians of the twenties. He had played on dozens of record sessions. . . ." And later, "Goodman's... subtle statement of the theme. . ."

And the week before our reader obviously missed the delightful photo of Benny Goodman with the caption "Benny at his best." And "the sound of his latest release is enough to make Owen stop typing."

In the hope that you're still with me may I repeat? "MARVELOUS as were the first trio discs and the quartets, and GREAT as were the batch with Charlie Christian, these come from the VERY BEST period in the Goodman small band life history."

I love the Benny Goodman "swing band" of the Harry James, Bunny Berigan, Krupa period. But how our reader can bracket these together with the later atrocities of the Harry James band beats me.

By the way, after Hampton's "Startust," my most played disc is "B.G. IN HI-FI." Enough said?

I'm glad this is available as an EP, I didn't take to the 10in. LP version. This is one of those discs that you must have on a 7in, but the bigger one isn't really worth the money.

THE HEAT'S ON with Roy Eldridge

*The Heats On; School Days; Echoes of Harlem; Saturday Night Fish Fry.*

(Esquire EP195)

THIS one swings. Delightfully! Eldridge is reputedly the trumpet-player who did more than anyone for modern-type trumpet playing. Somehow his playing has never clicked with any but the most discerning of critics. Yet it's true that every present-day trumpet has been influenced to a smaller or a greater extent by Roy. Listen particularly to the first track—and then listen to some Al Fairweather solos. Probably not deliberate, but unmistakably influential.

Echoes of Harlem was originally entitled "Concerto For Cootee." It's a nice tune but doesn't come up to Cootee's version, now 20 years old.

Friday Songs, a series of localos on the other two tracks, one of which, Fish Fry, was obviously a double-sided originally. There's an awkward break right in the middle. You should enjoy this little lot.

THE VOICE AND GUITAR OF OLGA COELHO

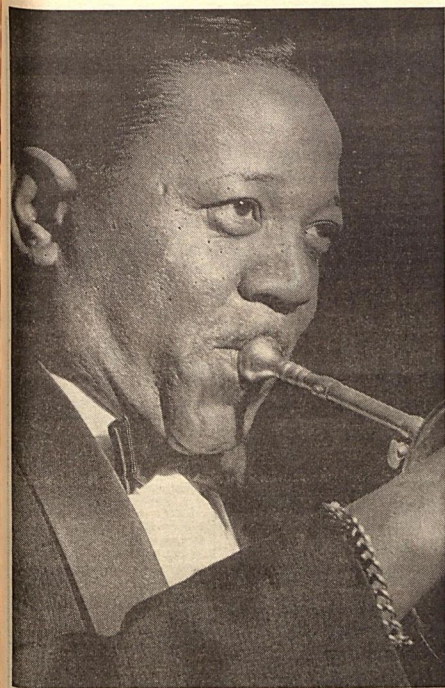
*Ojos Morenicos; Fray Anton; Se Florindo e Fedele; C'est Mon Ami; La Naua; En Van M'Embera.*

(Starlight ST EP6)

THIS isn't jazz at all. I don't know why it came to me. But as it did, and I like it, I think it deserves a mention. In any event it should appeal to every jazz fan.

Olga plays the most beautiful guitar, and her mezzo-soprano voice is more than a match for it. Her guitar playing (she was taught by Andres Segovia) is in the same class as that of Eddie Lang.

They can keep your arty-crafty folk and skiffle singers. This is the real stuff.



## THE HEAT'S ON

That's the name of Ray's latest disc. "He has done more than anyone for modern trumpet playing," says Owen Bryce.

## TONY HALL'S REVIEWS

(Continued from previous page)

White—drums) is much more stimulating than I'd have imagined. A fine achievement by one of our most underrated musicians. Hats off to Denis Preston for giving him the date (\*\*\*)

HERBIE MANN—BOBBY JASPAR  
Flute Souffle

*Tel Aviv; Somewhere Else; Let's March; Chasing The Bird.*

(2in. Esquire 32-054)

AS Ira Gitler remarks in his liner note, nowadays the jazz saxophone player's other instrument is more often flute than clarinet.

On this four-tune date, the American Mann and Belgian Bobby double on tenors and flutes. On *Tel*, Bobby plays tenor; Herbie, alto flute. On *Else*, they're both on tenors and flutes. On *March and Bird*, both on flutes. The solid, dependable rhythm section comprises Tommy Flanagan (piano), Joe Puma (guitar), Wendell Marshall (bass) and Bobby Donaldson (drums). Puma, and especially Flanagan, also do well in their solo spots, which effectively separate the flute and tenor solos.

Herbie's *Aviv* is a very mournful, melodic sort of melody. But it helps to give a good, bluesy feeling to the solos. Puma's *Else* is a rehash of *Out Of Nowhere*. Mann's *March* is a medium-up minor 12-bar with a familiar riff theme, but good blowing sections. Charlie Parker's contrapuntal *Chasing* is medium-down and rhythmic harmonically. The chase "fours" are the most exciting thing on the album.

As Gitler also astutely observes, the two are influenced on tenor by Getz, Cohn or Zoot. I prefer Herbie's flute-playing to that of

Jaspar. It has a little more virility. I believe Jaspar's conception has changed considerably in the 18 months since these were made.

This is a thoroughly professional album. Everyone plays well. There's a good feeling and it swings most of the time. But despite the tenors and flutes, my kicks come from Flanagan's tastefully cooking piano-playing!

If flutes are for you, try it. But more and shorter tracks would have helped relieve a little of the monotony (\*\*\*)

KENT HARIAN ORCHESTRA

*Jeepers Creepers; I Got It Bad; Miss Brown To You; Handy Andy.*

(7in. Oriole EP-7007)

WHO'S Kent Harian? Sorry, chum, I haven't a clue! And if the advertising agency note-

writer knew, he wasn't telling, either! Could be that he's the arranger.

The band is a slick sort of New York version of a Shorty Rogers-type, big West Coast outfit. Though not so smooth or satisfying. The standard of musicianship is high throughout (though one of the trumpets missed towards the end of *Got It Bad*). There are solo spots by trumpeter Nick Travis (especially good), tenorist Al Cohn, alto-clarinetist Hal McKusick, a gusty trombonist and a hard-titting pianist.

Handy Andy is credited to Tadd and Dameron! I! Mainly a clarinet feat, it's not a typical Tadd Dameron theme.

The writing is such a mixture of styles, I found it irritating. Any way, see what you think (\*\*\*)

## RELEASERS ARE NOW AVAILABLE

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KING'S HOUSE, 10, HAYMARKET, S.W.1.

## REVIEWS

NEW ORLEANS EXPRESS

Iring Fazola's Dixielanders and George Hartman and his Orchestra *Jazz Me Blues; Atways; Sweet Lorraine; The Dark-Town Strutters Ball.* (Emarcy ERE1563)

THE Orchestra is more Dixieland than the Dixielanders. They're all New Orleans men, of course—well, most of them. And those that aren't have all been through the mill.

Unfortunately the Fazola sides are too derivative. *Sweet Lorraine* was played years ago by Jimmy Noone, and Faz tries to do the

# 'DISC' AT THE PROMS—

for

## 'Pomp' & 'Pops'

PHOTOGRAPHS BY RICHI HOWELL

It's not only jazz fans who appear in strange garb. The Royal Albert Hall arena crowd at the last night of the Promenade Concerts are, by tradition, "casual" in their dress to say the least. By comparison, the "Pop Prom" audience the following day were sartorially impeccable!



Singing sensation **TONI DALLI** takes a break during rehearsals for last week's "Saturday Spectacular" and takes the chance to get to know co-star **YANA** a little better!



Top right: The last of the season's record 300,000 applaud **SIR MALCOLM SARGENT** on Saturday.

Above: Sitting in the front row at the Pop Prom are (l. to r.) **MILICENT MARTIN**, and Mr. and Mrs. **TONY OSBORNE**

Right: Actor-turned-singer **GARY MILLER** was on Sunday's star-studded "Pop" Prom programme.

She's been called a "tigress"—but the voice of Italian operatic star **MARIA CALLAS** has captivated thousands. Last week-end she was in London to record "Macbeth" in stereo at the EMI studios.



On the "Sunday Night at the London Palladium" bill were the **MARINO MARINI QUARTET**.

