

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 43 Week ending November 29, 1958

TOMMY EDWARDS

EVERY
6^D
THURSDAY



TOMMY

Big follow up to his No. 1. "IT'S ALL IN THE GAME"

Singing "Love is all we need"



PRESENTS NO
PROBLEM
GIVE RECORD
TOKENS!



also MR MUSIC MAN
M.G.M. 995 (45 & 78)

Post Bag

Letters, brief but on any record subject, should be sent to:
 'Post Bag,'
 DISC,
 Hulton House,
 161 Fleet Street,
 London, E.C.4.

AN LP EACH WEEK FOR THE BEST LETTER PUBLISHED

... AND DON'T FORGET THAT ONCE A MONTH THERE'S A 'BONUS' PRIZE OF A MATCHING RONSON LIGHTER AND ASHTRAY SET

They're not all slack

WHEN I read Naomi Tyler's letter about the slackness of fan clubs, I just had to write a letter in defence of the two clubs I run, Glen Mason's and Ronnie Carroll's.

Every day I receive letters from fans, and although I have two small children and a house to run, I sometimes sit up half the night answering them rather than let the fans down.

Apart from this, our members receive many privileges such as theatre tickets, etc., and Glen and Ronnie are most co-operative. A monthly news letter goes out for each of the clubs, too. —Mrs. JEANNE GORDON, Evelyn Drive, Hatch End, Middx.

(We know that many fan clubs are well run.)

Way in front

WE have just made an interesting survey compiled from the DISC Top Twenty charts from July 26 to November 15.

Heading our list come the Everly Brothers, followed by Dean Martin and Connie Francis. Elvis Presley is fifth and Marty Wilde eighth. Cliff Richard is the next British artiste in 10th position.

Our conclusion is that artistes like the Everly Brothers head the list because their discs are different every time. —Miss JEAN CHAPMAN, Tolston Crescent, Dalton, Huddersfield, Yorks.

(The results are interesting, though the conclusion is debatable.)

One record wonder

THESE "one record wonders" are hopeless. I say this after seeing Cliff Richard on ATV's "Stardime."

Not only is the Richard act stamped all over with the Presley trade mark, but his performance was fifth rate. Must "Stardime" be spoilt by such bad "talent"? —W. K. GROOM, Bounder Road, Anerley, London, S.E.20.

(Now read Cliff's own story which starts on page 7.)

More TV imagination —or stars will 'die'

PRIZE LETTER

THE information in DISC often seems to put me ahead of today's music publishers, disc jockeys and record retailers. For example, Jack Good raved about Conway Twitty's "It's Only Make Believe," so I kept an ear open for it. It was some days later before I heard it on Radio Luxembourg, and nearly a fortnight before I could get the record. I wish record dealers would study papers like DISC and listen to the record pro-

grammes to get the real top records in stock.

Another grouse I have is that British presentation generally is very poor. Presentation is a very tricky business and a good imagination is all-important. I'm sure "Oh Boy!" will grind the old "Six-Five" to a shameful halt solely on the grounds of superior presentation.

Because of the lack of good, commercial presentation over here, even Elvis would slowly die and be buried alongside other victims like Bill Haley, Marvin Rainwater and The Kalin Twins.

These have all lost a lot of ground after being distorted and dis-

sected by British TV producers. Some record companies are just as unaware of the formula necessary to produce a hit record. Apart from "Hoots Mon" and Tommy Steele's discs, Decca have depended entirely on the London-American and R.C.A.-Victor labels to supply their hit parade records.

So come on all you D.J.s, A, and R. men, theatre managers, and, above all, TV producers, use your imagination — and get commercial.

A final word of congratulation for the good, progressive work being done by Jack Good, Gus Goodwin and Norrie Paramor. Keep it up.—LAURENCE MASON, 20 Sloane Gardens, London, S.W.1.

Translation, please

CAN someone tell me just what "La doo doo dah doo dah dah" is meant to convey. I thought the lyrics of a song were meant to tell a story.

If this record by Don Lang gets into the hit parade I'll eat my record player! There's more sense in lyrics such as: "You ain't nuthin' but a

houn'-Dawg!" or "I'm itchin' like a man in a fuzzy tree!"

It's this sort of senseless lyric that leads people to condemn rock and pop music. "La doo doo dah doo dah dah" indeed!

I know I wrote not long ago to you, pleading for toleration in music—but this, I feel, is going a bit too far, especially as almost the whole record consists of this "lyric."
 —MICHAEL D. MONSELL-DAVIS, Hillview Road, Wraybury, Middx.

(Bon appetit!)

'Bacon' reviews

I DETEST the way your writers I knuckle under to the teenagers' latest whims.

How can Jack Good honestly write about Cliff Richard as though he were the greatest discovery of the age, when anybody with a glimmer of reason can see that he is copying Elvis Presley—and pretty badly at that.

I was very pleased with the arrangement of "Zing Goes The Strings Of My Heart" by The Dallas Boys. But I was annoyed when I heard a recording of the same song by the Kirby Stone Four; it seemed identical, note for note.

Your record reviewers annoy with their way of writing, i.e., "this slice should go well with the jukes." They write about "top deck, bottom deck," etc. What are they reviewing, records, or slices of bacon and double-decker buses? Let's have more of the sensible writing of Tony Hall and Teddy Johnson.

Please play up the singers with their own styles instead of the leeches we have on our hands to-day.—JIM MOORES, Lindleywood Road, Manchester, 14.

(We always said our reviewers wrote "meaty" stuff!)

COVER PERSONALITY

Tommy Edwards swapped ballad for beat

THE Big Beat is still very much in evidence, but the fact that Tommy Edwards has two numbers way up in the U.S. hit parade and one standing at number 3 in the British charts shows that a tasteful lyric and a pretty tune can still hold their own even though it meant that a virtually unknown singer was breaking through the tough "sound barrier."

In 1946, Tommy Edwards wrote his first number, "That Chick's Too Young To Fry," and it became an immediate hit. It was recorded by Louis Jordan,

for at that time Tommy was concentrating purely on writing. But gradually he began to do cabaret stunts, and soon he had his own radio show.

Then, suddenly, he decided to use his own voice for the demonstration discs which were finding their way into recording companies.

His first try—and a very successful one—was "All Over Again." M.G.M. records heard it and asked Tommy to put it on disc, along with three other sides.

And so a new top seller was born. But then came the big

beat, and the ballad singer was left in an unhappy position. For a time Tommy suffered as did the others, but earlier this year, when the rock sound was still enjoying a tremendous coverage, M.G.M. decided to re-release an old Edwards recording with a new background and musical approach. This idea turned out to be a winner and "It's All In The Game" brought Tommy Edwards back to star status.

This was quickly followed by "Love Is All We Need" which is now in the Top Twenty in America, so Tommy Edwards is back at the top.

GOING UP !!

No. 12 ♦♦ No. 4 ♦♦ and now No. 2

CONWAY TWITTY
 It's Only Make Believe

M.G.M. 992 (45 and 78)

★ The best in ★
CHA-CHA-CHA
FRANCHITO
 AND HIS ORCHESTRA

Eso Es El Amor
 (b/w "ENCHILADAS")

CB 1467 ★ 45/78rpm

★ NINO RICO ★
 AND HIS ORCHESTRA

Rico Vacilon

CHA-CHA-CHA
 CB 1463 ★ 45/78rpm

"Let's Dance the CHA-CHA-CHA"

FEATURING

South America's greatest
 CHA-CHA-CHA Orchestras

MG 20022/3 (12" LP's)



JACKIE DENNIS
more terrific than ever in
LUCKY LADY BUG
F 11090  45/78



LONNIE DONEGAN

Week ending
November 22nd

TOP TWENTY

Compiled from
dealers' returns from
all over Britain

Last Week	This Week	Title	Artist	Label
1	1	Hoots Mon	Lord Rockingham's XI	Decca
4	2	It's Only Make Believe	Conway Twitty	M.G.M.
2	3	It's All In The Game	Tommy Edwards	M.G.M.
6	4	A Certain Smile	Johnny Mathis	Fontana
3	5	Bird Dog	Everly Brothers	London
16	6	Tom Dooley	Lonnie Donegan	Nixa
8	7	More Than Ever	Malcolm Vaughan	H.M.V.
10	8	Love Makes The World Go Round	Perry Como	R.C.A.
5	9	Come Prima / Volare	Marino Marini	Durium
11	10	C'mon, Let's Go	Tommy Steele	Decca
9	11	Stupid Cupid / Carolina Moon	Connie Francis	M.G.M.
7	12	Move It	Cliff Richard	Columbia
15	13	High Class Baby	Cliff Richard	Columbia
14	14	King Creole	Elvis Presley	R.C.A.
13	15	Tea For Two Cha-Cha	Tommy Dorsey	Brunswick
12	16	My True Love	Jack Scott	London
—	17	Tom Dooley	Kingston Trio	Capitol
17	18	Someday	Ricky Nelson	London
18	19	Fallin'	Connie Francis	M.G.M.
20	20	Susie Darlin'	Robin Luke	London

ONES TO WATCH

Mary's Boy Child
Mr. Success

Belafonte
Frank Sinatra

RICKY NELSON
already in Top Ten with
"Someday"—now sings
LONESOME TOWN
HLP 8738  45/78



MALCOLM VAUGHAN

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending November 22nd)

Last Week	This Week	Title	Artist
1	1	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI
5	2	IT'S ONLY MAKE BELIEVE	Conway Twitty
7	3	HIGH CLASS BABY	Cliff Richard
2	4	IT'S ALL IN THE GAME	Tommy Edwards
3	5	A CERTAIN SMILE	Johnny Mathis
8	6	MORE THAN EVER	Robert Earl Edmund Hockridge Malcolm Vaughan Marino Marini Jodie Sands Ricky Nelson
9	7	SOMEDAY	Everly Brothers
6	8	BIRD DOG	Big Bopper
—	9	CHANTILLY LACE	Big Bopper
—	10	ROCKIN' ROBIN	Bobby Day

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 November 22nd)

Last Week	This Week	Title	Artist
2	1	TOM DOOLEY	The Kingston Trio
1	2	IT'S ONLY MAKE BELIEVE	Conway Twitty
4	3	TOPSY II	Cozy Cole
3	4	IT'S ALL IN THE GAME	Tommy Edwards
5	5	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
—	6	BEEP BEEP	The Playmates
6	7	CHANTILLY LACE	Big Bopper
—	8	LONESOME TOWN	Ricky Nelson
—	9	QUEEN OF THE HOP	Bobby Darin
10	10	I GOT A FEELING	Ricky Nelson

ONES TO WATCH

One Night Elvis Presley
I'll Wait For You Frankie Avalon
Cannon Ball Duane Eddy

Records FROM America

The Elegants
Please believe me
H.M.V. POP351 (45 & 78)

Gary Crosby
Judy, Judy
H.M.V. POP350 (45 & 78)

Jimmie Rodgers
Woman from Liberia
Columbia DB4250 (45 & 78)

Tommy Edwards
Love is all we need
MG1099 (45 & 78)



COOL FOR CATS



Dave King, Pete Murray and Glen Mason "relax" during training!

Show Biz XI win again—and 'Cool' is knocked out!

I FIGURED I was in for a leg-pulling on the night the Show Biz Football Team met "Cool For Cats." And there wasn't much I could do except keep on trying to introduce every one of the grand bunch who turned up.

Pete Murray scored from the kick-off with a neat crack past my defences when he said I reminded him of "People in Trouble." Mike and Bernie Winters succeeded with some very fast clowning in mid-field, and it was left to Ronnie Carroll to make the final goal with a gag of his own which I can only describe as a "hat trick."

It was the fastest and craziest five minutes I've ever had to get through on "Cool." I hope that you, no doubt curled up by your firesides, got a good laugh out of it.

Incidentally, some of the boys told me they still meet people who think the team doesn't play serious football because it's made up from players in show business.

I can assure them that isn't true: this is an entirely voluntary team and the boys play to win. As a result of their efforts, charities have benefited to the tune of about £10,000, and spectators have been treated to some pretty fine and rugged football.

Fully booked

ONE of Britain's disc stars who's fully booked up with television, is Glen Mason. Though Glen's widely-known as a singer and a brilliant mime artiste, I was surprised to hear of him as a composer of pop music.

Seems he has written a few songs already, but the number he's most proud of is an up-to-the minute beauty title, "Cha-Cha Rock." This

is Glen's first effort at writing an instrumental piece, and it's just been issued on Parlophone, featuring Jack Parnell and his orchestra.

This is also Jack's first disc in a very long time, so this record is partly in the nature of a double event.

Ziggy's dash

ZIGGY JACKSON, of Melodisc, who's the centre-forward of the Show Biz XI and last season scored 32 goals, is a frequent traveller to the continent. But recently he dashed off to Germany on a very special visit: His mother and sister had been allowed to leave Eastern Germany where they had been living for 18 years. And this was the first time since 1938 that Ziggy had been able to meet them.

The first reunion was between Ziggy and his sister at Hamburg airport—and they didn't recognise each other. Then they went on to Western Berlin where Ziggy's mother was waiting for them.

Now he's back in London, Ziggy is hoping he can arrange for his mother and sister to come over here for Christmas.

Hit wanted!

MAYBE Mike and Bernie Winters should have a little heart-to-heart talk with Glen Mason. For these boys told me that they've recorded one side of a new disc, but haven't been able to find a good second title yet.

"We're looking for a certain type of number," said Bernie. "That's right," said Mike. "A hit!"

Then they agreed that the sort of song they'd like to sing would be a beat number with a comedy twist. But still, of course, a hit.

Mike and Bernie are real-life brothers, and one rarely performs without the other. But they're going to be apart for a few days soon

when Bernie plays an Army private in a comedy film, "Privates On Parade," now being made here with William Bendix.

It's a part he'll have to learn from the beginning, because he served with the Merchant Navy.

Then they'll be together again for the pantomime, "Babes In The Wood," at Southsea this Christmas.

Wherever they are, Mike and Bernie are always looking for new talent. When they were in Glasgow a while back they spotted a young lad who looked as though he might go a long way. They gave him a chance and they've been pleased with his success ever since. In case you don't know who it is, it's Jackie Dennis.

Right now these boys are tipping a handsome, new singer from Leicester, Tony Green, an ex-R.A.F. boy. This discovery came about when Mike was invited to play a game with a local football team—Tony Green was another of the players.

Later Mike heard Tony warbling a few notes, and realised he had another likely find on his hands. Encouraged by Mike and Bernie, Tony will shortly be making his first professional disc.

If you're watching the Show Biz team in action, keep an eye open for Mike, at half-back, and Bernie at full-back.

Dave King makes a film at last

IT looks, after several years of rumours, that Dave King is going to make a film at last. He hopes to start in the New Year, and although it will not be a musical production, he will have at least one song in it. The story, which he wouldn't disclose at this stage, will give him an opportunity to show his talents in dramatic acting.

"When I first clicked in variety I had stacks of film offers," Dave remarked. "But I didn't want to be in a film unless it had a good story, and I couldn't find one that suited. Now I hope I have one."

Maybe you remember that about a year ago Dave made a

screen test for Paramount, in Hollywood. Nothing seemed to have come of it, but he told me that negotiations are still going on. In the meantime, the film he's planning now will be made in this country by a British company.

Dave's latest disc is "Home," released recently on Decca. He doesn't make many records, about three a year being the average.

"I let the recording company know when I've a song I like," Dave said. "Then they usually say it's not suitable for me. When the company comes up with a number, I'm likely to turn it down. That way you don't make many records."



Ronnie prepares for panto

GETTING ready to play his first rôle in pantomime is singer Ronnie Carroll, who's been cast as Renaldo the Toyman in the Belfast production of "Goldilocks."

"It'll be the first Christmas that I haven't spent at home," Ronnie said. "But of course I'm looking forward to the date."

Lately Ronnie has been writing a lot of music, but his main interest is in a "modern symphony" that he's composing. His method is unusual, but effective. Instead of playing the notes on an instrument, he sings them and then they're jotted down.

"I've had a musical training, and I've been in the business since I was 11 years old," he said. "That helps me to think up the ideas, and I hope I'll have the symphony finished in January or February next."

But Ronnie hasn't been neglecting the songs that he usually sings. He's got a new EP coming out; it's called, "Moonlight Becomes You," and it's being released by Philips.

SEE YOU FRIDAY.

DISC CHOICE

CRACK the whip and away with Johnny Mathis this week on his "Sleigh Ride" (Fontana), a bright vocal version of the Leroy Anderson tune that's almost become a standard. Backing is also topical—it's "Winter Wonderland," a world, apparently, that knows nothing of frozen pipes and railway chaos.

An instrumental that's going places is "Topsy," and Ted Heath has made it his latest top side for Decca.

A French-titled song, "Le Jour où la Pluie Viendra" ("The Day the Rains Came"), has landed over here. I liked Al Saxon, backed by Johnny Gregory's orchestra, on Fontana. This is one to watch.

Jimmie Rodgers packs in plenty of beat with "Women of Liberia," his new Columbia release.

And the master of rock himself, Bill Haley, is back again with "Whoa Mabel!" a Brunswick offering.

PUTTING ON THE STYLUS



JOHNNIE RAY gets better and better

BELAFONTE

To Wish You A Merry Christmas

A Star In The East; The Gifts They Gave; The Son Of Mary; The Twelve Days Of Christmas; Where The Little Jesus Sleeps; Medley (The Joys Of Christmas; O Little Town Of Bethlehem; Deck The Halls; The First Noël); Mary, Mary; Jehovah The Lord Will Provide; Silent Night; Christmas Is Coming; Medley (We Wish You A Merry Christmas; God Rest You Merry, Gentlemen; O Come All Ye Faithful; Joy To The World); I Heard The Bells On Christmas Day.
(R.C.A. RD27092)*****

WELL, Harry Belafonte has certainly tried to include some unusual material in his musical Christmas card. There are many beautiful and rarely heard titles intermingled with the favourites.

The sleeve design is also out of the ordinary, but very attractive and colourful.

I have come to expect nothing short of the best from this superb artist and I have certainly not been disappointed in this case. In my opinion Belafonte is a master of interpretation and he fully displays this great talent on these tracks.

This is one for all the family from the youngest child to the oldest grandparent.

GUY CARAWAN

Mountain Songs And Banjo Tunes

The Crawdad Song; Charlie; Sourwood Mountain; Ida Red; The Young Man Who Wouldn't Hoe His Corn; Who's Going To Shoe Your Pretty Foot; Railroad Bill; Poor Little Turtle Dove; Condy Condy; Three Little Pigs; The Kentucky Moonshiner; Chilly Winds; The Kicking Mule; Whoa Buck.
(Topic 10T24)****

GUY CARAWAN belongs to that throng of young folk singers who, in the last 10 years or so, have found folk music getting into their blood.

Not content to learn from other people's records — though the influence of Pete Seeger, Burl Ives, Woody Guthrie, Leadbelly and the others is clearly heard in his discs — he spent a 10-week period touring the states of North Carolina, Tennessee and the South learning songs and banjo tunes at first hand from the farmsteads where music

Belafonte waxes one for the family

has changed very little over the last 200 years.

This latest from the Topic stable is a fine collection of popular tunes of the rural regions of the United States.

ERNEST TUBBS

The Daddy Of 'Em All; You're Breaking My Heart; I Dreamed Of An Old Love Affair; I Know My Baby Loves Me In Her Own Peculiar Way; Mississippi Gal; When A Soldier Knocks And Finds Nobody Home; Daisy



Unusual material from BELAFONTE

Mac; I've Got The Blues For Mammy; This Troubled Mind O' Mine; I Knew The Moment I Lost You; You're The Only Good Thing; My Hillbilly Baby; There's No Fool Like A Young Fool.
(Brunswick LAT8260)****

TEXAN Ernest Tubbs is a close friend and partner at times of Red Foley—who is, of course, Pat Boone's father-in-law. He is one of the authentic country singers whose fame is widespread in America.

Here he performs a collection of standard country songs which are favourites with lovers of this music.

I'm afraid I don't know too much about this type of music but I enjoyed this lot and I am certain that country and western addicts will, too.

LONG PLAYING REVIEWS

by **KEN GRAHAM**

BILL MONROE
And His Blue Grass Boys
Cry, Cry Darlin'; Roane County Prison; Goodbye Old Pal; Out In The Cold World; A Good Woman's Love; In Despair; Come Back To Me In My Dreams; A Lonesome Road; Sally-lo; Brand New Shoes; Molly And Ten Brooks; I'm Sittin' On Top Of The World.
(Brunswick LAT8259)***

THIS disc I found too monotonous. It may well be truly authentic country and

(Billy May); *The Continental* (Les Brown); *The Petite Waltz* (Guy Lombardo); *The Hokey Pokey* (Ray Anthony); *Let's Bop* (Big Dave); *Donkey Tango* (Nelson Riddle); *The Varsity Drag* (Pee Wee Hunt).
(Capitol 7927)****

YET another variety album from Capitol. This time, however, it features various dancing crazes throughout the years, an excellent idea.

Some of the titles I have heard before, but one, new to me, which really had me going was Billy

THE FRANK SINATRA STORY

The Birth Of The Blues; I Concentrate On You; Put Your Dreams Away; All Or Nothing At All; Of Man River; Begin The Beguine; I've Got A Crush On You; April In Paris; How Deep Is The Ocean; You Go To My Head; If You Are But A Dream.
(Fontana TFL5030)*****

I WAS almost tempted to clip a star off this album because of its title. This is not the "Frank Sinatra Story" or anything near it. But, if, like me, you are a vintage Sinatra lover, you will forgive a simple sales gimmick because the wonderful talent within.

Even a fairly trite song like *Castle Rock* gets a new magic from the Sinatra touch. No Sinatra collection is complete without his recordings from this period in his career, and we must pass on the plaudits to Fontana for making them available again in LP form.



MICKEY KATZ makes a happy LP

MICKEY KATZ
Music For Weddings, Bar Mitzvahs And Brisses

Mazelov Dances; Grandma's Drailid; Kench Hora; Mendel's Song; Litvak Square Dances; Frailich Tamboree; Mamlalge Dance; Berel's Sherele; Trombonik Tanz; The Family Danced; Bar Mitzvah Special; The Wedding Dance.
(Capitol T1021)****

THERE'S a happy lilt to Jewish music and it is usually even happier when Mickey Katz gets hold of it. Oh, how I wish I could speak Yiddish, as I feel I must be missing a lot at times.

However, as this is mainly instrumental there is no language problem—music being international.

I am certain that my Jewish friends will love this album, but please, if you are not familiar with the lively melodies, have a listen. You won't be disappointed with this Kosher hoedown.

RATINGS

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

May's infectious treatment of *Mad About The Boy*.

These top bands all give of their best so no one should be disappointed.

For fans of the light fantastic the sleeve note gives basic instructions for performing the dances.

LIVING FOR PLEASURE

Living For Pleasure; Bookends; Alone With A Love Song; The Lady; Mr. Wrong; No Ball; Dustbin Follies; Sloane Street Ladies; The Pretty Miss Brown; Shepherding Sheep; Lost Without Your Love; Friends; Love You Good—Love You Right; No Better Than I Should Be; Living For Pleasure.
(H.M.V. CLP1223)***

REVUE is strictly for revue-lovers, especially on record, for this is strictly "deb-type" humour.

The stars in the show are Dora Bryan, George Rose, Daniel Massey and that attractive fugitive from Tin Pan Alley, Janie Marden. For me, the outstanding contributions came from the two ladies. Miss Bryan has the talent for improving on any basic material she is given, and she does so here with true artistry.

Janie Marden has three spots in the album and gives them all she has—and that's plenty. She seems to have settled into her new world wonderfully well and, if anything, has shown much improvement from her pop world days.

western music, but, even if it is, it is not my cup of tea.

Monroe has a terribly piercing voice and he literally screeches his top notes in a very nasal twang.

I suggest that if you are not a country music fan you don't judge by this LP; better try the one I have reviewed by Ernest Tubbs.

I have probably upset countless fans of Mr. Monroe by now, but, believe me, I will judge his next disc without prejudice. I don't honestly think he is at his best here.

TENNESSEE ERNIE FORD
Nearer The Cross

What A Friend We Have In Jesus; Jesus, Saviour, Pilot Me; His Eye Is On The Sparrow; Beautiful Isle Of Somewhere; Now The Day Is Over; Nearer, My God, To Thee; Sweet Peace The Gift Of God's Love; Whispering Hope; Lord I'm Coming Home; I Need Thee Every Hour; Take Time To Be Holy; God Be With You.
(Capitol T1005)****

I DON'T normally hold with pop singers recording religious music or songs with a religious flavour, but if it must be done then let Tennessee Ernie Ford be the man.

This is a truly beautiful album of some of America's favourite hymns sung by a very sincere man. It would make an excellent Christmas record or gift for a friend or relative.

DANCE CRAZE

The Bunny Hop (Ray Anthony); *Charleston* (Pee Wee Hunt); *The Big Twist* (Plas Johnson); *Calypto* (Lord Flea); *The Creep* (Stan Kenton); *Mad About The Boy*

P.H. "LP-EP" POCKET MONEY CLUB *This Easy Way*

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3 GRAHAM STREET, BIRMINGHAM, 1.



CALL them the most neglected recording artists in the business. ... I mean the boys who provide musical backings and orchestrations for the solo disc stars.

Let's face it, many a hit record would miss the target but for the skill and ingenuity of musicians like Frank Cordell, Wally Stott and Ken Jones.

Here's a line-up of just a few of the skilled artistes (bet you know practically nothing about them!) who are too often dismissed with a brief ... "featuring Joe Soap and his Orchestra" tucked away on disc sleeves blazoning the solo artiste.

I know I've left some out; but to include the lot would take a whole issue of DISC.

They can make or break a record,
they're practically indispensable,
yet they are still



RON GOODWIN

The FORGOTTEN MEN of MUSIC

by JOAN DAVIS

'The man from the Pru'

RON GOODWIN could well have been "The Man from the Pru," because he started out to be an insurance agent.

Ron was in the school orchestra at Willesden County School. Piano and trumpet were his instruments. "But since I was 15 I had been running my own semi-pro band," Ron told me.

It won many contests and came fifth in the All-Britain Dance Band Championship in 1945. That was enough encouragement for Ron to decide that music would be his career.

A string of jobs in music publishers' offices followed, when Ron was arranging for musicians like Stanley Black, Geraldo, Peter Yorke and Ambrose.

Ron's backings for Dick James recordings resulted in his Parlophone contract, and in the past four years his reputation as one of the finest arrangers in the country has quickly grown.

moving on to the same job with the late Oscar Rabin.

A spell with Ambrose at Ciro's and then Eric felt qualified to turn freelance. Much of his work over the past six years has been with the B.B.C.'s Show Band Show.

Eric is married, with two daughters aged 11 and 12.

TONY OSBORNE



Too many already for Tony

TONY OSBORNE had his first piano accordion at 13 and won an East Anglian junior championship.

By the time the R.A.F. shipped him out East to join their orchestra in Cairo, Tony was an accomplished pianist. "But they had so many pianists out there," recalls Tony, "that I took up the trumpet."

Playing Latin American trumpet around the London night clubs, Tony joined famous bands like Carrol Gibbons and Ambrose.

Tony's first orchestra backings were for Dickie Valentine. Since then he has arranged for, and accompanied, stars like Gracie Fields, Dennis Lotis and Dick Francis.

Like most of the other artistes, he does, from time to time, wax discs in his own right. His latest LP is "Our Love Story."

Recently Tony's outfit has become even better known—since it has the resident orchestra on "Six-Five Special."

KEN JONES

Prefers to talk football

KEN JONES, like most of the other musicians in this feature, studied the piano as a child with a

German professor as his tutor. Talk to Ken about his musical career and he will admit he gave his first professional performance at twelve in his native Manchester; but he much prefers to talk about his favourite football team, Manchester United, for whom he once wrote a calypso.

Ken learned the trumpet and the horn with an R.A.F. orchestra, acting as pianist arranger for Cyril Stapleton and Stanley Black.

Leading his own groups, and composing film music have been stepping stones in Ken's career until now, at 30, Ken is musical director of Fontana Records.

WALLY STOTT



Just 'potted' about

WALLY STOTT says that as a child he "potted about" on the violin, the piano, the ukelele and the accordion.

At twelve he brought a clarinet from a pawnbroker for £1. He spent so much time playing with local dance bands he was hauled up before the headmaster.

So Wally left school and joined Archie's Juvenile Band in Leeds for 7s. 6d. a week, plus keep.

Then came spells with big name bands, but Wally wanted to study arranging and conducting seriously. So he went to L.C.C. evening classes, paying five shillings a year, to study under Walter Goehr.

Arrangements and compositions followed for the B.B.C., films and recording companies.

Wally now accompanies the Philips recording stars—Rosemary Clooney, Anne Shelton, Frankie Vaughan. He often works with his wife's vocal group—the Beryl Stott Singers.

The great rock 'n' roll accompaniment to Frankie Vaughan's

"Green Door" and the military march style of his backing of Anne Shelton's "Lay Down Your Arms" are perfect examples of Wally's great versatility.

RAY CONNIFF

Took a course in arranging!

RAY CONNIFF is an American who appears on the Philips label with such stars as Johnnie Ray, Guy Mitchell and Rosemary Clooney.

Believe it or not, Ray started to learn arranging through a correspondence course! His dad had already taught him the trombone. But the mail order musician eventually enrolled in the hallowed Juilliard School.

In 1936, after graduation, Ray joined Bunny Berigan as trombonist-arranger. After that he worked with Bob Crosby, Artie Shaw, Harry James. His arrangements of numbers like "S'wonderful" and "September Song" became all-time hits.

GEOFF LOVE



Graduated to the trombone

GEOFF LOVE didn't start his musical career on the piano! He learned the violin, then graduated to the trombone.

He was playing with a symphony orchestra at thirteen, and hoped to study music at Manchester college with a view to joining the Hallé Orchestra.

But Geoff was needed as a family wage-earner and became a motor engineer instead. Then he turned his hand to dance music and

joined the Freddie Platt Band. Just before the war he toured for three years playing trombone, singing and tap dancing. Later he joined Sid Milward's Nitwits.

Here Geoff deviates again from the pattern of most of the present arrangers and orchestrators.

When war started he joined the Army! He was in the King's Royal Rifles and a member of the Green Jackets army dance band unit.

After the war Geoff joined Harry Gold and his Pieces of Eight. In 1954 he did his first recording for E.M.I. and has been providing brilliant orchestral arrangements on the Parlophone label ever since.

BILL SHEPHERD



Started as an architect

BILL SHEPHERD, musical director and conductor for Nixa, started out to be an architect. Once again service in the R.A.F. gave him an interest in music.

Even so, on demob, Bill decided to try his hand at journalism, and joined a Fleet Street greyhound paper.

A row with the editor put an abrupt end to that career, and Bill went to Jersey as entertainments organiser at a holiday camp.

Then he sang with the George Mitchell choir, finally leaving to form the famous singing group, The Coronets.

Now Bill provides the musical background to most of the Nixa discs, occasionally taking time off to produce a single featuring himself.

FRANK CORDELL

The grouse of a busy man

FRANK CORDELL is probably E.M.I.'s busiest back-room boy, and he has a grouse—that he is in such demand for record backings that he has little time to make records of his own orchestra.

Frank started like most musicians, learning the piano. At 17 he won an all-London jazz pianist award.

But the movies had a great attraction for young Frank and he joined Warner Bros. He was training to be a musical director for the company when he was called up for the R.A.F. in 1940.

Middle East tours with R.A.F. orchestras in the Western desert, Cyprus and Palestine followed.

In 1947 Frank rose to the top as an orchestrator with the B.B.C. For several years he worked 52 weeks a year as arranger, composer and conductor. Since 1950 Frank has been with H.M.V.

Frank's orchestra was chosen for one of the company's first stereo records, a pot-pourri entitled "The Melody Lingers On."



ERIC JUPP

Chosen for the rock numbers

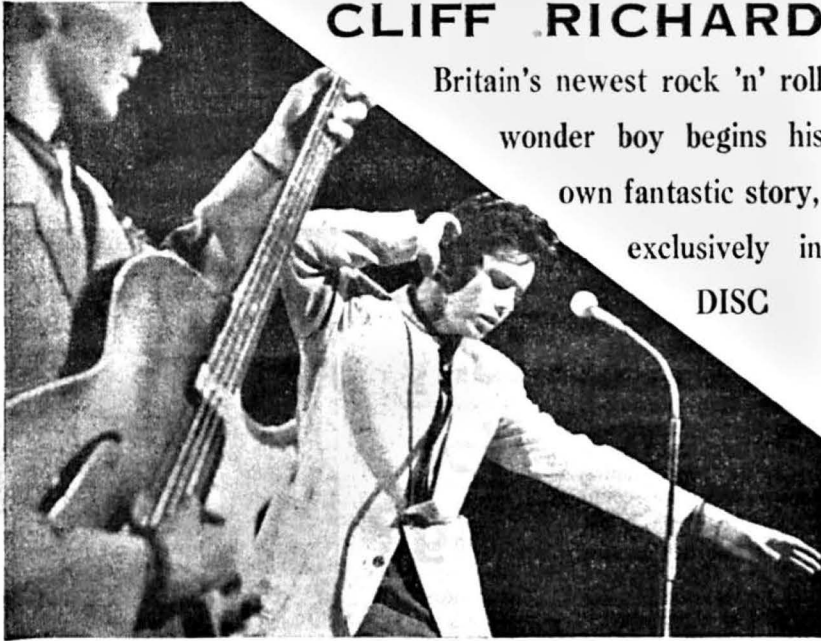
ERIC JUPP is the man Columbia always chooses to do the backing when they have a singer waxing a number that really rocks. An ideal example is Ray Burns' "Mobile."

Eric was born in Brighton 36 years ago ... childhood piano playing, followed by service with the R.A.F.

On demob he joined Ronnie Munro as pianist-arranger, later

CLIFF RICHARD

Britain's newest rock 'n' roll wonder boy begins his own fantastic story, exclusively in DISC



(DISC Pic)

I'm sticking to the British beat

British beat

-AS LONG AS IT'S THE BEST

I KNOW a lot of eyebrows will be raised at this statement. Especially with my name underneath. After all, I'm a newcomer to the game. I don't mind admitting that this is the very first article I have ever written for the Press . . . and maybe that is because not so long ago the Press didn't care any more about Cliff Richard than they do about Joe Donkes. I was a nobody.

If you could turn the clock back even 12 short months, to the time when I was doing a day job as a clerk, and spending all my evening and week-end time with an amateur skiffle group around Hertfordshire towns, you'd never wager that in this brief while I'd be rushing from the TV "Oh Boy!" studio to variety, to Columbia for record sessions, that already I'd be acquiring many of the trappings of what the disc and variety game calls success.

No mistakes for him

But I don't kid myself. I know I'm a new boy, and I'm still feeling my way ahead. A lot of others have made a lot of mistakes, and that isn't going to be my way. That's why I began with the British version of the beat, and why—so long as British IS best, I'm sticking to it. Just look—all my recent hits have been British. *Move It*, *High-Class Baby*, *My Feet Hit The Ground* . . . none of these numbers owes anything to Broadway or New York's Tin Pan Alley, neither in their melodic line nor their basic beat.

Pioneer in his class

But let's get this straight. I believe in the slogan "British is Best" only when British IS really the best. Of course, I'm the first to be proud when I hear that *Move It* is still in the top ten, that *High-Class Baby* has now entered the charts and that Capitol are high-pressurising both discs in the U.S.A. That makes me a pioneer of British beat in my class of music. So you can take it from me that while I venerate the best trad and rock from the States, I don't put everything on a pedestal just because it has flown the Atlantic.

Nor do I agree with the famous pop singer who, interviewed the other day, said: "There could be an English style of pop singing, but it wouldn't be very successful. If you applied it to today's top twenty, then it would be almost comic relief."

This same star was quoted as saying: "You don't have to adopt an American accent to sing. You just need to let go of that British reserve."

That reminds me of the old crack: "You don't have to be a blonde to get in movies . . . but it helps!"

The sort of British numbers I back, and the sort that so far have been hits with me, have not been the "British reserve" in a new style, but have been a really new beat.

'Sammy' has drifted away

My buddy, my guitarist "Sammy" Samwell, has done my hit numbers so far. Although Ian Samwell is only 20, he has already drifted away from our group, The Drifters, and has found Tin Pan Alley eager to give him a lucrative job as a songwriter, on a long contract. And I remember the time, not so many months ago, when Ian wrote *Move It* for me on a bus, on his way home.

It's getting around that we boys of The Drifters were just a local skiffle team in and around Ware, Hertford and Hoddesdon, that we were just amateurs determined to make good. And a whole lot of young rock 'n' rollers, who won't take anything unless it's got "Made in the U.S." on it, will be asking: "What's so special about Cliff . . . Why so British?"

Maybe one reason is that I

wasn't born in Britain! Two of my kid sisters (Donella and Jacqueline) and I were born in Lucknow, India. Dad worked in a local wine firm.

We received a different sort of schooling out there, much more intensive. Kids are brought up with a natural desire to study hard. When I came back to England about 10 years ago—Dad moved home for business reasons—I carried on for a time in the way I'd been taught. Studying. But many of the other youngsters just laughed at me, so I guess I gave it up after a time!

Wonderful experience

But I still hold intense views about the value of things British . . . provided they are the tops, as they should be.

Of course, it was a wonderful experience for me as a youngster, coming half-way across the world home from India, on the s.s. Ranji. It was September, 1948, when we made that journey. That great liner gave me a panoramic view of the world, and believe me, the best place of all was Britain. The cliffs, the green fields . . . I'd never seen such stretches of green countryside before.

We settled down in and around Hoddesdon and Cheshunt, and eventually in 1957 we formed a local skiffle group which became The Drifters. We drifted to Ware, to Hertford, to Cheshunt. That's where I met Terry, my drummer. Then Ian "Sammy" Samwell joined us. He comes from nearby St. Albans.

Yes, it all began in a very humble way. We had a regular Friday-night date at a little club. By the

time we were playing bigger dates at Ware, we were all-electric.

Then we began hearing those rumours . . . get up to the Big Smoke. You'll be "discovered" if you play under the Bright Lights. We heard all those fantastic stories about Tommy Steele, about the hordes of agents and TV producers who went night after night to the "2-1's" to discover talent. Just look what happened to Tommy, to Marty Wilde, to Terry Dene . . . just think how Nancy Whiskey began . . .

Well, we got a 14-day date at the "2-1's."

Maybe Jo Douglas came in, but if she did we didn't see her. Nor did Jack Good hear me at that time.

Who do you think did discover us there? Why, nobody! And what happened to us at the "2-1's?" Why, nothing! Nobody had two eyes for us, nor even one, at that time. It was useless.

NEXT WEEK Cliff tells how one man's faith in him, together with a song composed on a bus, rocketed him to fame.

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by BRIAN BIRD

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* YOUR WEEKLY **

DISC DATE

**with DON NICHOLL*

Mike books another hit

MICHAEL HOLLIDAY
My Heart Is An Open Book; Careless Hands

(Columbia DB4216)*****

MICHAEL HOLLIDAY comes strolling back into the reckoning with an even more relaxed appeal as he warms the lyrics of *My Heart Is An Open Book*. Books have been hit-lucky for Mike since he sang "The Story of My Life." He stands a top-line chance of getting back into the Twenty with this flowing ballad.

Ken Jones and a girl group back him up unobtrusively.

Careless Hands brings in Norrie Paramor to conduct the backing for Holliday. Familiar song which suits the dark Holliday style perfectly. Once more he's in fine form.

pretentious chorus. I could have done without that, but some may like it.

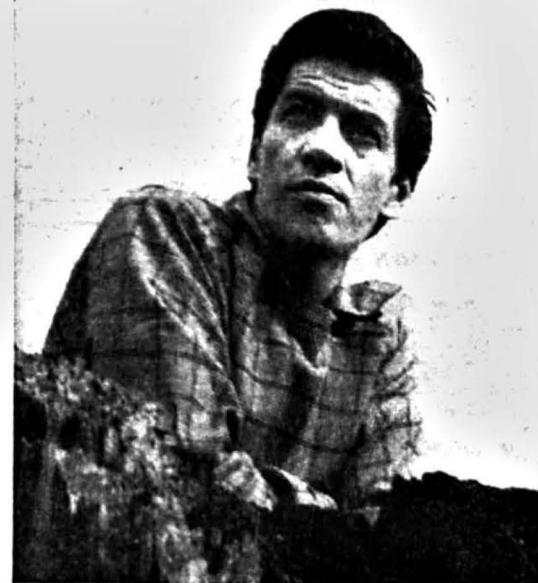
Country styler on the second slice, which has Donnie clipping along gently but without so much effect as he achieves on the song upstairs. This half is far more conventional.

JOAN REGAN
Love Like Ours; Take Me In Your Arms

(H.M.V. POP555)****

JOAN REGAN, on the H.M.V. label now, gets the benefit of lush orchestral accompaniments guided by Frank Cordell.

And she has a good, romantic ballad in *Love Like Ours*. Joan sings it with sincerity and makes



Top-line chance for MIKE HOLLIDAY

THE FOUR ESQUIRES
Hideaway; Repeat After Me

(London HL8746)****

THE four boys who make up the Esquires often remind me strongly of The Four Aces, and that impression comes up once more with the shuffle beat at which the quartet takes *Hideaway*.

Crisp enough performance of this steady romancer, but not stand-out stuff by any means.

Repeat After Me is the second side, but it seems to me to have much more character than the top deck. A clever little Latin item which brings in some femme voices to sing with The Esquires. Melody line and lyric idea are both better—so is the production.

DONNIE OWENS

Need You If I'm Wrong

(London HLU8747)***

DONNIE OWENS brings his husky voice to the slow ballad *Need You*, and he grows on you with this very deliberate performance. A small rhythm group—guitar dominating—accompanies him. There's also a high-flying

every word of the love lyric count. The label ought to be pleased with their capture.

On the reverse, Joan pleads *Take Me In Your Arms* to a dramatic string noise from Cordell. She manages to bring the right amount of passion to the ballad—a difficult song. I doubt if it will ever be in the parade, but, once bought, it will be often played.

KATHY LINDEN
Kissin' Conversation; Just A Sandy Haired Boy Called Sandy

(Felsted AF11)****

THAT cute girl ballad singer, Kathy Linden, goes slightly Latin for *Kissin' Conversation*, which she sings with herself while Joe Leahy's orchestra and chorus trip smoothly behind her.

For a time Kathy leaves the double track for a spell of solo work tinged with echo. Pleasing noise as she weaves her particular brand of coy charm. Miss Linden may have another big one this time.

Most of her big discs have featured boys' names and the other

THINGS are really looking up now that the winter-time battles are brewing, and there are plenty of big names to choose from this week.

Michael Holliday, Jane Morgan, Bing Crosby, Sammy Davis, Mantovani, Julius La Rosa and Tommy Edwards are spinning smoothly with new coupings.

One or two new names, too. Dive in, anyway, there's really something for every kind of taste today.

RATINGS

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

side of this record is no exception. *Just A Sandy Haired Boy Called Sandy* is a run down on the merits of a freckle-faced sweetheart. Kathy sings about him in her usual sweet, old-fashioned way.

LARRY ELLIS
Nothing You Can Do; Buzz Goes The Bee

(Felsted AF110)**

LARRY ELLIS puts a bucketful of tears into his version of *Nothing You Can Do* (will change my love for you). He's got a feminine group helping him along the sad, slow road, while the orchestra cling-clings.

A sob song that very nearly comes off as a big one. Just seems to miss the boat, however. Studio sound is so eager to get the weeping atmosphere that sharpness is sacrificed.

Brighter—and cleaner in sound—is *Buzz Goes The Bee*, a bouncer which Larry sings smartly and cheerfully. Girls and guitars help him out.

Sammy's a bundle of dynamite!

SAMMY DAVIS
Song And Dance Man; I Ain't Gonna Change

(Brunswick O5763)****

THAT bundle of show business dynamite, Sammy Davis, explodes on to disc again with the type of show song in which he revels.

Listen to Sammy singing about the *Song And Dance Man* and immediately you get the picture of footlights and the strutter whipping his wares across. Sammy's a superb song and dance man himself, so it's natural that he should put the right sort of atmosphere into this catchy production.

I Ain't Gonna Change is a driving ballad which Sammy handles with a sure touch. Big band accompaniment helps to keep the spark alive all through.

Holly lolly for Bing?

BING CROSBY

It's Beginning To Look Like Christmas; I Heard The Bells On Christmas Day

(Brunswick O5764)****

FOR his Christmas release this year, Bing is accompanied by two different teams. On *It's Beginning To Look Like Christmas* he's supported by his old disc partner, John Scott Trotter, who batons the orchestra and the Judd Conlon singers.

Pleasant ballad which the Groaner sings with a wealth of his warm, friendly charm. May not be a yuletide smash, but it should reap quite a harvest in holly-lolly.

For the reverse, it's Buddy Cole who directs the orchestra and the Ken Darby Singers while Bing rolls effortlessly through *I Heard The Bells On Christmas Day*. A charmer loaded with the sort of sentiment Bing can always sing without being sugary.

DAVE RICH
City Lights; Burn On Love Fire

(RCA. 1092)***

DAVE RICH has a westerner's voice as he nasals his way through the steady ballad, *City Lights*. Sad love story about an empty heart in the bright city. Dave makes a mournful job of the song

with some assistance from the chorus. Didn't feel much sympathy for him.

Burn On Love Fire is a quicker number which still keeps the country flavour as Rich exhorts the flames. Idea seems to be developed via the most complicated route here. Performance adequate, but I cannot see the song lighting up.

DON RONDO
City Lights; I Could Be A Mountain

(London HL8749)****

DECCA group has another version of *City Lights* on show in addition to the Dave Rich R.C.A. record. Here it is on London, showing up with more power and potential via ballad man Don Rondo.

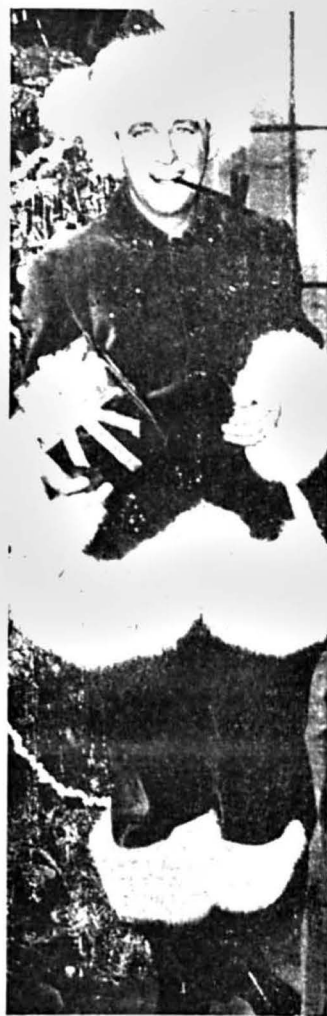
Don lifts it out of the country rut and takes the number at a better tempo. Result is catchier and this deck should have the better sales chance by far.

I Could Be A Mountain, on the turnover, is a ballad which Rondo sings forcefully to a good band backing. He deserves to get pretty close to the lists with this disc.

SONNY JAMES
I Can't Stay Away From You; Let Me Be The One To Love You

(Capitol CL14952)***

SOUTHERN Gen'lman Sonny James rolls out his rich brown voice for the slow, country beater,



Gaylords pick a Modugno number

I Can't Stay Away From You. Personally—although the song has merits—I feel it'll be too slow altogether. Not a quick hit ride this time, I'm afraid.

Sonny wrote that number and he is responsible for the flip song, too. But this is a much better prospect. **Let Me Be The One To Love You** trots along at a much more entertaining pace and Sonny sings it well to a steady, twanging, group accompaniment.

THE GAYLORDS
I'm Longing For Love; Flamingo L'Amore
(Mercury AMT1006)****

THE Gaylords have another song part-authored by Italian hit parader Domenico Modugno, when

beat woven into it, but it's still a fairly straight ballad which Tommy takes nostalgically. A stylist—Mr. E.

BILLY ECKSTINE
Prisoner Of Love; Funny
(Mercury AMT1008)****

BILLY ECKSTINE sends us a typical tune as he sings the ballad **Prisoner Of Love**. An oldie this, which Mr. Eckstine cloaks with his old velvet. To a good, big band backing Billy will have hearts beating swiftly again as he scores on this side.

There's quite a gloss here—and as it's some time since he was spinning regularly for us, absence seems to have made the voice fonder.

Funny is a swayer of more modern cut, but Billy's just as much at home as he pours treacle on the tune.

THE BARRY SISTERS
I Hear Bells; I Get Up Every Morning
(Columbia DB4215)****

YOU may have caught The Barry Sisters on television recently. The girls have a bright, sharp style and they exploit it to the full with the quick shuffling **I Hear Bells**. It's a simple dinger-donger which may not rise right up the ladder, but it will have sufficient fans to prevent it gathering a lot of counter dust.

Perhaps better still from the sales point of view is **I Get Up Every Morning**, which has a beat built into it.

The Sisters have a professional manner which is comforting, even if their arrangements aren't the newest in the book.

THE STYLEMASTERS
You're A Sweetheart; Carolina In The Morning
(Capitol CL14953)****

NEW group for the Capitol company—The Stylemasters, who work up a pair of oldies for this debut.

You're A Sweetheart is sung sweetly and steadily by the boys to a soft instrumental group and some girl voices. Good lead voice takes a big share of the song. Harmony is polished.

For **Carolina In The Morning** the girl voices get the strum-a-beat moving before the boys take over. Again the group show off a nice noise and they should find hefty initial sales.

MANTOVANI
Almost In Your Arms; A Certain Smile
(Decca F11078)****

MANTOVANI'S lush strings glide across two current film themes for this record. **Almost In Your Arms** is the love song from "Houseboat," and **A Certain Smile** is the title tune of another picture—which Johnny Mathis has already made a hit.

Almost In Your Arms has a lot of charm here, in a typical Mantovani frame . . . a slow romancer.

A Certain Smile has a haunting quality which Monty makes the most of in a delicate arrangement.

Very appealing coupling for those who want the smoothest in orchestral.

DES O'CONNOR
It's A Sin To Tell A Lie; The Glory Of Love

(Columbia DB4214)****
COMEDIAN Des O'Connor takes a ride on one of the crop of oldies that have come up for fresh hearing. Taking the tune rather in the style of some of the Billy Williams revivals, Des makes a more than competent job of it.

Tony Osborne and the Rita Williams Singers add the Dick Jacobs flavour for the backing.

The Glory Of Love is another song from the past—a great number which Des handles a little too lightly, I think. He could have done with a more forceful personality in this performance.

THE SHEPHERD SISTERS
Is It A Crime?; Dancing Baby
(Mercury AMT1005)****

THE Shepherd Sisters haven't made much impact on this side of the Atlantic since they crashed the sellers with "Alone."

Now, however, they come back with more than a slight chance. Their new Mercury coupling brings a lilting ballad in **Is It A Crime?**—lyric line protests that it's no crime to be young. How did you guess? The girls make a better vocal out of it than the number really deserves.

For the other half they rip into a cha-cha that they chant right off the tops of their heads. **Dancing Baby** uses interjections of male voices, but for the most part it's the girl group going strong all the way for a Latin novelty that could score.

JULIUS LA ROSA
Let Nature Take Its Course; Until He Gets A Girl

(Columbia DB4218)****
THE strong voice of Julius La Rosa has been taking on a modern feeling with his recent per-



Sinatra-like phrasing from **JULIUS LA ROSA**.

formances. And he should captivate his followers with the Sinatra-like phrasing of **Let Nature Take Its Course**. Hugo Peretti directs the up-tempo accompaniment for this sturdy ballad.

A half that will sleep to sure sales.

Bob Merrill wrote the number which backs **Let Nature Take Its Course** . . . and provides a slow, romantic contrast. Julius sings it simply with plenty of sympathy for the lyric.



THE JONES BOYS and **JANE MORGAN** each have a go at an English version of a catchy French number.

Four stars for two wet days

JANE MORGAN

The Day The Rains Came; Le Jour où la Pluie Viendra

(London HLR 8751)****

NOW here's an interesting coupling from ballad style Jane Morgan. Look at the two titles listed above and you'll note, if you've a schoolboy smattering of French, that they're the same song, with just a change of tense.

In English for **The Day The Rains Came**, Jane goes steadily through this intriguing new number which will be on your minds before very long. Almost a rock beat in parts, with the Vic Schoen orchestra and chorus supporting the clear-voiced Morgan perfectly.

Then, turn over and you hear Jane singing the same song in French. Sounds every bit as effective . . . wonder how it will sell? And I wonder which side will find the most custom?



THE JONES BOYS

Hideaway; The Day The Rains Came

(Columbia DB4217)****

THE Jones Boys have been given two of the most promising of the new crop of ballads for their latest release.

Hideaway here has more strength and is fresher than the version by The Four Esquires. The Jones Boys sing it clearly, swinging comfortably to a sweeping orchestral accompaniment by Eric Jupp.

Jupp is also waving the stick for **The Day The Rains Came**. Here he pounds up a mighty noise for the group and the quartet fall in perfectly with the mood set by their MD.

A very good performance from all sides.

MAX BYGRAVES

My Ukelele; Coming Out Party

(Decca F11077)****

YOU may already have seen Maxie performing his ukelele song on television. An old-time type of tune that strums along simply, with a familiar melody and easy words. It's right up Bygraves' cheerful street.

He should have plenty of Christ-

mas customers with this likeable, if not very original, number. Eric Rogers directs the chorus and orchestra.

For his **Coming Out Party** on the flip side Max has another strummer which bounces along in kerbside, Dixie fashion. Banjos plunk while Maxie hammers out this amusing cockney caper, which ought to be a natural for Billy Cotton programmes.



Excellent blending from **THE GAYLORDS**

they blend excellently to sing **I'm Longing For Love**.

A steady little ballad with an easy-on-the-memory melody, **I'm Longing For Love** needs a well-directed backing—and it gets just that from Dick Marx. He never allows the orchestra to overshadow the vocal group. Result is a quiet, delightfully tuneful slice.

Flamingo L'Amore is, indeed, our old friend "Flamingo" in new feathers. Here it gets the full continental going-over, with The Gaylords using the language to make sure the atmosphere's correct.

TOMMY EDWARDS
Love Is All We Need; Mr. Music Man
(M.G.M. 995)****

THE ballad man for years back who came back to be a top-liner with "It's All In The Game," Tommy Edwards, has another polished half on view now.

Tommy drives gently as he performs **Love Is All We Need**. His light, attractive voice suits this melody and romantic lyric to the last line. Leroy Holmes' orchestra and chorus give Edwards a steady rail. I don't feel it's a strong as his No. 1, but a Grade A slice all the same.

Mr. Music Man has more of the

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Mike Preston mobbed

U.S. tour is big success

"I LIKE Mike" admits the button-message of thousands of American teenagers who are supporters of Britain's ex-amateur boxer, singer Mike Preston.

Mike has just completed a fortnight's trip to the U.S. which he made to boost his waxing of "A House, A Car And A Wedding Ring."

This cabled report of Mike Preston's tour is exclusive to DISC from Mike Collier, of London Records.

★ ★ ★

MIKE PRESTON kicked off his tour with bad luck; his plane came in half a day late. That was the only sour note of the whole trip.

Americans have taken to his disc of "A House, A Car and A Wedding Ring" like pinkies to gin. And having had a preview of his next British release "Why, Why, Why?" and "Whispering Grass," I prophesy that this rugged lad will shoot to the top on both sides of the Atlantic.

I hope he does. I am English and worked in Tin Pan Alley before coming to America. Nothing would give me greater pleasure than to see Mike hit the jackpot.

How has he done so far? Outstandingly. His TV shows include those of Allan Fredd, Dick Clark, Buddy Dean, Jim Gallant, Jay Michaels and Mickey Shorr, plus the Bob Clayton colour TV programme. On this he was complimented by fellow artistes Eddie Cochran and Karen Chandler.

I suppose Mike will have logged



Mike (left) meets the teenagers' top D.J., Peter Tripp.

about 50 broadcasts in his two weeks' stay. And his itinerary has been as exhausting as any undertaken by a British artiste. But he has taken it like a champ.

The first Sunday 2,000 teenagers in Detroit turned out to mob him. In Pittsburgh, after a radio and TV show, kids busted into a restaurant to mob him for his autograph and to demand a button badge bearing the legend "I Like Mike."

Later during the visit we flew to Boston to appear on Norm Prestcott's show, one of the nation's finest programmes. Norm suggested over the air that anyone wishing to speak to Mike should do so by phoning the station.

This caused the switchboards in Boston's WMEX to be jammed for more than two hours. That is the

pulling power of radio here—and the effect this Londoner is having on the population.

Those thousands of "I Like Mike" button badges are going so fast, you would think we were giving away silver dollars.

So after terrific receptions in Indianapolis, Minneapolis, Chicago, Washington, New York, Troy, Albany, etc., Mike will arrive back in England with a new-found confidence.

Tail-end comment: It's a pity a British artiste has to come all this way to be recognised.

Popular bandleader Stanley Black takes over as musical director of Associated British films next week. He succeeds the late Louis Levy.

'DISC' CHRISTMAS

Special
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100 PAGES and
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30 other FULL-PAGE pictures

Among the contributors are:
Kent Walton, Don Nicholl,
Doug Geddes, Jack Good,
Jackie Moore, Owen Bryce,
Russell Turner

Basie trip settled

THE Harold Davison Organisation have made final negotiations for the forthcoming European tour of Count Basie and his Orchestra.

The Basie itinerary includes a 41-day trip to seven countries and the band will kick off their continental stint with an opening concert in Switzerland. First British date is on February 7 at the Royal Festival Hall: tickets are only available from the Davison office.

A report from Harold Davison who is, at present, on a business trip in the U.S., tells DISC that final arrangements are being made for the Dorsey Band trip to Britain, and that there are very strong possibilities of a return visit from Louis Armstrong and the All Stars, who, it is hoped, will make a trip to this country next March to play an extensive cinema circuit.

Davison is also arranging for the transport to Britain of several artistes to appear on TV during 1959.

Five tongues for '6-5'

CHARLIE DRAKE makes a guest appearance in "Six-Five Special" on December 6. Also on the show—making their first European TV appearance—are Andy and the Bey Sisters, a singing group now at London's Astor club and shortly for cabaret in Las Vegas.

Their "singing languages" include Hebrew, Italian, Spanish, French and Arabic—plus Irish and Welsh accents.

Also in the show: Dennis Lotis, Don Rennie, Emile Ford and George, Claudio Venturelli and Donn Reynolds.

PLAYTIME

A weekly review of the latest in record equipment

The Westminster

MOST Portable record players can only be transported with a lot of effort, but the Curry's Westminster is a real lightweight job, weighing under 8lb. Considering this, and its small size—13½in. deep, 10½in. wide and 5½in. high—it gives remarkably good reproduction.



It has a four-speed motor—a B.S.A. unit—a good amplifier and loudspeaker, separate volume and tone control, and is completely self-contained. It is designed for use off AC current only.

The case is hard fibre in grey speckled with maroon.

But perhaps the outstanding fact about this player is the price. It costs ten guineas and is thus one of the cheapest on the market.

A GREAT BEAT BALLAD FROM

Des O'Connor
It's a sin to tell a lie

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The Glory of Love

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'DO IT YOURSELF' LPs

E.M.I. Records announce the release of the first six "do-it-yourself" LPs, in which the listener can "act" opposite stars of stage and screen.

Issued on Columbia, each disc—called Co-Star—has just the voice of one actor, music and sound effects. There are specially-timed pauses for the listener to speak the co-starring role from the script provided.

The initial LPs have Fernando Lamas in a scene from the film, "The King and the Chorus Girl," Paulette Goddard in "Peyton Place," Arlene Dahl in "Casablanca," George Raft in "They Drive by Night." Sir Cedric Hardwicke and Tallulah Bankhead provide theatrical scenes.

Says E.M.I.: "They make an ideal party game."

THIS LITTLE GIRL'S
GONE ROCKIN'

RUTH BROWN

RAYM LEFE

THE DA
RAINS



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ALBUM

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- TOMMY STEELE,
FRANKIE VAUGHAN,
MARTY WILDE, and
MARION RYAN**

40 in BBC star Xmas line-up

MORE than 40 topline stars—including Frank Sinatra, Harry Belafonte, Charlie Drake and Vera Lynn—will be seen in B.B.C. TV programmes during Christmas week.

Belafonte has a 45-minute spot on Christmas night, in which he sings both Christmas music and folk songs and ballads from different parts of the world.

Another starlit Christmas night programme will be a special "party" show with the Beverley Sisters, Charlie Drake, Vera Lynn and Billy Cotton as guests.

Christmas Eve includes the showing of a Rodgers and Hammerstein comedy film, "Higher and Higher," in which Frank Sinatra, Mel Tormé and Victor Borge star.

Cha-cha debut

MAKING its London debut this Sunday at the Marquee, Oxford Street, is the new cha-cha outfit, Andre Rico and the Cha-Chaleros.

Kenny Graham has been contracted to do the orchestra's musical arrangements, and one of his first numbers to be played by the band is the original arrangement of "Chu Chin Chow Cha-Cha."

Further dates for Andre Rico and the Cha-Chaleros include a two week stint at Greens Playhouse from the beginning of March next year.

'6-5' changes

AS exclusively forecast by DISC, there are to be changes in the B.B.C. Saturday evening "Six-Five Special" show. Plans for the future are not yet completed, but the B.B.C. told DISC this week that "structural alterations to give the show a new look" were definite.

Timing for the change will be "soon"—probably with the New Year.

Say the B.B.C.: "Fashions change in music, but whatever the outcome, the format of the new show will be of appeal to teenagers."

Last-known booking for "Six-Five" is Ted Heath's on December 27.

Show business rumours have it this week that "Six-Five" is being "rested" and in its place there will come a 30-minute band show.

It's likely to run for about three months. During that time, an extra-special big beat show, with all the trimmings, will be plotted.

American pop singer Julie London is to marry jazz pianist Bobby Troup next month. Julie was in Britain last to film with Anthony Steel.

Search for singers

ASSOCIATED TELEVISION are seeking singers from all parts of the Commonwealth to take part in Cyril Stapleton's Showband Show, which is to precede the Queen's speech on ATV, Christmas Day.

Lined up so far: Edmund Hockridge, representing Canada, Inia Te Wiata, representing New Zealand, and Victor Soverall, representing Trinidad.

Victor, a Caroll Levis discovery, has been winning applause as a singer, both of operatic and pop music, on TV and on his tour of variety halls.

S.O.S. ball raises £3,500



Nearly 1,000 stars and show business personalities attended the annual Stars Organisation for Spastics ball at Grosvenor House, London, on Monday, and about £3,500 was raised to equip the spastic children's holiday home at Bexhill, recently acquired by S.O.S. Top: Harry Secombe singing one of his favourites, "We'll Keep a Welcome." Below: Anne Shelton, Dennis Lotts and Vera Lynn. Right: Toni Dall enjoying himself off-stage. (DISC Pics.)

Tommy's visit —talks go on

TALKS to bring Tommy ("All in the Game") Edwards to Britain before Christmas look like ending successfully this week-end.

Hyman Zahl, of Fosters Agency, told DISC: "It seems that Tommy's clear dates range from December 15 to 24. We shall be in a position to announce final plans by the week-end."

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Mantovani leads U.S. stereos

BIGGEST seller in the stereophonic LP field in the U.S. is—Britain's Mantovani.

A report received from London Records in New York this week said the first six stereo albums of Mantovani music released in the States have averaged more than 35,000 sales—a total approaching a quarter of a million and ahead of any other Briton or American.

This new success follows the most intensive waxing sessions ever undertaken by a British orchestra.

For a month, the new stereo labels were cut in sessions which ran to 16 hours a day.

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THE BIG BEAT

EXCITING new instrumental raises its head in the Big Beat section this week . . . "Topsy." A speciality with the accent on drumming, it looks like being one of those rhythmic creatures which gets under your skin.

Among the versions I've received so far are British efforts by Ted Heath and Jack Parnell, and a double-sided parcel sent by Cozy Cole from the States.

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 Nichol Tip).

HAT DANCE ROCK

THE APPLEJACKS

Mexican Hat Rock; Stop, Stop, Red Light

(London HLU8753)****

THE famous Mexican Hat Dance has had many things done to it in its time, but so far as I know this is the first occasion a group has rocked it on record.

And, let me say, it makes a really exciting beat half. The Applejacks keep the melody going strongly—weaving in some other strains—but always returning to the top theme.

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COZY COLE—drumming his way to the Top Twenty

By DON NICHOLL

Handclaps are used for emphasis, while the instrumentalists race away at full steam. Good material that should sell swiftly.

Stop, Stop, Red Light also has a touch of Latin in it. Quieter slice, which The Applejacks play rather sweetly, featuring a good man on sax. A natural juke coupling.

BILL HALEY

Whoa Mabel!; Chiquita Linda
(Brunswick O5766)***

BILL HALEY'S still trying to recapture his old hit parade status, but I think he'll need a bit more than **Whoa Mabel!** Very old melody here which you'll recognise at once. Wasn't it "Oh Mona"?

Bill chants exuberantly while his men rock quickly, but it lacks the excitement he used to engender. There's a better attempt on the turnover when Haley goes Latin for a South of the Border beat number, **Chiquita Linda**. I'd almost be inclined to bring this deck upstairs, since it's more in keeping with the current mood.

GEORGIE YOUNG
Nine More Miles; The Sneak
(London HLU8748)****

GEORGIE YOUNG, in company with the chanting of The Rocking Boos, has a catchy beat novelty in **Nine More Miles**. "Faster, faster" is the chorus call as the romancer gets mile by mile nearer to his love. Song starts out slowly and is going hell-for-leather before the finish. Gimmick just manages to sustain itself, and is amusing enough to find a load of custom.

The Sneak is an instrumental after the pattern set for many recent releases. Good sound with organ, rhythm and sax. Title is hissed out by accusing male voice.

THE SOLITAIRE

Walking Along; Please Kiss This Letter
(London HLM8745)**

TRAMPING feet lead into piano and then into the group as they chant **Walking Along** with the quick, muzzy noise made familiar by The Diamonds and other coloured groups.

A very quick walk, but not particularly new in conception. I'm afraid.

Please Kiss This Letter drags down the tempo into cling-cling time. A very slow romancer, which also seems to have been done many, many times before.

THE ROYALTONES

Poor Boy; Walk
(London HLI 8744)****

IF you're looking for further beat instrumentals from groups with the modern sound, you could do much worse than spin **Poor Boy** by The Royaltones.

They build this melody boldly through the different musicians, with sax laughing instead of honking. Tune's easy to cotton on to . . . beat is juke-right . . . and sound has been well mixed.

Walk is a quick, walking beat item which doesn't quite live up to

'Topsy' will get under your skin

D.N.T.

COZY COLE
Topsy I; Topsy II
(London HL8750)

A DOUBLE-DECKER instrumental by Cozy Cole on this London release. Dark voice starts out by announcing "Topsy Part One," then the musicians go into the melody easily and smoothly. From a quiet beginning they build neatly, brass and rhythm having their brief say before Mr. Cole starts to take over on the drums.

Long time since we've had a successful instrumental keyed to the drummer. Be interesting, therefore, to see what "Topsy" can do. Personally, I'd not be surprised to see Cole collecting Top Twenty places with this version.

All the instrumentalists get their share of the groove, and they show up with some good solos.

But it is in "Part Two" that Cozy really enjoys himself, weaving Latin into the theme and taking over completely for quite a spell. A compulsive effort that will sell hugely, I think.

TED HEATH
Topsy; The Hora
(Decca F11085)****

TED HEATH takes a crack at the new American instrumental, **Topsy**, and rolls out a bold, brassy treatment of the beater which features Heathman Ronnie Verrell strongly. The drumming has to carry this instrumental for a large part of its track, and does so confidently and cleanly. Big noise here with the whole band driving powerfully with the Verrell kit. Will be a

the expectations of its title. Routine half, some way below standard of the upper slice.

THE ELEGANTS
Please Believe Me; Goodnight
(H.M.V. POP551)****

THE ELEGANTS have already captured quite a lot of fans on this side of the water. Now the vocal team goes Latin warping once again through a juke box melody.

Please Believe Me is a soft-toned romancer which they handle neatly, though without a great deal of inventiveness.

Goodnight is a slower beat ballad which they infuse with the same sort of noise and "oooh-oooh-ing" they've cultivated. If you're looking for a dragging chanter . . . say **Goodnight**.

CHERRY WAINER
Blue Cha-Cha; Valencia
(Nixa N15170)****

THAT tiny dynamo who pounds the organ keys for the "Oh Boy!" TV show, Cherry Wainer, comes out with another coupling for Nixa.

Blue Cha-Cha is not so new as the title implies—it's our old Viennese friend "The Blue Danube" with a Latin beat fed into the stream. Cherry plays it with a firm precision, but without arousing much enthusiasm.

Quicker is her arrangement of that other old stand-by, **Valencia**. Offers a castanet contrast here as the Spanish mood takes over. I

strong challenger to the U.S. versions.

The Hora on the turnover has a Middle East flavour which you will recognise immediately. The Heath band gives it a strong, rhythmic work-out, and there'll be plenty buying the disc for this half.

JACK PARNELL
Topsy; Cha-Cha Rock
(Parlophone R4500)****

JACK PARNELL comes up with his band for the Parlophone label—and he's chosen a good subject in the drumming feature, **Topsy**. This



JACK PARNELL

one's a natural for the Parnell crew, of course, with some typical work from the Boss man.

A treatment of the new instrumental which isn't going to be left behind in the sales race.

Well-chosen coupling brings in the Latin look with **Cha-Cha Rock**. The band weaves well through the easy melody and a voice interrupts every so often to ask, "Is this a cha-cha or a rock?" Bit of both—and good.

could be wrong, but I feel the studio still has to get the right sound for Cherry on disc.

RALPH MARGERIE
Pretend Cha-Cha; Flightly
(Mercury AMT1009)****

ANOTHER of those glossy, orchestral cha-chas which the big bands are turning out as fast as they can, **Pretend Cha-Cha** is also one of the best of the crop.

Margerie's find band takes to the rhythm like a Drake to Splish Splash. Some compelling work in the rhythm section underlines the brass section's stabbing melody. You can't help dancing to this one.

Flightly is a middle rocker with sax honking as the Margerie orchestra beats steadily through a pretty ordinary item. That drummer certainly makes sure we get the beat.

THE VERNONS GIRLS
White Bucks And Saddle Shoes;
Lost And Found
(Parlophone R4497)****

THE VERNONS GIRLS bring themselves from behind the TV screen into the rocking groove for **White Bucks And Saddle Shoes**. Slick, clean-cut sound, as they whip up quite a size for this half.

If you've enjoyed watching them sing, you won't be disappointed with their transition to disc.

Lost And Found is another steady rock offering, with the full chorus noise behind front mike voices.

Peter Knight gives The Girls a good juke box backing.

TALENT IN YOUR TOWN

presented by
DISC
the paper that
encourages
new talent

HARLESDEN, LONDON

WE said last week that youth was no obstacle to success these days and this is borne out once again, this time by a youngster who has been appearing before the public since he was four, and that was 10 years ago. His name is Johnnie Payne; he plays the guitar and sings, anything from rock to ballads. He has taken part in many local talent contests, and one of his greatest achievements to date came when he was runner-up in a contest run by a holiday camp in Clacton.

The winners were a group who have since appeared on TV, so that gives you some idea of the standard he has attained. He has appeared, both with groups and on his own, in many clubs in and outside London.

HUNSDON, HERTS

NOT so long ago Cliff Richard and the Drifters were unknowns playing in clubs and cinemas in Hertfordshire, and with them on many occasions were another group called Del Vincent and the Delmen. They appeared at clubs, cinemas, dances and weddings, normally doing half the show each.

Now The Drifters are known throughout Britain, but the big break has not yet come the way of Del Vincent and his boys, though they have won many prizes, including a challenge cup, and recently were engaged to appear at the famous "2-1's" coffee bar in Soho.

The group consists of four electric guitars, bass and drums. Del takes most of the vocals, but one of the others often joins him.

RYDE, ISLE OF WIGHT

AN appearance on the Carroll Levis show is something to be proud of, for you have to be good to make the grade there. But 18-year-old Barry Macauney is one who has, and there are many holidaymakers who visited the island last summer who can testify to his ability. He appears usually with a skiffle group called The Red Devils and can sing most types of songs.

ASHTON-UNDER-LYNE

WHEN you appear for the first time at a club or cinema and are received with such acclaim that you are immediately re-booked by the management, then you know that you have made a hit. This is what has happened several times to Roy Chappell, of Katherine Street, Ashton-under-Lyne, and it is a sign that he is making a success of a hobby that he would like to turn into a career.

Roy, who sings rock, ballads and even Dixieland, appears regularly in clubs, ballrooms and theatres in and around Manchester; recently he was booked for a full week at the Odéon cinema, Bury.

BORDELSEY GREEN, BIRMINGHAM

THERE are hundreds of skiffle groups all over the country and as DISC has already shown, many of them are very good indeed. One such is certainly a group calling themselves The Modernaires Rhythm Group, though they would probably feel a little insulted at being mentioned in the same breath as

"skiffle," for they are essentially a rhythm and blues quintet.

Solo instrumentalist—on guitar—is Morris Jones, who comes from Blake Lane in Bordesley Green, and he is the leader of this group, which boasts a repertoire of more than 150 numbers, any of which they can play at a moment's notice.

The group, which consists of three guitars, bass and drums, was

formed just over a year ago and they have appeared in all parts of Birmingham, though, as yet, they have not managed to get bookings outside this area.

Incidentally, the group very nearly took quite a different form, for Morris Jones did intend to sing on his own and only joined the others after much persuasion.

BEXLEYHEATH

"THE Singing Dustman," that's the title Albert Simpkins has earned for himself during the past few months. Albert, as his friends will testify, was always singing at his work and it was because of this that he was first "discovered" last May.

A local cinema manager heard him and gave him a chance at his



JOHNNIE PAYNE—only 14, but he has won many contests.

cinema. Albert took it with both hands and has not looked back since. He now entertains at clubs and parties, striving to get on in show business.

But, in spite of these ambitions, he is happy in his work as a dustman, for he likes the open air "because it keeps your throat clear."

CHELMSFORD

BY day Maurice O'Shea, who comes from the small town of Great Baddow just outside Chelmsford, works in the Chelmsford Post Office, but at nights he leads his own skiffle group in clubs and parties around the district. Maurice is only 17 and he plays the guitar and sings. Recently he has been doing several solos on the electric guitar.

KIRKHEATON, HUDDERSFIELD

THE Yettoners. That's the unusual name two youngsters have chosen for themselves. Their real names are Jeffrey Pearson and Brian Haigh and they sing any type of popular number. At present they are still finding their feet in the entertainment world, but they have already had bookings at many clubs in the area and at the local cinema.

★ ★ ★
Is there an up-and-coming singer, instrumentalist or group in your town? If so, tell us all about them. Our aim is to bring local talent to the notice of the people who matter, for, remember, everybody who is anybody in the world of music and records reads DISC.

News and views from behind the label

DISCLOSURES

by JEAN CAROL

A lot of neck

BEING the secretary of a famous personality can sometimes lead to all sorts of amusing situations. For instance, Lonnie Donegan's new secretary, Sylvia Simmonds, looked slightly flustered when I saw her last week. She had had a call from one of Lonnie's fan club members who wanted to know the exact size of his neck. No, he didn't want to buy Lonnie a shirt—just a tie!

helped carry her into his dressing-room and the friend followed. When they had successfully managed to bring the girl round, her friend decided to take a turn for the worse and fainted, too!

A great guy

AT the ATV studios the other day, I bumped into Malcolm Vaughan, who couldn't stop talking about the previous Sunday when he had been in Dublin doing a concert. He was introduced to that fabulous man of the screen, Jimmy Cagney, who was filming in Ireland.

"Honestly, he's the greatest," Malcolm chuckled, "and I still can't get over it. He looks about 40, but he must be at least 60."

Did you know that chief goon Harry Secombe has a brother who's a vicar in North Wales? His name's Fred—no connection with "The Goon Show"!—and recently he read part of the service at St. Martin-in-the-Fields, ably assisted by brother Harry.

That's fame!

IT must be wonderful to be so successful that you have people faint at your feet.



ANDY WILLIAMS dubbed for a famous actress.

Marty Wilde was recently signing autographs at the stage door of a theatre when two girls rushed up to the front of the crowd and one of them promptly fainted. Marty

Lady Bug." This new disc is due for release tomorrow (Friday).

It's nice being a woman. You have the advantage of being able to receive gifts gracefully. I've received a few, but I haven't been as lucky as Shirley Abicair, who, currently in her home country of Australia, has been given a new white sports car and a mink coat.

'Tom' fools

WE'VE been fooled. "Tom Dooley" the disc success of the moment, was first released in Britain just over a year ago.

In August last year The 2.19 Skiffle Group recorded this number for Esquire, but at that time it attracted no one.

Now, of course, with several competitors in the field, it's going to be a tough struggle to see who gets there first. But take a tip from me and listen to the true original recording; it's worth it.

When Andy Williams was 16 years old (not so long ago), he dubbed Lauren Bacall's singing voice in the movie "To Have and Have Not." This story wasn't brought to light until 10 years afterwards when Andy's voice had changed somewhat.

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LET me introduce you to a new name . . . and a new song. First the "name." Janice Peters, an attractive young lady of 20—with a waistline that measures one inch for every year of her age. That's her, above.

Janice was born in Liverpool, the city now accepted as the breeding ground for potential star singers . . . Frankie Vaughan, Lita Roza and Mike Holliday are three who spring to mind immediately.

Today you will be able to buy her first record, *This Little Girl's Gone A-Rockin'*. It's a pip.

Janice is a very sensible sort of person, sensible enough, in fact, to sing for three and a half years around the smaller dances with the well-known North London band of Willie Steffani.

"Singing with a band is to pop singing what repertory is to acting—that was the advice I was given when I started taking lessons.

"I took the advice because I wanted to learn the ropes properly. To me, show business is more than just stepping up in front of a mike to sing. There is an apprenticeship to be taken. I felt that I needed to be able to tackle most types of

numbers, and that I had to have experience of many different audiences. Then, if luck brought me the big break I would be more confident of grabbing the chance with both hands."

Already she has two TV dates

title the disc is not in bad taste.

One letter in the readers' column of a paper stated that this was the finest single venture in combating delinquency that pop music had done to date.

"The teenagers will listen to

today, five years after making a disc, and forgetting about it, he looks as if he has a potential hit.

"The man is Robin Richmond. "Five years back I made a record called 'Velvet Glove.' I'm afraid it was rather overshadowed by the micky-taking Jerry Colonna version," he told me this week.

Then that brilliant puppet act, Perky and Pinky, decided to use the disc on TV as background to their gyrations.

The TV studio phones rang. The viewers wanted to know the name of the disc. Was it recorded? Having gleaned this information they started bombarding the record shops for copies.

No dice. Shops do not carry stocks of 5-year-old records. So this week Nixa are re-issuing the record. The disc the public demanded.

Black cha-cha

EVERYBODY'S doing the cha-cha. Now Basil Kirchin and his Rock-a-Cha-Cha band have come up with a couple of oldies, re-designed.

One is a new version of "Jingle Bells"—"Cha-Cha Bells." The vocal group is called . . . wait for it . . . The Ebony Brothers. The other side is a morsel I heard on mother's knee—"Oh Dear What Can The Cha-Cha Be." Ouch!

Not wishing to be left out, Cherry Wainer cha-cha's her way through "Blue Cha-Cha." This is a number I used to pound out the old fashioned waltz beat to as a drummer.

In those days we squares called it "The Blue Danube." I wonder if the B.B.C. will ban Cherry's version?

But the funniest disc of the week comes from a young man who claims to be a direct descendant of J. Sebastian Bach . . . Al Saxon. His gentle, micky-taking disc, "You're The Tops Cha-Cha," is delightful.

PEARL CARR'S CORNER

ONE of the happiest marriages in show business is that of Mr. and Mrs. Ray Ellington . . . so this week I went out to Finchley to look over their lovely, ultra-modern home.

But my main mission was to talk with Mrs. R.—not in her capacity as housewife or mother, but as Anita West, actress, TV personality—she is steadily laying claim to the title of Queen of The Commercials, with her many appearances advertising everything from corn flakes to cosmetics—and model.

Beginning with the latter I told her of the many queries I got from up and coming girl singers, most of them asking how they can look like a model.

Ann blew up. "Whoever wants to look like a model?" she said. "On TV or in a newspaper advertisement? The model looks divine. But if she steps into the street in that make-up everyone stares aghast."

"That double-lined technique with the eyes is essential for photography at times. But as daytime wear it looks shocking."

TEDDY JOHNSON'S

MUSIC SHOP

Janice takes the hard road to fame

lined up. The "Jack Jackson Show" on December 3, and "Cool For Cats" two days later.

Teenage treat

WENDY CRAIG, that brilliant actress, writes me from Broadway that the biggest stir among teenagers is being caused by the disc called "Teen Commandments," which tells teenagers how to live their lives.

Wendy says that in spite of the

their idols," it said. "If they say it is right to live up to a certain moral standard—then it is right."

Public demand

MEET Mr. Background Music. He is six foot tall, lean, lithe, and his organ music has backed such TV shows as "Double Your Money," "Noddy," "Take Your Pick."

He lives in a fashionable mews near Hyde Park and is the most surprised man of the week, for,

TONY HALL AT THE JAZZ JAMBOREE

"THESE shows are so different from a few years ago. There used to be so much more glamour, excitement and audience reaction." The speaker: an unknown man behind me as I left the Gaumont State, Kilburn, last Sunday, after the 1958 Jazz Jamboree in aid of the M.S.B.C.

I know what the man meant. And he was right—up to a point.

This year's show was one of the least "exciting" that I can remember, in that there was next to no "playing to the gallery" and hardly any of those perennial, everlasting drum solos.

But I rate it as one of the most enjoyable, thoroughly musical and best planned jamborees ever.

The standard of musicianship throughout was much higher than in many previous years.

Of the big bands (Denny Boyce, Johnny Dankworth, Ted Heath and Oscar Rabin), my preference was for good old Ted. I have not heard the band sound so inspired for ages. The introduction of young blood into the band (recent arrivals include Stan Tracy, Bob Eford and

TED HEATH'S BAND HAD AN INSPIRED SOUND

Keith Christie) has done it the world of good.

Of the small modern bands, it was a toss-up between The Jazz Couriers, the Jazzmakers, Tony Kinsey's Quintet and Vic Ash's new group.

It was the first time I have heard the Allan Ganley/Ronnie Ross group. They impressed me very much.

Here are my band-by-band highlights.

DENNY BOYCE: a thoroughly competent band. It was good to hear Leon Calvert and Jimmy Watson again. Both have been away from jazz for much too long.

VIC ASH: An enjoyable, lightly swinging, interesting group, though there is still some uncertainty about some of the ensemble backings. Bassist

Spike Healy was a tower of strength and Vic himself waited passionately.

JOHNNY DANKWORTH: the band blew the blues for their entire time ration. John opened up with an excellent solo on modern changes, which built beautifully.

TONY KINSEY: the trumpet-valve trombone sound stood up well to its first London concert date. Les Condon played the most soulful solos of the concert so far.

CHRIS BARBER: unquestionably the most popular band on the bill. They seem to have the professional commercialisation of New Orleans-type jazz taped to a tee.

THE JAZZMAKERS: the only group to play just one number. A wise decision, as

everyone had a chance to stretch out and relax. Fine solos by Ronnie Ross and the Getzian Art Ellfelsen.

TED HEATH: The band really roared on the opening, fast blues, "Boomsie," with Hawksworth and Verrell trying really hard. "High Noon," a pretty score, featured Ronnie Chamberlain's soprano. An astonishingly sharp-looking Bob Eford blew "Exactly Like You" with a booting bravado that belied the sad look he had in the section. Finally, Ralph Dollimore's "Majon" (Ted described it as "Chinese jazz") with some brilliantly conceived lighting gimmicks, which deservedly rained the roof.

HUMPHREY LYTELTON: what a relaxed, enjoyable, jump-styled band this has become. They played a blues and a Hodges "I Got Rhythm" thing ("Hi Ya").

RAY ELLINGTON: for once, no comedy routines. Instead: a jazz waltz, a good Eydie Gormé-like Val Masters vocal, a bass feature and a long bongos solo by Ray, who proved throughout that he is still an extremely adept, swinging drummer.

EDMUNDO ROS: this colourful, well-disciplined band did three tunes. One is known to ex-Army types as "Have You Ever Caught Your Fingers In A Rat-trap?"

THE JAZZ COURIERS: my favourite British group was in good form. Their tunes: "Oasis," "Funny Valentine" and "Day In, Day Out." Both tenors were fine, especially on "Day."

OSCAR RABIN BAND: thoroughly enjoyable, as always. Nice to see Sammy Stokes fit again and back with Dougie Cooper.



JAMBOREE LINE-UP (left to right): Compere Tommy Trinder, Ted Heath, Ray Ellington, Chris Barber and Denny Boyce. (DISC Pic)

SIDE TRACKS

BY JACK GOOD Producer of TV's 'Oh Boy!' show
Long-standing date



WHOSE SIDE ARE YOU ON?

Gene Vincent Everly Brothers

romantic architecture is more flamboyant, full of flourishes. In the same way rock 'n' roll has been split from the very beginning into two rival camps. On my left, we have the classical exponents led by the Victor Silvester of rock 'n' roll, Mr. Bill Haley. No gimmicks, no flourishes for Bill, just simple, straight-forward, jump-jump-oh-beat with very predictable guitar and saxophone solos.

On my right, the romantics, who use all the tricks of the trade—vocal gimmicks, change of tempo, the lot.

It is certainly true that it is easier to carry off a classical rock than the romantic. The Romantics tend to overdo things and lose their strength in pointless tricks. A classical man conserves his energy and so very often appears to be a more powerful performer.

In this class come the Everly Brothers and Fats Domino—while on the other side are Little Richard and Gene Vincent. Comparisons become interesting when the rival camps produce versions of the same number.

For instance, Bill Haley and the Everly Brothers, Elvis Presley and Little Richard have all produced



"Rip It Up." Unless you cannot bear to play them one after the other you will notice that the two romantics, Presley and Little Richard, have a lot in common, as have The Everly Brothers and Bill Haley.

Other examples of comparison are "Be-Bop-A-Lula" by the Everly Brothers and Gene Vincent, and "Shake, Rattle and Roll" by Elvis Presley and Bill Haley. Which do you prefer? It's simply a question of taste.

HARRY'S HONEYMOON 'PASS' WAS IN MY POCKET

—and I didn't know!

YOU probably saw the tremendous amount of publicity concerning Harry "Hoots Mon" Robinson's wedding. But now I can give you the exclusive lowdown on a little incident that nearly drove the happy couple off their rockers, and sent the worst cold shivers down my spine since Wee Willie Harris took to wearing a bowler.

Just after the ceremony, in which I was cast as Best Man, Harry handed me a small brown paper package and told me to look after it. I put it in my pocket and thought no more about it.

Some long time later, as the revelries drew to a close, I took my leave of Harry and Ziki and, without saying where I was going disappeared into the heart of London—quite unaware that the package contained their passports for France and all the money for their honeymoon. Unaware, also, that their plane was due to leave in two hours.

Meanwhile back at the camp, Harry was rushing around like a moose-loose-about-the-hoose, and a possé of the "Oh Boy!" cast got mobile, and were rushing around London visiting any and every possible haunt of mine.

I knew nothing about this, so I was very surprised when I was rushed at by Cherry Wainer, in the middle of the street, just as I was about to enter the Metropolitan, Edgware Road, to rehearse Cliff Richard for his variety debut.

Cherry spoke no words, and before I could say anything I was frisked, and the package snatched from my pocket. As she slammed the door of her sports car she shouted the all-illuminating word "passports."

At the Airport, Bernie Taylor (Lord Rockingham's guitarist) was trying to console the miserable pair, but to no avail. The minutes ticked by, then, as the plane's engines began to rev up, Cherry's car arrived. There were hasty

explanations and a mad dash across the tarmac—the passports had arrived with two minutes to spare!

I still don't know how I am to face Mr. and Mrs. Robinson on their return, let's hope that by then they will have forgiven—I am quite sure they will never forget!

THE Dallas Boys have just made a new record by the name of "Fatty Patty." It's a real stunner in the rock 'n' roll idiom that they have been developing on the "Oh Boy!" show, so I suppose you reckon they will be plugging it like mad on our programme. Not on your nelly!

This is the laugh of the year—the boys are going to give this number its first airing on none other than the old "Six-Five." No, we have not had a row, and no, I am not mad; the fact is that the Dallas Boys had a long-standing booking with "Six-Five" which was agreed before the "Oh Boy!" series began. So on December 20 and 27, you will be missing the boys from "Oh Boy!" But don't worry, they'll be back.

In the interim, I am delighted to welcome three old friends of mine, The King Brothers, whom I have not met since we televised that amazing "Six-Five" from the vaults of the "Two I's."

W.W.H. straw-hatted

LAST Sunday, I visited the Trocadero, Elephant and Castle, to see the first concert appearance of Cliff Richard in London. The man who impressed me most, on the bill, was none other than Small William Harris, who has turned into quite an accomplished performer.

His hair is now short, and his Wee Willie Harris type jackets immaculately tailored. He even gives a commendable Al Jolson routine, complete with straw hat.

SIZZLING

OVER the last few weeks I have been keeping you in touch with the progress made by that sturdy exile from California, Vince Taylor. I have now heard the outcome of it all—his first record, "I Like Love."

The backing is his own—English boys, of course—and it is quite the best I have heard from this country. The whole record sizzles and is the most hard-hitting rock 'n' roll material that has been produced by any British recording company.

WHAT sort of rock 'n' roll do you prefer? Do you go for classical rock or romantic rock? In every form of art—great architecture, great paintings, rock 'n' roll—there are largely two classes, classical and romantic.

The classical architect, for instance, designs buildings of conservative style, using straight lines and simple shapes, whereas

OVER THE BORDER

by Murray Gauld

THE next time David Hughes appears on television (from the Prince of Wales on December 21) . . . he may be in disguise—as a swashbuckling Sinbad the Sailor—heard and all!

That is, if Bernard Delfont, who presents the "Sunday Night from the Prince of Wales" series, likes the idea. I think he should. For David opened in the title role of Stewart Cruikshank's lavish and spectacular "Sinbad" pantomime at the Glasgow Alhambra last Friday. And he was a big hit.

In fact, in the opinion of many, he stole the show from the comics, Jimmy Logan and Rikki Fulton.

And although a record number of something like 350,000 people are likely to see him in the Sinbad role, I feel that the rest of the country would love to see this new Hughes.

I am convinced this is David's biggest success, an opinion which I'm sure the millions of TV viewers would heartily endorse just by hearing a number from the show.

One of them David had a big

Hughes turns 'commando'

hand in writing himself—"Sinbad the Sailor," the title number from the show.

Action, however, is the keynote of this highly colourful production. Director Freddie Carpenter, now in London to produce his first West End panto (at the Coliseum, where, of course, it's "Cinderella" with Tommy Steele and Yana—and another male principal boy, Bruce Trent), has sent David through a rigorous role that includes swimming through a real pool on stage, climbing up and down ropes, fighting with crocodiles—and a gang of pirates.

Sang for Paul

It's a pity, though, that we don't have more work between him and his principal girl, Sheila Paton.

Both David and Sheila sang recently to Paul Robeson when the giant negro singer was in Scotland for a series of concerts. Also there representing the "home" country was Kenneth McKellar.

"I am about to start on a new show—doing Richard Tauber's role in his own musical, 'Old Chelsea,'" he told me.

On Granada's "Chelsea at Nine" next Tuesday (December 2), there will be excerpts from "Old Chelsea"—and, of course, Kenneth's number will be "My Heart and I."

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THE BEST IN
JAZZ
 REVIEWS
 by
TONY HALL

JOHNNY GRANT

Introducing Johnny Grant

You'd Better Know It; Darn That Dream; Zing Went The Strings Of My Heart; I'll Be Tired Of You.

(7in. Saga ESAG7004)***

I'VE known Johnny Grant for a long, long time. Back to the days when he was known as Ronnie Ballard (his real name) and worked as a steward "on the boats." Around 1951, he started taking singing lessons (was it Maestro Mario or Maurice Burman?).

JOHNNY GRANT'S A CHANGED MAN

—and that's good
for British jazz

In '53, he got the job as featured singer with the great Ronnie Scott band. Later he went with the Tony Crombie group.

I remember at that time how much his phrasing and musicianly approach impressed me. But he was his own worst enemy. He preferred to have a ball and play the field rather than practise his singing. In the past two years, I only heard him once: sitting in at the Star Club in Wardour Street. He knocked me out even more.

But, off-stage, his carefree, unconcerned manner seemed unchanged. What a tragic waste of talent, I thought.

I met him again a few weeks ago, when he came over with Dizzy Reece to hear some tapes. He seemed a different person. As though he'd suddenly realised his responsibilities—and capabilities. Said he was settling down and getting married. "And I want to sing," he said. "I know I have it in me."

THE singer ?

I hope this state of mind endures. Because he certainly has "it" in him." Johnny Grant is probably the most outstanding male jazz singer in Britain today. Maybe even the outstanding jazz singer, regardless of sex.

Johnny's first EP gives only an indication of his potential. He's nice and relaxed on the two ballads, phrasing tastefully and singing nice changes. On "Zing," he shows that he can wait when required.

Better known, from "Drum is a Woman," was sung by Ozzie Bailey with Ellington recently. It's

Johnny used to be his own worst enemy, but not any more.

a hard tune to sing. Johnny makes a valiant attempt and wins through with honours.

The supporting group (seven piece?) is first-rate. The arranger and pianist is the ridiculously underrated, brilliant Norman Stenfalt (not Stenfelt, as shown). The unlisted line-up includes Tubby Hayes, Ronnie Scott, Lennie Bush and Tony Crombie.

Not at all bad for a first record. He's been signed by Saga for two years. His second could be very interesting.

JOHNNY HODGES ORCHESTRA

All Of Me; On The Sunny Side Of The Street.

(7in. H.M.V. POP546)***

WANT an inexpensive souvenir of the recent Ellington tour? H.M.V. have put out this single of two typical Hodges performances with a small group (including Lawrence Brown on trombone). The pleasure it will bring is well worth the price.

ZOOT SIMS Plays Four Alts

Quicker Blues; Slower Blues; Let's Not Waltz Tonight; The Last Day Of Fall; Fespere Enfin; See, A Key Of "C"; I Await Thee, Love.

(12in. H.M.V. CLP1188)*****
 SOME high falutin' purists' may pooch-pooch this LP, because it's multi-taped. But who cares? The finished product is a remarkable record. It's further proof of Zoot's considerable musical maturity and earthy, unpretentious, creative



RATINGS

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

powers. Proof also of arranger-composer-pianist George Handy's sympathetic, intelligent and understanding approach to jazz.

This isn't simply Zoot playing four alto parts. There's much more to it than that. Briefly, here's the rhythm section (with Handy on piano) did a one-alto "blowing" date. Then Handy took the tapes home, took down Zoot's solos, added three more alto parts, leaving space where necessary for other solo alto lines. Zoot later recorded these, using earphones.

Handy's writing couldn't be more perfectly in keeping with Zoot's approach. And the way, the precise way, in which Zoot has interpreted the scores is a triumph for him. A tremendous achievement, however simple it sounds.

Handy has helped a lot by using chord sequences familiar to Zoot. For instance, Waltz is "East Of The Sun." Hard to pick out particular favourites, because they're all so beautifully blown. But I was most moved by the *Slower Blues* and the almost entirely harmonised *Fespere*.

The lion-hearted, ever emotional Zoot gets strong support from Handy (such a discreet, tasteful

Jazz Idol Gossip

THERE'S so much American recording news, I hardly know where to start. For instance, critic Leonard Feather has supervised a load of LPs for M.G.M. The most interesting should be "Sonny Rollins And The Big Brass." There are others by the "International Jazz Sextet" (including British bassist, John Drew) and brother bassists Red and Whitey Mitchell and trumpeter Blue Mitchell (with Pepper Adams, Frank Rehak, André Previn and Frank Capp).


BUD SHANK

Eastern music

ON Riverside there are albums by Nat Adderley (Cannonball's cornet-blowing brother), great new tenorman, Johnny Griffin, and Monk Quartet bassist, Ahmed Abdul-Malik, "featuring Malik playing Near Eastern music on bass and a variety of other instruments and Griffin waiting over it all."

Drummer Philly Joe Jones has an LP of his own called "Blues For Dracula." Also there are two jazz vocal LPs by Chet Baker and Abbey Lincoln.

28-minute blues

PRESTIGE LPs "in the can" include sets by organist Shirley Scott, guitarist Kenny Burrell (with Jerome Richardson and Jimmy Cleveland); and an album called "Roots" with a 28-minute blues track (by Idrees Suleiman and others).

Blue Note have a new Bud Powell Trio LP due (with Philly Joe Jones and brilliant new bassist Sam Jones).

Movie jazz

BIRDLAND boss, Monte Kay, now at United Artists, has several albums under way. Among them: a set of waltzes by pianist Randy Weston, arranged by Melba Liston (using Johnny

Cooper), the big-toed Knobby Totah (bass) and the swinging Nick Stabulas (drums).

This is a warmly conceived and executed—and enjoyable—album.

HOWARD RUMSEY'S LIGHTHOUSE ALL-STARS

Sunday Jazz à la Lighthouse Four Others; All The Things You Are; Creme De Menthe; Viva Zapata!; Bernie's Tune; Solitaire; Morgan Davis; La Soncailli.

(12in. Contemporary LAC12120)

HERE'S a field day for West Coast jazz fans. The *Sunday LP* comprises re-mastered 1953 recordings by Bob Cooper, Jimmy Giuffre (tenors), Shorby Rogers, Milt Bernhart, Maynard Ferguson, Frank Patchen or Hamp Hawes, Shelly Manne and leader, Rumsey on bass.

These were far from exceptional performances first time round and they sound even duller today. Only *Hamp Hawes* stands out.

Lighthouse At Laguna

Witch Doctor No. 2; 'Round About Midnight; 'Walkin'; Blind Man's Bull; Lady Jean; The Champ; Casa De Luz.

(12in. Contemporary LAC12125)

THE second album, again a concert recording (1955), is a much happier affair. It shows that the more earthy, swinging approach of New York jazz was beginning to make itself felt in California.

Bud Shank is on flute and alto, showing a distinct stylistic debt to

Griffin, Ray Copeland, Idrees Suleiman, George Joyner, Charlie Persip, etc.); and two LPs of music from the controversial Susan Hayward movie, "I Want To Live" by Gerry Mulligan (with Art Farmer, Bud Shank, Frank Rosolino, Pete Jolly, Red Mitchell) and a big Johnny Mandel band.

There are also "Kansas City Revisited" by Bob Brookmeyer, Al Cohn, Paul Quinichette, Nat Pierce, Osie Johnson; and an Art Farmer LP (with Benny Golson, Bill Evans, Addison Farmer, Dave Bailey).

Saga's buy

BACK in Britain, Saga Records' Peter Burman tells me his company has bought up some recent privately-made tapes by groups led by Kinsey Quintet poll-winner, Bill Le Sage.

Gays on the dates included Tommy Whittle, Eddie Blair, Henry McKenzie (clarinet); Laddie Bushy, George Chisholm; Jackie Armstrong, Ken Goldie (trumpets), Pete Blannin or Lennie Bush, Tony Kinsey and Bill on vibes, piano and accordion. Saga hope the LP will be out in December.

Art Pepper. Cooper had improved considerably since the '53 tracks. He takes some good solos.

Frank Rosolino blows lustily, light-heartedly and enjoyably. Claude Williamson again proves what a first-rate swinger he can be. Stan Levey plays in a propulsive manner throughout, despite the obvious shortcomings of his bass-playing partner.

Barney Kessel is added for a feature track (*Midnight*), one of the LP's highspots. And there are two Hamp Hawes Trio tracks (*Walkin' and Champ*). Both are blues, Hamp's happiest, wailing outlet. He romps through both, superbly supported by Red Mitchell and Shelly Manne.

I've heard many worse West Coast products. And the originals are commendably melodic. Could be for you?

TYREE GLENN

At The Embers

Sinbad The Sailor; What Can I Tell My Heart?; Lonely Moment; After The Rain; Tyree's Tune; Until The Real Thing Comes Along; Without A Song; I Thought About You; How High The Moon; I Wanna Be Loved; Too Marvellous For Words.

(12in. Esquire 32-061)***

ESQUIRE got this one from the Esquire label in the States. (They tried for "The Atomic Mr. Basic"—but no dice!). They didn't get much of a bargain. The group is supposedly one that trombonist-

(Continued on facing page.)

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KEN GRAHAM takes a look at the latest issues

Oozes talent

PEARL BAILEY

That Certain Feeling
Solid Gold Cadillac; Hit The Road To Dreamland; Zing Went The Strings Of My Heart; That Certain Feeling.
(London RE-U1104)****

THE "Queen of Entertainment" is what I call Pearl Bailey. This femme simply oozes talent with every note. At times, however, I have been disappointed with her discs because she occasionally loses some of the magic in a cold studio. In this case I'm happy to say that Pearl has been recorded right in form.

Pearl's personality really bubbles from these grooves, even when she is singing the slow number in the set, *Dreamland*.

I think her appearances in the Perry Como Show should have won her a wider following in Britain and therefore more people should be interested in her recordings.

This one I recommend fully to listeners old and new.

Not jazz

CAMILLERI

Jazz Accordion

It Had To Be You; Sidor; Big Brown Jug; My Melancholy Baby.

(Parlophone GEP8698)****

CAMILLERI is one of the world's most accomplished accordionists and his capabilities are fully shown here, I don't, how-

ever, consider that this selection is true jazz. I think "swinging arrangements" would be a better description.

But whatever we call it, the music is entertaining and well executed. There is a bouncy rhythm section to supply the accompaniment.

First-class

IRMA LA DOUCE

She's Got The Lot; Our Language Of Love; Disc-Done; Disc-Done; Wreck Of A Mee; Waltz Milieu (Irma La Douce); There's Only One Paris For That.
(H.M.V. TEG8399)****

BRITISH talent is called in here to bring us an entertaining package of songs from this popular show.

Julie Dawn, a talent not heard frequently enough on record, plays



"It's not MY record player—it's in the flat above me!"

EXTENDED

PLAY

RATINGS

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

Irma. And a beautiful job of it she does. The male voice comes from another top personality, Barry Kent.

Musical accompaniment is supplied by Tony Osborne, his orchestra and singers.

A first-class job of work all round.

Nice, but . . .

VALENTINO

Stairway To Paradise
The Story Of A Starry Night; Full Moon And Empty Arms; The Lamp Is Low; Our Love.
(H.M.V. 7EG8381)***

THIS is a nice album—and that's about all one can say about it. It has nothing out of the ordinary, no stamp of individuality.

Valentino, according to the sleeve note, is accomplished in the classical field on the continent as a pianist and conductor. Here he is featured as a pianist, with lush orchestral backing.

But it has all been done before.

Big future

LOREZ ALEXANDRIA

This Is Lorez—No. 2
You Stepped Out Of A Dream; I'm Glad There Is You; Pent-house Serenade; Necessity.
(Parlophone GEP8703)****

A JAZZ singer comparatively new to me is Miss Alexandria. But properly handled, I think a big future can be predicted for her.

Although a highly competent performer in this set, I find that she lacks just that little polish of the more experienced artists in this music.

When I call Miss Alexandria a jazz singer, don't let that put you off. One of the greatest of them all—Ella Fitzgerald—is enjoyed by many non-jazz fans.

Have a listen to this girl, I think you might like her style.

In French

THE DELTA RHYTHM BOYS

In Paris
Day-O (Banana Boat Song); Paques A La Trinité (Jamaica Farewell); Run, Joe, Run; C'était Hier.
(Felsted ESD3058)****

THE Delta Rhythm Boys can always be relied upon to turn out something worthwhile. They do on this performance, although I have heard them in better form.

Their close harmony singing has always been a joy but somehow this disc didn't have as great an impact on me as I feel it should. Perhaps because they are singing in French.

Anyway, the record is well worth hearing despite my feelings, as the boys, if not at their greatest, are still very good.

Established

RICKY NELSON

Ricky—Part 3
Am I Blue; I'm Confessin'; Your True Love; True Love.
(London RE-P1143)****

Ricky—Part 4

Stood Up; Waitin' In School; Believe What You Say; My Bucket's Got A Hole In It.
(London RE-P1144)****

TWO EP's from one of the best young singers to come out of the rock 'n' roll era. I think it can safely be said that Ricky Nelson is now established with British audiences, although it took some time for him to enter our hit charts.

Here young Ricky performs a nice mixture of songs, all with the beat treatment in some form or other. Even when singing ballads such as *True Love* and *I'm Con-*

tion of titles and I for one would like to hear an LP by Bert Keyes so that I could assess his talents further.

Bad choice

EDDIE CALVERT

Calvert Cavalcade

I Dream Of Jeannie With The Light Brown Hair; The Last Rose of Summer; Silver Threads Among The Gold; Londonderry Air.
(Columbia SEG7812)***

I THINK the choice of material puts me off here. Eddie can usually be relied on to pack some excitement into his waxings, but in this case the songs don't lend themselves to excitement.

Nevertheless Eddie's tasteful musicianship comes shining through and even if the teenagers don't go



The "Queen of Entertainment," PEARL BAILEY, has been recorded right in form.

fessin' he can't keep the rhythm out of his voice.

This is certainly a "must" for Nelson fans.

Nasal twang

BERT KEYES

Evening On The "East Side Of New York City"
All Of Me; Only Strangers Say Goodbye; Almost Like Being In Love; Where Or When; I've Got You Under My Skin; Exactly Like You.
(M.G.M.-EP-663)****

FOR one thing I would have added another star to this Bert Keyes EP. Talented though he certainly is, both as a pianist and vocal stylist, I was put off by a nasal twang in his voice which sounded as though it were due to a cold.

I hope he doesn't always have that nasal touch, as he is almost perfect otherwise.

There is a nicely balanced selec-

tion for the EP, it's a cert that the Mums and Dads will.

Once again Norrie Paramor supplies his excellent orchestral accompaniment.

Relaxing

FRANK CHACKSFIELD

Love Letters In The Sand
April Love; So Rare; Love Letters In The Sand; Fascination.
(Decca DFE6476)****

A VERY enjoyable sound, this, from the baton of Frank Chacksfield. The titles are selected beautifully and played in the same manner.

Just before the rock age, at a time when light orchestras played quite a prominent part in the hit parade charts, the name Frank Chacksfield was a frequent entrant. This is fully understandable on listening to his EP selection here.

Just the thing for a relaxing evening at home.

Tony Hall's Reviews

(Continued from previous page.)

vibesman, ex-Ellington Glenn led for awhile at New York's chi-chi Embers Club. It contains some good men like Hank Jones (piano), Tommy Potter (bass), Jo Jones (drums) and Duke's Shorty Baker (trumpet)—plus Mary Osborne on guitar.

It is certainly not modern jazz. Call it "society mainstream" or what you will. The 12 tracks set-up is ridiculous. Nobody gets a chance to speak his mind. And the material... Most of the "originals" are meaningless and thoroughly contrived to my ears. The ballads are so schmaltzy at times, you want to weep. Hank, Tommy and Jo are a fine section (they must have been hard up for a gig) and do their best under the circumstances. Baker has a couple of tasteful solos. But Glenn...

Here he uses a wah-wah mute in such a way and to such an extent that it becomes laughable after a time. The rating is only for the rhythm section and Hank's solos.

SONNY ROLLINS QUARTET

Tenor Madness

Tenor Madness; When Your Lover Has Gone; Paul's Pal; My Reverie; The Most Beautiful Girl In The World.
(12in. Esquire 32-058)****

YET another Rollins record that should be essential to every collection. This 1956 LP is especially notable for its complete relaxation and restraint throughout.

Sonny is in gentler mood than usual. Less of an Angry Young Man. Both in tempos, tone and attack. He's backed by the superb

rhythm section for a long time with Miles Davis' Quintet and Sextet—Red Garland, Paul Chambers and Philly Joe Jones. Though, as Ira Gitler's notes put it, "Sonny is the head man," their collective and individual efforts match Sonny's frame of mind superbly.

Rollins' own *Paul's Pal* is a theme of simplicity and charm. The two beautiful ballads (*Lover and Reverie*) are taken at an easy-paced, walking tempo, with Sonny rhapsodising on the changes.

On *Girl*, the solos are in 4/4. (Rollins recorded this again in 3/4 on the recent EmArcy waltz LP by Max Roach. The later version was possibly more inventive than here).

That leaves *Madness*, the blues on the date, and Coltrane is Sonny's guest.

Great tenors

Here are the two great tenors of the modern jazz movement, blowing many choruses on the 12-bar sequence. The comparison is most interesting. There is a difference in sound (Rollins is the harder of the two, while Trane cries more, almost like the human voice). But also tremendous emotion.

Both tenors are most melodically-minded throughout the long track. Especially at the beginning and, more particularly, after the drum solo.

When this record was released in the States, the blues was unfavourably reviewed in "Down Beat."

I couldn't agree less. I think it's probably my favourite track on a thoroughly enjoyable LP.

No.1 in American Variety, 19th November

TO KNOW HIM
IS TO LOVE HIM ★
THE TEDDY BEARS

IT'S T-O-P-S!

TO KNOW HIM
IS TO LOVE HIM ★
THE TEDDY BEARS

TO KNOW HIM
IS TO LOVE HIM ★
THE TEDDY BEARS

BOURNE MUSIC LTD, 21 DENMARK ST., LONDON, W.C. 2

By

OWEN BRYCE

THE TRUMPET ARTISTRY OF BOBBY HACKETT, No. 2
Strutting With Some Barbecue; Fidgety Feet; Royal Garden Blues; Oh Baby.
 (Philips BBE12178)

ARTISTRY is the right word for Hackett these days. He plays that horn of his with impeccable taste, leaving the most delightful sound in one's ears. I love him, and I feel he's playing the right way for a jazzman today.

No delving back to the Delta with quavering vibratos, and false effects. And yet no striving for the unusual by experimenting himself right out of the jazz mood. Like Braf and Johnny Windhurst, like Buck Clayton and Roy Eldridge, he is content to sit back and blow good trumpet, letting the ideas flow out of his instrument in the most natural and logical way.

These are strange numbers to play as trumpet solos. They are all associated with Dixieland front line set-ups. And yet here is Hack-

TRADITIONAL jazz

ett freely blowing his way through *Fidgety Feet* where you would have thought a trombone an essential.

PETE SEEGER

Pete and Five Strings
Penny's Farm; John Riley; Rissolty Rossolty; Jam On Gerry's Rocks; Come All Ye Fair And Tender Ladies; Git Along Little Dogies.
 (Topic TOP33)

Pete Seeger's Guitar Guide
 (Topic 12120)

PETE SEEGER has probably done more to foster the present-day interest in folk singing than any other one man. I don't think he's the best folk singer to-

Bobby Hackett is just right

day—frankly I prefer Guy Carawan, Jack Elliott, and even Pete's sister, Peggy. But Pete was the genius behind such groups as the Weavers and his delivery is relaxation itself.

Of academic interest is the fact that Pete here plays five-string banjo, which the sleeve note writer tells us is more suitable to English folk music than the normal guitar. I would disagree with him. The banjo is certainly a wonderful instrument when played as delicately as Pete and his sister Peggy play it, but the number of Britons capable of playing like that could be counted on the fingers of an armless man.

On the "Guitar Guide" Pete goes back to the traditional instrument of the skiffers and the folk-lore people.

I wonder why no one has thought of this idea before. Using a gramophone record to teach an instrument. I know we've had the accompaniment records but nothing like this. This is straightforward tuition which must inevitably hold the interest more than a tutor in book form.

It comes complete with a chord guide on the sleeve and a 20-page book of music, drawings and melodies.

no "easy" way to being a good musician.

BLIND WILLIE JOHNSON
Treasures of North American Negro Music, Volume Two
Nobody's Fault But Mine; If I Had My Way; Dark Was The Night; I'm Gonna Run.
 (Fontana TFE17052)

THIS is very earthy. It is also very ethereal. For these are all religious items sung by the negro evangelist, Blind Willie Johnson. The manner of singing is as down to earth as you could get. It bears a certain resemblance to the very popular Rev. Selsey's "Black Diamond Express to Hell" issued on Decca before the war.

Blind Willie's voice is as harsh and as gruff as you'd find anywhere in jazz today. Unlike Louis he has no tender moments in his singing at all, which is strange when the subject matter is taken into account. One would expect a little tenderness when singing songs based on English religious songs.

The guitar, with its rather odd method of tuning, has all the elements of the Mississippi blues player. If ever a disc was needed to prove the relationship between negro secular and religious music this is it! But don't think in terms

John Gayne speaks out on

REMEMBER my waving my hat in the air a few months back when I told you of the impending war between the established disc companies and the new, cut-price outfits?

Nothing but good comes of such a battle, I insisted. Nothing but good IS coming of it.

For I can tell you here and now . . . cut price discs are selling.

The big labels are going to find that their belief that the

THE CUT-PRICE WAR

public would not be attracted by records that did not feature established stars was just wishful thinking.

The price HAS been an inducement to a large section of the record-buying public.

They buy records for the hit tunes and they obviously think that the performance, while not that of a star, sounds no less pleasant for that.

So don't be surprised when in not many months from now the big record companies start shaving their prices.

Weary and worn

IT has always puzzled me, for instance, that the disc bosses, instead of really getting down to finding cheaper methods of production and passing on to the public some of the saving, usually spend fortunes trying to find revolutionary changes in the mechanical side of record enjoyment, so that the hapless disc addict gets weary and worn with the vagaries of their hobby.

Just now, for instance, they are getting ready to overwhelm us with a new development that has been on their laboratory shelves for about two years—walking-pace discs, those at 16 r.p.m., but in stereo.

They have it in the States and like all good things, that means we've just got to have it here sooner or later. And take it from me, this time it is going to be sooner, much, much sooner than you think.

case—the one really notable thing about these is the alto playing of Bruce Turner, on *Red and Blue*.

The others are typical Lytteltons from the hey-day of the band in its traditional period, 1949 to 1951. I really don't think Humph himself would be too happy about having these re-issued. After all, there must be so many of them about on singles in people's collections—and, I've no doubt, also in the junk shops and the second-hand jazz record shops.

The two with Bruce come at the very time when Humph had decided to leave the revival to others and to branch out on his own. I know it had always been his wish. I don't believe revivalism had ever been in Humph's system

Pop star Tubbs?

HE is about five feet seven, and four feet round the middle, a chubby-cheeked face, with a good-humoured grin invariably on it—and he plays the saxophone like an inspired angel: Tubby Hayes, the prince of tenor and baritone sax jazz in Britain.

Now Tubbs has been around for years, blowing usually with the top British jazzmen who, like himself, have little time for anything that is commercial.

There was never anything about Tubby that would have made you think that he would one day finish up a popular star. But it could happen, and all because this character solicits the aid of the men of electronics who are today's real starmakers.

He has made a record which could, in turn, make of him the sort of star that "layer-cake" recording made of Les Paul.

It's a disc which features six saxes, piano and vibes—all played by Messrs. Tubby Hayes.

Says Tubbs: "I play good sax and blowing all six I reckoned we ought to sound together . . .



and then I know how the piano should fit in with the solos and give the right backing and the way the vibes should blend in. . . . So I played the lot."

And the noise he makes could well bring his name into the day-to-day popularity normally reserved for the heart-throbs and the crazy mixed-up gimmick merchants. J.G.

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

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RECORD BAZAAR. 50,000 from 1/-, Also cheap LPs, EPs. Write for lists.—1142/1146 Argyle Street Glasgow

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PEN FRIENDS in America. American children and teenagers desire pen pals in Britain.—For full details send S.A.E. to Secretary, Anglo-American Pen Club, 38 Crawford Street, London W.1

CUTTINGS and Photo Collectors Club Magazine—1st issue now ready. 3d. S.A.E.—Kenneth Myers, 11 Fishwick Parade, Preston, Lancs.

GREAT PERFUME OFFER. Send eight shillings P.O. for beautiful XMAS GIFT pack of the season's most alluring perfume. "BOUQUET pour LA NUIT."—Grudin Productions, 15 Earle Street, LIVERPOOL, 3.



Re-issues may not please "Humph"

Invaluable as this must be to guitar players and learners, don't for a minute imagine that it holds no interest for others. Every person with an itch towards "folk" will be fascinated by Pete's easy delivery, by his charming accent, and by the many folk songs which he sings on the disc.

I have only one criticism. He recommends the use of the capo when playing tunes in awkward keys. At least for beginners. I don't. Learn the right chords, and all of them, is my policy. There is

of the spirituals. This is as far removed from the watered down compositions of some of the "spiritual" writers as one could get.

HUMPHREY LYTTELTON AND HIS BAND

Colourful Humph!
Red For Piccadilly; Irish Black Bottom; Old Grey Mare; Blue For Waterloo.
 (Parlophone GEP8700)

A PART from the historical interest which these sides will have—and I think it's too soon to worry about history in Humph's

in my view

by
**RUSSELL
TURNER**

PRODUCER OF BBC-TV'S '6-5 SPECIAL'

Sinatra makes a discovery

IN the middle of last week Frank Sinatra, the idol of practically every vocalist in this country, and the standard by which every male who can utter even two notes in his bath judges himself, announced two discoveries of his who are to be heard over here on the Capitol label later this month. The names to look out for are Hillard Street and Marion Colby.

Now a male singer sufficiently blessed with golden vocal chords to intrigue Mr. S. must have something, so I asked an American friend of mine to let me have the low-down on this protégé.

Hillard is one of eleven children and was born on March 2, 1940, in Sand Springs, Oklahoma. During the early days of World War II the family moved to Fresno, California, but although singing was a typical trait of the Street family, Hillard only became the musical centre of attraction when beating away on old coffee cans or oatmeal boxes.

Rhythm sense

The sense of rhythm inborn in the American negro was strongly marked in young Hillard. At Edison High School he got plenty of chances to perform publicly, having won the school's talent contests for two consecutive years.

For "kicks" and to earn some pocket money, Hillard formed a four-handed vocal group called The Debonairs and they made more than 300 appearances; then TV came along. Now Hillard attends Fresno City College (and here I quote him) "further



HILLARD STREET

my musical knowledge and improve in my hobby, which is sketching—girls in particular."

I've just heard his first British release, "River Love." He has a warm, rich and young voice, with a slight huskiness which is most pleasing, and his phrasing is exciting, to say the least. The flip is "It Will Never Happen Again," a slow ballad which emphasises the very true pitch which the boy has.

Sinatra saw him on a small local TV show in California and arranged a recording test. He is now taking a very personal interest in his discovery, giving him the benefit of all his experience and advice.

Tom Dooley is found not guilty

IT seems as if Tom Dooley, who, as you probably know by now, fought at Gettysburg in 1861 and was later hanged for the murder of his sweetheart, has been involved in another civil war.

Over in the States, where they never do things by halves and where gimmicks the like of which we in Britain have never even dreamt about, are commonplace, two D.J.s have plunged the bright-lights city of Las Vegas into an unprecedented uproar.

After constantly airing the Kingston Trio's hit Capitol disc, they broadcast appeals to their listeners and sparked off a campaign to rescue Tom Dooley from his apparent date with the gallows.

Letters flooded into the radio stations and over 200 citizens signed petitions and sent them to the Governor of Nevada State. They asked for a new trial and bail for poor Tom in the mean-

time. These people actually believed that a real Tom Dooley was languishing in the county jail wrongly accused of murder!

Needless to say the Governor was not amused. Neither was Sheriff "Butch" Leybold, running at the time for re-election. After telling hundreds of callers at the county lock-up that there was no Dooley on his guest list and that the bearer of this name, if he in fact ever existed, was hanged nearly 100 years ago, he demanded that the D.J.s cease their public pleas to save the fictitious Dooley.

The whole business became a political issue as local officials were heckled at public meetings concerning their views on the Dooley case.

Undaunted, the record boys arranged a new Dooley trial. The official Attorney for nearby Henderson City volunteered to defend him and the case was heard on the air with such realism that listeners were convinced it was, in fact, taking place in the Court House.

The verdict was not guilty. Dooley was acquitted and Mr.

Grayson, another character on the disc, was named as the killer.

Students of Las Vegas' Southern Nevada University staged a Victory Dance, and the anti-Dooleys hanged the poor chap once again in effigy in front of the City Hall.

To cap it all, a Denver, Colorado, D.J. played "Tom Dooley" non-stop for 24 hours, and was tarred and feathered with molasses and



"I bought it for the other side, but I don't intend wasting this side even if I can't stand it!"

pop corn for his trouble. I guess it could only happen in America!

The Kingston Trio, by the way, are guesting on the Perry Como Show in January, so we in Britain can look forward to seeing them on B.B.C. television shortly afterwards.

New Label

JERI "An Occasional Man" Southern, a musician's favourite thrush if ever there was one, has just gone on to the Capitol label and is now busy recording.

I for one am looking forward to these issues with high hopes. We could do with another "You Better Go Now" or "Married I Can Always Get," couldn't we?

Card from Lisa

OUT of my postbag the other day tumbled a picture post card from Nicosia in Cyprus. It was from Lisa Noble—Britain's First Lady of Rock—currently entertaining the troops in the sunshine. She sends her best wishes to all Six-Fivers and says she has had a great time in Aden and along the Gulf.

We're looking forward to seeing you Lisa—pigtail and all—on "Six-Five" on December 13.

Congratulations, Jack!

CONGRATULATIONS to Jack Good for having "Hoots Mon" in the No. 1 spot in the charts. It's a great number and we are very happy that, having played it twice on "Six-Five Special," its success has been assured!

After beating it up with the American Air Force last week, we return to Riverside on Saturday when Eric Delaney will be guesting, and among the stars will be Don Lang, Lita Roza, Ronnie Carroll, and a new girl with a big future, Sheila Southern. See you then!

Cha-cha keeps going

THERE seems to be no slowing down of the cha-cha craze. Listening to the waxings which arrived in the "Six-Five" office this week, two out of three were on this exciting kick.

Eddie Calvert comes up with **Trumpet Cha-Cha and Cha-Cha In The Rain**, backed by the impeccable Norrie Paramor. I found them very catchy, but overshadowed by Murray Campbell on Philips with **Hey Cabby**, a tuneful gimmick cha-cha with a voice calling for a cab, horses' hooves and all.

Then there is the Jack Parrnell rendering of **Cha-Cha Rock** on Parlophone which is quite something, and the prettiest to listen to in this week's bunch is **Pretend Cha-Cha** by Ralph Marterie and Orchestra.

Every true Scot will rebel against **Bring Back My Bonnie** by Martinis and his music, and I personally prefer a thicker sound for my cha-cha.

Finally, a disc by a man with a wonderful sense of humour who recently made a couple of appearances on "Six-Five" and one which I am bound to review—Al Saxon with an up to date version of a Cole Porter classic **You're The Tops Cha-Cha**.

The Poni-Tails are back with a couple of titles very reminiscent, especially the sax phrases, of their recent "Born Too Late" hit. **Close Friends and Seven**

Minutes To Heaven are the numbers and I think you'll like them both.

My pick of the week is a waxing on Philips by an unlikely sounding group called The Five



AL SAXON—Porter up to date.

Blobs. With saxes predominating, voices and lots of echo, they give us **The Blob** and **Saturday Night In Tijuana**. For my money I could stay a week there for this kind of music!

First skiffle book—and the last?

THIS book* was doomed to success, almost before the manuscript reached the publisher's hands, because, one, it's the first book on skiffle, two, the foreword is by Lonnie Donegan, and three, it's written by a Reverend.

The old fashioned idea of a vicar has really gone by the board these days (the Newmarket Jazz Club was for years run by a Vicar).

Leaving aside the above reasons for success, this would still be a valuable contribution to the ever-increasing flood of jazz books.

The subject is well covered... history of jazz... the whole story of skiffle... how to form a group of your own... and even a daring venture into the future.

However, I think the history of jazz is out of place in such a book. Surely anyone the least bit interested knows it all by now? Even the quotes from Jelly Roll, Allan Lomax, Rex Harris and Percy Scholes are repeated ad nauseum.

On the other hand, I've every respect for a man who acknowledges the contribution of the Original London Blue-Blowers, where all others flog the Lonnie

Donegan/Chris Barber/Ken Colyer line.

I find, too, that too much is taken for granted. "Ken Sykora, Britain's Number One Guitarist" is not a statement all would agree with, and Russell Quay's seven-nights-a-week "Skiffle Cellar" is now only two nights a week, the move back from skiffle to band jazz being reflected in the change of name to just "The Cellar."

I agree with the writer that the professional musician has found reason to criticise skiffle. As one myself I know for fact that skifflers undercut my band time and again. And too many cinema managers have provided cheap bills on the strength of six or seven unpaid skiffle groups.

The chapters on forming a skiffle group are already out of date. The first class groups... Johnny Duncan, Donegan, The Vipers, Chas McDavitt... will no doubt carry on. But I see less and less new groups being formed.

Brian Bird's book makes an excellent contribution to the subject of skiffle. I fear it may also be something of an epitaph!

* "Skiffle" by Brian Bird, published by Robert Hale Ltd., at 10s. 6d.

Owen Bryce

THE BIGGEST GIRLS IN THE BIZ

BIG-BUILT—and a **BIG REPUTATION**. One of America's top vocal groups, **THE PETERS SISTERS**, enlivened the "Sunday Night at the London Palladium" show. The trio have been together for 23 years.



ROUND and ABOUT
with DISC photographer
RICHI HOWELL



Stars entertain the disabled

Star of the recent Royal Command show, **ROY CASTLE** (pictured "airborne," below), was among the artistes who put on an afternoon's entertainment for disabled ex-servicemen last week-end. The programme was organised by employees of the Firestone Tyre and Rubber Co., Ltd. The audience showed their appreciation of the star-studded show. In the picture, above, one of them presents a bouquet to **CAROLE CARR**.



The **VAN WOOD** Quartet gather round American comedian, **ALAN KING** for an impromptu song backstage before last week's "Chelsea at Nine."



FROM DAIRY TO DISC: Newcomers to the recording field are "The Archers," the B.B.C.'s farming serial family who have gone on wax for the Nixa label. They are seen on their arrival at the Dorchester Hotel for a party to celebrate the issue of their disc. Above: Walter Gabriel drives up in the Dorchester bus.