

February 14, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 54 Week ending February 14, 1959

DEAN MARTIN

EVERY
6^D
THURSDAY

**OUR
ALL-STAR
BIRTHDAY
PARTY**

Two pages of
pictures



Remember 'Memories are made of this' ... 'Return to Me' ... 'Volare' ?

NOW LISTEN TO THE GREATEST FROM

DEAN MARTIN

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to say goodbye

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DISC

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Period of the 'quick buck'

IN a country where music crazes can be big business, we were rather surprised but interested in the gentle wrist-slapping given by the American publication, "Cash Box," to its own music industry.

The U.S. trade magazine has come out in defence of folk music and, now that a number of songs in this category have achieved prominence, they hope that its popularity will not be abused.

"Commercialising this music will only serve to kill it quickly," they say in a recent issue.

It is pointed out that folk music was, until recently, a specialised taste, but with the success of such songs as "Tom Dooley" and "Raspberries, Strawberries," amongst others, the door is now open for commercial exploitation.

As soon as a fashion in music proves itself, the record companies and publishing concerns are quick to jump on the bandwagon.

Apart from folk songs, it is also recalled that the same thing has occurred with calypso and Italian melodies.

Says "Cash Box": "With each new trend comes a danger we must try our best to avoid—the danger of hopping on the folk music bandwagon with an artiste who is not at all suited for a folk song."

They warn the industry not to abuse the mighty well of folk music and sap its strength for the quick buck.

We have seen this happen here in the past, often following in the wake of our American counterparts, and applaud the wisdom behind the publication of the warning at source.

★ ★ ★

SIX words—and you may win two tickets for the Stars Organisation for Spastics concert at the Empire Pool, Wembley, on March 22.

DISC is awarding four prizes of two tickets to readers who best sum up in a maximum of six words the grand charity work done by the Stars Organisation.

Get cracking now!

-CUT HERE-

Cut out and paste on a postcard. 2½d. stamp required.

SLOGAN

Name Address

(Block letters, PLEASE). DISC 14-2-55

To DISC, Hulton House, Fleet Street, London, E.C.4.

Kind Joan

I WOULD like to tell everyone about the kindness of Joan Regan. Recently I went to see her in "Cinderella." She had been ill in bed all week with laryngitis and should have stayed in bed the rest of the week-end. But our Joan got up and went on in the show because she knew we were going to see her.

When she knew that I was very cold she kindly lent me her own cardigan to wear home. You would have thought she was my mother if you'd seen her wrapping me up. It was she herself who needed to be taken care of—not me.

She's wonderful to all her fans. We couldn't wish for more. Thanks for everything, Joan.—(Miss) ANN FRY, Rodney Close, Oxtalls Estate, Gloucester.

(This is typical of Joan Regan.)

Just drop a line on any topic connected with records to 'Post Bag', DISC, Hulton House, Fleet Street, London, E.C.4. Each week the writer of the most interesting letter published gets an LP of his own choice.

Puffs on disc

I READ in DISC that the B.B.C. have banned "Beep, Beep" because it contained advertising matter—the names of two makes of car.

I have heard of some stupid things, but this really is the most stupid. Why haven't they banned "Tom Dooley," in case it leads to a plague of murders, or "Widdecombe Fair," in case it encourages people to ride a horse too far?—PETER SEARLE, Berkeley Road, Bishopston, Bristol 7.

(Perhaps with "Tom Dooley" the B.B.C. DO give a hang!)

were sung by great artistes like Guthrie and Leadbelly 20 years ago and are still popular.

It's interesting to note that three songs that Lonnie has recorded were in a record company's top 25 of 1929.—R. F. CHEESEMAN, Derry Downs, St. Mary Cray, Orplington, Kent.

(Sounds like some square, hush!)

Pix please

I AM looking for photographs of the following: Eddie Cochran, Robin Luke, Ritchie Valens and Billy Grammer. Can anybody help?—DAVID HUGHES, "Blotops," Loose, Maidstone, Kent.

(Anybody like to help reader Hughes in his search?)

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

No need to 'stunt' Presley

RECENTLY there have been innumerable criticisms of the British record industry in DISC and other papers. Only last week your John Gayne wrote a strong article on the subject. Perhaps my example will illustrate why some of this criticism is justified.

Elvis Presley's "I Got Stung" was originally planned for release on January 16, but it was then announced that the release date would be a week earlier.

PRIZE LETTER

WHO said the public wanted originality anyway (DISC, 7-2-59)? Of course we appreciate a good "gimmick," but the main point about a gimmick is that it should be used only once.

Artistes often follow up a hit record with one so like the first that few people buy it. Then we, the public, are accused of inconsistency.

The truth is that most of us stick with our old favourites. This week's top twenty only helps to prove this. Little Richard's "Baby Face" is now number seven. Richard's fans have every reason for deserting their idol but, despite the fact that he has never come to

At last!

I WAS beginning to despair of ever having the chance to say: "I heard a young man who has a singing voice."

To be able to listen to a newcomer who isn't swivel-hipped, guitar-strumming with an incoherent mumbling of a voice was something I had only dreamed about.

Then along came a boy who sang in tune with the melody, and oh such joy, his words could be understood. He didn't snap his fingers either, which seems to be the case nowadays.

The young man's name? Rikki Price.—(Mrs.) MARY WALTON, Hunters Square, Dagenham, Essex.

(January produces the right Price.)

In verse

Far and away the best of our time,
Riches I'd spurn, don't want a dime.

All I want is to listen to—
No one—but you know who:
King of all entertainers no doubt,

Someone I think is worth shouting about,
Idol of thousands of fans etcetera, . . .

Naturally, his name is—
As you're now guessed who is my idol.

There's no point to this riddle,
Right or wrong, have you guessed?

A name that spells magic—an artiste—the Best.

—(Mrs.) P. LEVY, Heyworth Road, Clapton, E.5.

(What's it called, "Moonlight Sinatra"?)

Not forgotten

I AM a very keen reader of DISC and I think it is a wonderful paper, but you don't seem to say much about Paul Anka.

After seeing Paul on my TV set for the first time last week, I really think he is marvellous. So please let us have more about this wonderful singer.—(Miss) OLIVE SHEEHAN, Warrington, Park Hospital, Surrey.

(Ahoj there, We haven't dropped Anka. He pops up frequently.)

this country in person or on film his fans are still convinced that he is the greatest.

Second example: The Platters who are making for the top ten with "Smoke Gets In Your Eyes." They have been my favourite vocal group for two years and neither I, nor any of their other supporters, have ever let them down.

Their temporary "slump" was only because they were recording poor songs.

Further proof of my theory is the return of Jerry Lee Lewis, despite adverse publicity.

All the public really want is a good record. If any artiste can serve them up consistently he or she deserves the loyalty of the fans, and usually gets it.—DAVID C. CALDWELL, "Crauford," Lasswade, Midlothian.

Cover Personality

DEAN MARTIN

TEN years ago saw the film debut of two artistes who, in ensuing years, were to become internationally renowned. One was this week's cover man, Dean Martin, with the smooth relaxed appeal; the other? Jerry Lewis, rubberfaced "flat top."

This lovable pair continued to make successful movies and break box office records for seven years. Then the partnership ended.

In December, 1953, Dean Martin waxed his first record for Capitol, "That's Amore," an Italian-flavoured piece, which brought him success—and his first golden disc.

No career

When the duo broke up the cynics predicted that there would be no career ahead for Dean, although his discs were selling in considerable quantities and he was extremely popular. Indeed, for a while, it looked as if they would be proved right.

In 1957, however, events in the Martin career developed a turn for the better, and he was signed by M.G.M. to make his first movie without Lewis.

Perhaps 1958 proved Dean Martin's most successful year to date. His disc hits included the big-selling "Return To Me" and "Volare."

Dramatic role

Then, too, came Dean Martin's first dramatic role, as a U.S. soldier in "The Young Lions." And he proved that his talents were not only confined to breathing into a microphone.

Dean Martin the singer is one of the easiest and most relaxed in the recording fraternity. It would, in fact, be extremely difficult to suppress the sincerity he projects into all his songs.

Maybe that day of decision in 1956 was not so disastrous after all. Now, instead of being the handsome singing stogie for Jerry Lewis, he is one of the world's top singing stars.

J. H.

GOING UP! ★

No. 14 in the Charts this week

APPLE BLOSSOM TIME

by

Rosemary June

on

PYE INTERNATIONAL

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending February 7th)

Last Week	This Week	Title	Artist
1	1	SMOKE GETS IN YOUR EYES	The Platters
2	2	ALL AMERICAN BOY	Bill Parsons
3	3	DONNA	Ritchie Valens
4	4	SIXTEEN CANDLES	The Crests
5	5	STAGGER LEE	Lloyd Price
6	6	MY HAPPINESS	Connie Francis
7	7	GOTTA TRAVEL ON	Billy Grammer
8	8	LONELY TEARDROPS	Jackie Wilson
9	9	A LOVER'S QUESTION	Clyde McPhatter
10	10	GOODBYE BABY	Jack Scott

ONES TO WATCH

Tall Paul	Hawaiian Wedding Song	Annette
La Bamba		Andy Williams
		Ritchie Valens

EARL GRANT
EVENING RAIN



ROSEMARY CLOONEY

DIGA ME



TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 7

Last Week	This Week	Title	Artist	Label
1	1	I Got Stung / One Night	Elvis Presley	R.C.A.
4	2	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
8	3	As I Love You	Shirley Bassey	Philips
3	4	To Know Him Is To Love Him	The Teddy Bears	London
17	5	Does Your Chewing Gum Lose Its Flavour?	Lonnie Donegan	Nixa
6	6	Problems	Everly Brothers	London
2	7	Baby Face	Little Richard	London
5	8	Smoke Gets In Your Eyes	The Platters	Mercury
10	9	High School Confidential	Jerry Lee Lewis	London
11	10	You Always Hurt The One You Love	Connie Francis	M.G.M.
7	11	It's Only Make Believe	Conway Twitty	M.G.M.
—	12	Wee Tom	Lord Rockingham's XI	Decca
9	13	The Day The Rains Came	Jane Morgan	London
—	14	Apple Blossom Time	Rosemary June	Nixa
19	15	Pub With No Beer	Slim Dusty	Columbia
—	16	My Heart Sings	Paul Anka	Columbia
20	17	Livin' Lovin' Doll	Cliff Richard	Columbia
13	18	Hoots Mon	Lord Rockingham's XI	Decca
—	19	I'll Remember Tonight	Pat Boone	London
14	20	Chantilly Lace	Big Bopper	Mercury

ONE TO WATCH

Little Drummer Boy Beverley Sisters



ROSEMARY JUNE jumps in to Number 14 position. (DISC Pic)

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending February 7th)

Last Week	This Week	Title	Artist
1	1	I GOT STUNG / ONE NIGHT	Elvis Presley
3	2	KISS ME, HONEY HONEY, KISS ME	Shirley Bassey
6	3	PROBLEMS	Everly Brothers
4	4	BABY FACE	Little Richard
—	5	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan
—	6	AS I LOVE YOU / HANDS ACROSS THE SEA	Shirley Bassey
2	7	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
7	7	I'LL REMEMBER TONIGHT	Pat Boone
5	9	SMOKE GETS IN YOUR EYES	The Platters
8	10	QUEEN OF THE HOP	Bobby Darin
10	10	HIGH SCHOOL CONFIDENTIAL	Jerry Lee Lewis

Published by courtesy of "The World's Fair"



The BEVERLEY SISTERS are on to a good thing with "Little Drummer Boy." Watch them. (DISC Pic)

A new "Twitty" HIT From the U.S. CHARTS

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BASIE

HIS OPENING CONCERT
IN LONDON REVIEWED
BY
TONY HALL

Then it was their turn to listen . .

AFTER the Saturday show, a dozen or so of the Basie boys went on to a special all-night session at the Flamingo where they heard The Jazz Couriers and Tony Kinsey's Quintet. They were particularly impressed by Tubby Hayes and Ronnie Scott. Billy Mitchell told me: "They're both fine players. They've gone a long way already. Maybe now's the time for them to relax a little, maybe even go back a bit for awhile."

Free-lance

THAD said he's no longer recording for Blue Note. "I don't know really what happened," he said, "but we just don't see eye to eye. But it's a good label, especially for young talent. I'm free-lancing now. I did a date for United Artists recently with Billy Mitchell and Al (Grey)."

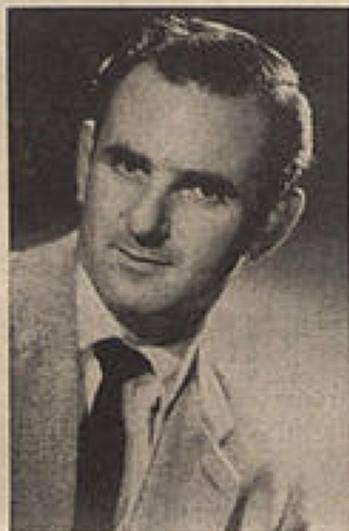
All there!

BENNY POWELL looks younger and sharper than ever. He's grown a small goatee, which really suits him. Record dates? "Yes, I did a few in December, while we were in New York." "The most interesting was a 10-trombone date for the new Warner Brothers' label. Jay Jay (Johnson) did all the writing, but didn't play on the album." "Who were the ten? Well, you name 'em. They were all there! Jimmy Cleveland, Frank Rehak, Bobby Brookmeyer . . . all the guys."

Tenor talk

FRANK FOSTER told me he hadn't done any recording since the Milt Jackson "Plenty, Plenty Soul" LP, released here this month on London.

I talked tenors with Frank and Billy Mitchell. On the subject of Johnny Griffin, everyone was agreed. "Man, he's a bitch!"



RONNIE SCOTT: Impressed the Basie boys at the Flamingo.

Thad Jones went one further: "He's out of his head, this cat!" Which, in musicians' vernacular, is the highest possible praise! "I used to play with him in Chicago two or three years ago," said Mitchell. "He was doing things then that most guys won't be able to do for years yet! Phew! Man, I'm telling you and I know, 'cos I play the instrument!" Other tenor men whose names cropped up were Billy Root and Jimmy Oliver. Mitchell played with Root in Dizzy's band. "You remember him, Frank? A little red-headed cat. I prefer him on baritone, but he blew on tenor, too! You know, he used to get more solos than any one in Dizzy's band. He had to; he was wailing so much!" "And this Jimmy Oliver. He comes from Philadelphia. I used to know him back in 1945. We were kids together. I heard a lot about him, but didn't get to hear him till last time we were in Philly. Man, he's good."

He's back—and all's right with the jazz world!

IT was like Wembley Stadium on Cup Final day at the Royal Festival Hall last Saturday. And there was orderly chaos at Kilburn the following night. I've never seen the Gaumont State so packed. The reason? As someone said: "The all's right with the jazz world!"

Having missed Basie's second tour (when Eddie Davis was on the band), I can only compare it with the one that was here two years ago. I think this must be as good a band as Basie's had since the great days of Lester Young, Dickie Wells, Buck Clayton and Jo Jones.

obligatos behind some of Joe Williams' vocals.

All the saxists took solos. Marshall Royal blew a Quincy Jones ballad in the true coloured big band lead alto tradition. Frank Foster had two brief solo spots — on Joe Williams' opener and a new

Sonny Payne, how he keeps it up, I don't know! I feel exhausted even watching him, and his *Oh Man River* left me limp!

And that leaves Bill Basie. But Basie IS the band, if you get me. Quiet, unassuming, subtle, tasteful, immensely good-humoured and oh so swinging, he completely knocked me out. And, thank God, this year

SONNY PAYNE: Nothing exhausts him!

It's the band

Although the solo strength is quite considerable (when we had the chance to hear it), the band itself is the thing. Especially when it's blowing the blues at a finger-snapping medium tempo and the entire ensemble is swinging perfectly controlled and relaxed.

It's a band that really makes you sink deep in your seat and swing with them. The brass section particularly knocked me out. Especially when muted. All seven men whisper as one—then shout out loud when drummer Sonny Payne gives the signal. Such precision, such control, such musicianship.

The saxes still have that full, rich, royal-led sound and the rhythm team is as relaxed as ever.

Thad's scores

The most striking feature of this year's shows is the wonderful new Thad Jones scores. Really beautiful writing—full, fat, fine and mellow, with interesting, modern harmonies. Three to watch for are *Brushes And Brass*, *HRH* and *The Deacon*.

Brushes, my particular favourite, has Freddie Greene playing an additional 4/4 drum rhythm on shakers, while the ensemble scoring is for flute, two clarinets, tenor, bass-clarinets and muted brass.

HRH has a most moving, muted brass introduction. *Deacon* is the blues, with solos by Thad and trombonist Al Grey, whose wah-wah mute solos on this song have shades of Tricky Sam.

There are several Neal Hefiti tunes on the show, taken from the band's two most recent Columbia LPs, "The Atomic Mr. Basie" and "Basie plays Hefiti." The best are *Lil' Darlin'* and *Pensive Miss*, featuring trumpeter Wendell Culley and Snookie Young, respectively.

Originality

I was interested to discover that no one in the band was particularly excited about the "plays Hefiti" LP, which I wrote about last week. They recorded the tunes more or less at sight.

I still maintain that the basic material isn't really Basie stuff. But there is some beautiful voicing on some and they sounded better "in the flesh" than on the records, largely because the band has been playing them often.

Thad was the most frequently featured soloist. He is still a most original stylist with a sound conception and ideas all his own. Joe Newman wailed whenever he had the opportunity.

Midgets on Saturday, with Joe and Frank Wess' flute, was a particular gas. And so were Joe's



blues original (*Blues in Frankie's Flat*) with a sort of boogie feeling.

Newcomer to the band Billy Mitchell had very little to do, unfortunately. I couldn't hear him at the Festival Hall (because of mike trouble), but the following night at Kilburn we had the chance to hear him blow mightily with full-bodied, swinging strength. A tremendous player.

The trombone section has never sounded so powerful. Coker's sound is as big as ever. Benny Powell is such an underrated soloist, as his *Mellow Tone* on Sunday proved. And Al Grey is a tower of strength, full of humour.

Behind these sections swing Basie, Greene, Jones and Payne. Freddie is really fantastic all the time. Big, bearded, broad-grinned Eddie Jones is again a pillar of strength. As for

for once, he's telling us the names of the tunes!

On the Saturday show, Joe Williams wailed on TEN tunes to close the concert. Basie wouldn't let him off! I felt that he sounded a little mechanical on the old things like *Ev'ry Day* and *Alright, Okay, You Win*. But some of the new ones were good.

The jazz world would be a dull place without this band. They appear to have such a ball all the time. And this feeling is so contagious. If your foot doesn't start to tap and you don't get an immense feeling of well-being, then I'm so very sorry for you. Because you don't know what you're missing!

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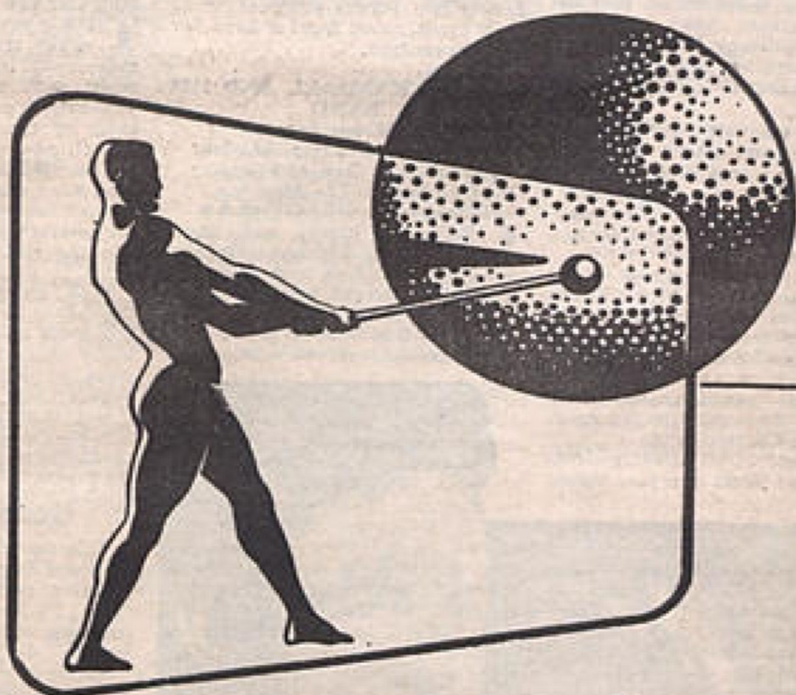
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ON SALE NEXT THURSDAY

* TRADITIONAL * JAZZ *

JAZZ is like a vulgar story. There is not much point to it if it is cleaned up. Jazz is also like the best cheese. Unless it is very slightly off—with an edge to it so to speak—it loses most of its appeal. There is currently an increasing tendency to clean up traditional jazz and to present it just a little bit too tidily and too neatly.

Sid Phillips started the habit many years ago with his almost-laughable Dixieland arrangements. Laughable, you understand, purely from a jazz point of view.

Commercially, what is a huge success invariably loses any jazz value it may ever have had.

Harry Gold carried on the principle and there are many critics

REVIEWS

CHRIS BARBER

Chris Barber Not In Hi-Fi Oh Didda! He Ramble; Whoop It Up; Everybody Loves My Baby.

(Esquire EP206)***

THE Ramble side is by the full Barber band of March, 1951. The other two tracks are by his so-called Washboard Wonders. They bear little relation to the present Barber band and certainly show no signs of the recognition that was to come to Chris' band. And yet I am not so sure that I don't prefer them to the simplicity of the current group. These at least have "guts," though I

the early New Orleans period, Pecora retired in the early thirties, only to follow the current pattern by making a revival when New Orleans jazz and subsequently Dixieland made its own revival in the forties.

Musically, the record is hardly inspired. There is so much of this material being made that only the very best holds our interest, and it can only be classed as average white New Orleans jazz.

Apart from Pecora, who blows a very full, fruity trombone with good technique, the remainder of the men on the date, play little to warrant extra attention.

Rose Of The Rio Grande was a good choice. This pop tune has remained a firm favourite with jazzmen, although little recorded.

by **Owen Bryce**

to 1953 and featuring the very powerful trumpet of Freddy himself, the clarinet and trombone of Archie Semple and Roy Crimmins (both now with the Alex Welsh band), and on two of the tracks the rolling tenor of Betty Smith, making her first appearance on disc.

Professor Jazz is a Randall composition. One of those numbers that introduces everyone in the band by name. It is the weakest track on the disc. For one thing, it has all been done before so many times. For another, eight bar solos here and there hardly give anyone a chance to get going. And, again, Freddy never was the world's greatest jazz singer.

The others are very much better, generally producing quite a bit of swing. Some odd thoughts, however, occur to me. There must be many better Randall discs available. Why pick on these five-year-old examples? And why show personnel on the front cover entirely different from that on the record?

Keep the spirit of jazz

OTHERWISE THERE'S NOTHING LEFT

RATINGS

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

today who would say that even Chris Barber is going the same way.

You cannot clean up jazz; you cannot get rid of the rough tones, the sour harmonies, the complicated results of three front line people improvising at the same time. Arrange the parts and you are left with—nothing.

It's insipid

Acker Bilk, for all his faults, has at least stuck to his guns and given us, and carries on giving us, jazz based on free collective improvisation with all its attendant faults. Too many of our other broadcasting and recording bands are not doing it any more. The ensemble choruses are insipid. Like processed cheese, there's little taste left.

The Esquire Barber record, reviewed here brings the point sharply into the limelight.

The band of eight years ago hardly bears any resemblance to the cleaned-up group of today. Mick Mulligan's recent Saga session could easily have been waxed by almost any pick-up group of professional West End musicians, so lacking in what I call, for want of a better word, "guts."

No 'guts'

And this does not seem to be confined to English groups. Santa Pecora (reviewed here) The Dukes of Dixieland, and many other American Dixieland groups are churning out music lacking in "guts."

This is not a plea for out-of-tune jazz bands. No one decries more than I, bad musicianship, wrong chords, unbalanced front lines, clanking banjos, thrashing pianos, off-pitch clarinets, and the other many hall-marks of the amateur trad band.

But for heaven's sake let us keep to the spirit of jazz.

rather feel that our trombone leader friend would rather have seen them remain just a memory on the Esquire shelves.

We all have our skeletons in our cupboards and it is not always fair to dig up the past, particularly at the height of a performer's success.

Although Esquire may be cashing in on Chris' name, it cannot be denied that the music has both historical and intrinsic value. It is some of the earliest Barber on wax. It is also some of the liveliest.

The Washboard Wonders feature Chris on bass with washboard and two-piece front line only. Ben Cohen, the cornet man, plays a simple direct muted lead reminiscent of Eddie Allen with the Clarence Williams Band, a group which influenced this washboard band of Barber's.

SANTO PECORA AND HIS DIXIELAND JAZZ BAND

On Canal Street

Basin Street Blues; Rose Of The Rio Grande; Twelfth Street Rag; Canal Street Stomp.

(Columbia SEB10104)***

SANTO PECORA is one of the old-time White New Orleans jazzmen. His lusty trombone came up with him from the Crescent City in 1924 when he arrived in Chicago with the New Orleans Rhythm Kings, that grand group which was to be the inspiration for much of today's Chicago jazz.

Like many of his confrères from Basin Street Blues is a jazz classic

of perpetual inspiration, while the band plays *Twelfth Street Rag* with absolutely no allegiance to the frightful Pee Wee Hunt version so popular some years back.

The other number, *Canal Street Stomp* is a Pecora composition of little merit, apart from a basis for extemporisation.

FREDDY RANDALL AND HIS BAND

Chicago Jazz

Professor Jazz; Muskrat Ramble; I'm Coming Virginia;

Carolina In The Morning.

(Parlophone GEP8715)***

I WOULD hardly call these examples of Chicago style jazz. They are Dixieland with a distinctive British flavour, and a touch of Spanier played à la Randall.

And all that adds up to a bright, happy-go-lucky record dating back

BOOKSHELF

Those illusions of Bix are shattered

BUGLES FOR BEIDERBECKE

Charles Wareing and George Garlick

(Siddgwick and Jackson Ltd., 25s.)

THIS is not as bad a book as many critics have tried to make out. Its appeal lies obviously with the Bix fan, the Whiteman collector and the lover of the white New York school.

These folk will buy it anyway. And those who revel in that type of jazz do not particularly look for emotion in their music. They like the facts—the stark cold facts.

Well, there are plenty here. One might be funny and say that this book de-Bunks Bix. It certainly shatters most of the illusions we have had about our popular jazz hero.

But unfortunately it does not go far enough, for it still continues to perpetuate some of the myths.

Stupid myth

Take that ridiculous one about his third finger. After all these years a man can still write: "He . . . frequently improvised passages which, had they been written down for standard fingering, would doubtless have appeared impossible of execution."

That is nonsense. People have been using the third finger for years to get over difficult passages. Moreover, there is hardly a Bix phrase that the novice could not play with standard fingering anyway. Mind you, missing would be the bell-like tone, clear-cut attack and impeccable sense of timing. But the notes themselves would certainly present no problems.

Surely any 25s. book is worthy of photographs. There are many I should have liked to see.



FREDDY RANDALL: He never was the world's greatest jazz singer.



presented by
DISC
the paper
that
encourages
local talent

IF you were to compile a list of show business personalities and stars who have strong Leeds connections, this feature would be little more than a catalogue of names. Heading the list of current favourites would be Frankie Vaughan, Marion Ryan and Ronnie Hilton.

Naturally, these celebrities take the limelight, but there is still ample talent, either unknown or only partially discovered, in the Leeds area.

Frankie was surprised

IN the latter category is twenty-one-year-old Joyce Shock, of St. Martin's Road, Chapeltown, who has had a couple of records released on the Philips label.

For four years before she was heard on disc Joyce worked as Frankie Vaughan's secretary. Incidentally, Joyce is also Frankie's sister-in-law.

Radio producer Clarence Wright tells this story of how Joyce's big chance came along. He was producing a show from Leeds with Frankie when the girl who should have sung failed to turn up.

Joyce offered to help and Mr. Wright gave her a test and announced: "It's all right Frank, I've found a girl singer. She's terrific."

No one was more surprised than Frankie. Since then Joyce has struck out on her own.

Her first record, "Bells In My Heart," sold over 5,000 copies in the first week. Says Joyce: "I want it to be my personality which sells my records. I don't want to be referred to just as 'Frankie Vaughan's sister-in-law.'"

Skiffle in demand

THE skiffle craze may be in eclipse generally, but the odd group find themselves in demand. One such outfit is The Panthers Rhythm Group from Osmondthorpe, Leeds.

Young, enthusiastic and skilful, these teenagers are firmly established with audiences the length and breadth of Yorkshire.

Four of the five boys cut strik-

LEEDS

a town with plenty of talent—and a reputation to live up to

ing figures in their eye-catching gold and black striped shirts. In contrast their leader and vocalist, Arthur Dobbis, has an all-blue costume.

Not 'shoddy'

A 10d. bus ride from Leeds will take you to Batley, home of the shoddy industry—and the headquarters of The Musketeers, a close harmony male quartet.

"One for all, all for one—in harmony" is the motto of the group who have appeared in "The Good Old Days" on television.

This week we turn the spotlight on

LEEDS

The Musketeers—a teacher, a journalist and two woollen waste industry workers—have been singing together for two years.

Off stage they are: baritone Jim Wood, second tenor Jack Gillings, bass Brian Ellis and top tenor Clifford Woodcock.

They specialise in musical comedy, negro spirituals, and their own arrangements of pops.

Invaluable to The Musketeers is another teacher, Gerald Arran, who is the pianist-arranger to the group. He is described by the group as "an immaculate accompanist and a technically sound musician."

She began early —at three!

If skiffle is waning, pop singers are coming back to favour. A youngster who hopes to succeed as a singer is twelve-year-old Vivien Foreman (pictured on the right), of Harehills Avenue, who started entertaining at the age of THREE in South Africa!

Her father says that Vivien lives for singing and dancing. While in South Africa, Vivien, then five, won a talent contest and appeared as a singer with a leading band.

At twelve she is something of a stage veteran.

She has just gone on a holiday trip to South Africa with her mother. However, she will be back in time to take part with the Pearce Dancers when Leeds meets another challenger in the Top Town TV series.

A versatile performer, Vivien has been trained in tap and ballet dancing. Since she has been in Leeds she has appeared with a juvenile skiffle group on the same bill as puppeteer Harry Corbett and Sooty in a children's matinee show.

THESE TWO MADE IT —SO CAN YOU!

Marion Ryan

"HARD work must be a first essential for really permanent stardom. Keep at your music studies as much as possible and, of course, the odd bit of luck is always useful.

"My first big break was at the Locarno Ballroom, Leeds, when I was invited to sing with the Ray Ellington Quartet."



Ronnie Hilton

"If you think you've got it, don't give up easily. The old saying, 'If at first' etc., is still a good one in show business.

"I could have despaired many times but kept entering talent contests for experience and awaiting that break. It came eventually, and when it did it was with bandleader Johnny Addlestone at the Starlight Roof in Leeds."



Gave up a good job to play jazz

WOULD you give up £10 a week for playing the piano to join a jazz band in which the maximum you could earn is 5s. a night?

This question faced Ben Netherwood about ten years ago.

He decided to take the plunge and changed from pianist to trombonist. And as a trombonist Ben joined the original Yorkshire Jazz Band, which is still run by Bob Barclay.

Later Ben started the Bradford Jazz Club with his own group. This has gone from success to success and at the last count a few weeks ago it had over 3,000 registered members.

Some months ago, the band, which includes Bert Gaunt (cornet), Dennis Raywood (clari-

net), Alan Parson (pianist), Bernard Morfitt (bass), Eric Blackburn (drums) and Ken Adams (vocals) moved into Leeds and started the Leeds Jazz Club at the Peel restaurant.

"The Leeds members are far more interested in jazz than their Bradford counterparts," says Ben.

"What's more we encourage anyone who fancies his chance at playing to sit in on a session, which is more than most bands allow these days."

Tuba-playing Bob has worked hard for his brand of music and has been responsible to a great extent for keeping jazz going in the city when at times it seemed likely to fade out.

Pros now

OTHERS hoping that 1959 will be their year of good fortune are a young vocal trio, The Demijans.

They are ex-machinist Jean Phillis, ex-warehouse assistant Derek Biscoomb and ex-salesman Michael Redyhoff. "Ex" because only last week they gave up their jobs to turn professional.

On February 5, they appeared on "Workers' Playtime" and they have recently been approached by a recording company and, they say, "We hope to make a record within the next two months."

The name for their group comes from a combination of their own Christian names—DEREK, MICHAEL and JEAN.

"We met at a local singing school and found that we could harmonise quite well, so we started our group. Our first broadcast was in 'What Makes A Star?' and since then we have had quite a number of radio bookings."



... and the rest of the country ...

SITTINGBOURNE, Kent

SHOUTS of applause from a Saturday morning audience of 600 children may be only the first taste of success for schoolboy singer Bobby Young, from Sittingbourne, Kent.

Only 13, Bobby is starting early on his ambition to follow in the footsteps of the teenage idols of Tin Pan Alley.

Like hundreds of other local hopefuls, Bobby put through a phone call to Mr. Harold Harvey, of the Star Hotel, Maidstone, and demanded an audition.

Mr. Harvey heard him and was impressed. "He's the find of the year—although the year has only just started," he claims. "Like

Laurie London, only better. No mere rock 'n' roll!"

The teenage audience at the Granada, Maidstone, were also impressed when Bobby, with dark, curly hair and wearing a red sweater and grey trousers, accompanied himself on the guitar for favourites like "Tom Dooley" and "Diana."

Finally, spokesmen for the Columbia recording company were impressed and offered to let Bobby make a trial disc.

Now Mr. Harvey hopes that his forthcoming interview with the Decca recording company will be equally successful and that bandleader Ted Heath will react as others have done when he hears Bobby.

EDINBURGH

POPS or pigs? That's the way it is for Edinburgh's 27-year-old Jack Lorraine. He is working on his father's local piggery at the moment, but he may, in time, plump for a pop-singing career.

Selling his song "In Love For The Very First Time" with a natty dance routine, Jack recently qualified for the heats final of Scottish TV's "Stars In Your Eyes" discoveries programme.

Jack, who has studied voice production and is attending ex-Ted Heath arranger Johnny Keating's School of Music, has worked with countless local bands. At the moment he is

singing with Bill McNeill's group at the Locarno ballroom, Edinburgh.

"If I'm lucky enough to hit it off, I would jump at the chance of parading pops for my living," says Jack. "Otherwise I'm stuck with pigs for life."

HOUNSLOW, Middx.

NINETEEN-YEAR-OLD Donald Harris of Hounslow, Middlesex, has had a most successful career as a part-time accordionist (his full-time job is as a salesman). But he hasn't been able to break down all the barriers into big-time professionalism yet.

He is now following up his latest

triumph—winning second prize of £750 in a national talent contest. The judges at this contest were impresario Jack Hilton, conductor Eric Robinson, singer Shani Wallis and film-makers the Boulting Brothers.

Eric Robinson commented that Donald Harris was better than many famous accordionists who had appeared with him.

Donald has entered for the World Accordion Championships several years running, and has always achieved a fourth or fifth placing.

He believes that the accordion, a much-neglected instrument these days, is suitable for any type of music from classics to pops.

* YOUR WEEKLY * * *

DISC

DATE

* * with DON NICHOLL * * *



"Palace Of Love" well suits MICHAEL HOLLIDAY'S casual style.

D.N.T.

CONNIE FRANCIS

My Happiness; Happy Days And Lonely Nights (M.G.M. 1001)

SHE'S on a good thing—and Connie Francis is making the most of it. Hence another pairing of oldies from the girl.

And this time out it will be "My Happiness" which slow beats its way into the Top Twenty for Miss Francis.

To a solid accompaniment from chorus and orchestra directed by David Rose, Connie gives the ballad her peculiar brand of styling, with some self-duetting thrown in for good measure.

"Happy Days And Lonely Nights" is not quite so successful to my way of thinking. But then, I never was particularly enamoured of the song. I suppose if there are customers to whom it comes as a "newie," then Connie may find sales with this side, too.

THE BEVERLY SISTERS
The Little Drummer Boy;
Strawberry Fair
(Decca F11107)

THERE'S going to be a big light centred on "The Little Drummer Boy," and it would not surprise me in the least to see the Bevs. walk away with major honours on this side of the water.

The delightful little lyric based on a Czech nativity tale is sung clearly and with appealing simplicity by the trio while the male chorus keep the pa-rum pum pum going steadily all the way.

Fine backing directed by Bob Sharples will do the disc's chances nothing but a lot of good.

Had this been out for Christmas it would have been massive. As it is, I believe it will bring the Sisters into the upper 10 of the parade.

Their arrangement of "Strawberry Fair" makes a neat second side.

WATCH out for the war which is brewing around the head of "The Little Drummer Boy." You will probably have heard some, if not all, versions of this song before you read this week's reviews. If you haven't heard them—make a point of it.

The number has every sign of being tremendous. Other points to note this week—a further contribution from revivalist Connie Francis and the introduction over here of a Swedish singer called Siv Malmkvist. Don't bother about spelling her name right—just listen to her.

Jim's back—with 'Nellie'

JIM DALE

The Legend Of Nellie D.; Gotta Find A Girl
(Parlophone R4522)*****

WELL, we talk about oldies—here comes the vintage girl herself. Yes, Nellie Dean. She's the subject of a great little humorous side by Jim Dale.

Jim takes apart the habit of bringing oldies up to date, working in some delicious mimicry of Mike Holliday. Musical director Ken Jones has his moments, too, with a cha-cha giggle. There's an explosive rock chorus, too.

Dale has proved a point with this cutting: that his comedy sense is very well-developed. I should like to hear more breakaways along similar lines.

Gotta Find A Girl is more routine than the Legend. Here Dale sings a fast beating ballad which has merit of its own. A first-class coupling.

DON LANG

Wiggle Wiggle; Teasin'
(I.M.V. POP585)***

DON LANG is taken away from his Frantic Five and gets an instrumental backing directed by

TAILOR-MADE

—and it fits
Mike a treat

MICHAEL HOLLIDAY
Palace Of Love; The Girls From County Armagh
(Columbia DB4255)

NOW here's a ballad which might have been designed to fit every nook, cranny and corner of Mike's vocal chords. "Palace Of Love" is the kind of lazy, lolling ballad which the Holliday man performs with such studied casualness.

Melody is catchy and you don't have to be a fast memoriser to stay with it. Lyric rolls along on a comfortable idea.

Backing by Norrie Paramor's orchestra with girl and boy groups will help it to the upper reaches.

"The Girls From County Armagh" has already been plurged by Michael on television.

A familiar, flippant Irish ballad ideal for chorus chanting. Sounds like Crosby on his country kicks.

Frank Cordell for both decks, here. Cordell uses male group well behind the star, too, for the catchy Wiggle Wiggle. Don is perfectly at home with this once-heard-remembered offering. Not much in it when compared with The Accents' version from Coral; spin both if you are choosing.

Teasin' gets a happy gang introduction and the banjoes go a-plunking for Don to chant this corny ballad. Toe-tappy second side which will go down well at parties.

MICHAEL SAMMES SINGERS
The Old Grey Goose; The Kerry Dance
(Fontana H179)***

FUNNY how some songs become fashionable over and over again. Right now The Old Grey Goose (or "Aunt Rhody") is enjoying another run of favour.

The Michael Sammes Singers put out a good chorus treatment here. Style mimics spiritual crowd with leader chanting lines in advance. Humour builds towards the close when the choir get out of control and their leader has to bawl for "Quiet." Well done—but reminiscent of a Freberg classic.

Modern arrangement of the well-loved Kerry Dance will draw millions to the tune. The Singers make a sweet, swinging performance of it.

BARRY CRYER

Angelina; Kissin'
(Fontana H177)***

EDDIE CALVERT has already been reviewed on a potent release of Angelina, but I doubt if he will cry any tears should Barry Cryer's version collect more sales.

After all, Eddie's company publishes the number!

As it is, I don't think Barry will overtake Calvert on the hitting continental item. He handles it competently, but sounds rather as if he were suffering from a head cold when he cut the disc.

Robust beat ballad on the flip—Kissin', which would automatically have gone to Frankie Vaughan once upon a time.

Cryer packs plenty of punch into it and comes up with a better chance

RATINGS

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

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

chance of doing that. This is one of Conway's own compositions and he lets it ripple from the keyboard at a happy jog-trot.

Geoff Love slips the easy rhythm backing behind Russ on both sides.

HERB AND BETTY WARNER
with
THE BUGS BOWERS GROUP
Slowly

(Felsted AF114)***

HERE'S a pleasant little trail-winder of a tune which you can get to know on both sides of the record.

For one half Bugs Bowers presents an instrumental treatment of the gentle clip-clopper. Using sax, organ and rhythm he gives us a lazy two and a half minutes.

Then for the turnover in step Herb and Betty Warner to sing



JIM DALE:
A well-developed
comedy sense.

JOHNNY CASH
I Still Miss Someone; Don't Take Your Guns To Town
(Philips PB897)**

ALMOST coincident with his new release for the London label, comes Johnny Cash's latest which Philips issue.

I Still Miss Someone is a typical Cash country song, and would be chosen as the prototype for anyone planning an impersonation of this dark, sorrowful-voiced westerner. Not as good as some of his recent recordings, but still worth a spin.

Don't Take Your Guns To Town is a narrative song in the true cowboy tradition. Johnny draws about a young cowpoke who insisted on taking his guns into town despite his mother's pleas. Story continues in all the best clichés to its doleful end.

RUSS CONWAY

Pixilated Penguin; Side Saddle
(Columbia DB4256)***

PIANO man Conway goes off on a musical sketch with the cute little tune, Pixilated Penguin. If you think very hard you might be able to conjure up mental images of the penguin. Tune, as I said, is cute, but it does not stick with you. Side Saddle seems to have more

lyrics for the tune. Again Bower's music is used and to the backing we get a not unattractive performance from the Warner twosome. But if it catches public fancy—it will do so "slowly."

JERRY LEWIS

Song From "The Geisha Boy";
The More I See You
(Brunswick OS777)***

FROM comedian Jerry Lewis's newest film we get his disc version of Song From "The Geisha Boy." And it is strictly a film song—not one which I can see getting away in the disc field. A slow little ballad with a share of charm which Jerry puts over in his croaky voice without being taxed. Not a melody or lyric to remember.

The More I See You is a more commercial number, but again I cannot see it happening in a big way. Jerry once more treats us to a subdued performance—which, personally, I found to be something of a relief.

SIV MALMKVIST

Sermonette; The Preacher
(Oriole CB1486)***

MISS SIV MALMKVIST speaks no English but she can certainly sing in the language! This

Swedish beauty learns her words phonetically for such couplings as this Oriole record.

I defy anyone (who doesn't know the girl) to detect a give-away accent!

Apart from this strange feature, Siv has an unusual voice and a natural sense of phrasing which lifts her almost into the upper jazz section.

Sermonette is a steady little spiritual which she slides across to terrific effect.

The Preacher is taken at a more lively clip, and again Siv is not far short of sensational. Backed up by a male group, she will find a place in your collection if you once hear her. I hope this is not the last time we get a disc from the Swedish winner.

TERESA BREWER

Satellite: The One Rose (Coral Q72354)***

PERT Miss Brewer is spinning around like a Satellite for her latest romantic bouncer.

Quick waltzer this which Teresa chirps in her happiest vein. Dick Jacobs' orchestra and a male group go whirling with the girl. She should do nicely with this ballad.

On the turnover Teresa has a more mellow song to sing. The One Rose (that's left in my heart) is taken at a most appealing lilt. The Brewer girl makes the most of it while Jacobs again supplies the right sort of backing.

Whether it will fly high is another matter altogether. Because if it lacks anything—it is the ability to catch your attention swiftly, and hold it.

VERA LYNN

Vera Sings Today's Pop Hits (Decca F11106)***

To Know Him Is To Love Him, Someday, Mandolins In The Moonlight, The Day The Rains Came, I'll Remember Tonight and Love Makes The World Go Round.

THAT'S the selection of songs we get from Vera Lynn in this medley coupling which presents her as a sort of vocal Charlie Kunz.

There seems to be quite a market for this kind of grouping record nowadays, and Vera should rack up some steady figures.

No frills, just straightforward presentation with good backings by Johnny Douglas and male chorus. Makes one wonder, incidentally, why Vera wasn't given a big disc on The Day The Rains Came.

MICHAEL FLANDERS

The Little Drummer Boy; The Youth Of The Heart (Parlophone R4582)***

MICHAEL FLANDERS, wheelchair-borne star of the revue "At The Drop of a Hat" and "Brains Trust" chairman, has also made a very good disc of The Little Drummer Boy.

He sings it quietly, almost talking the song, while the Michael

Sammes Singers supply the drum beat backing.

Many customers will find the virtue of this side lies in its restraint, but it will have a struggle to outsell the others.

Some confusion surrounding the second half, originally planned as Flanders singing "The Storke Carol," it now features his partner Donald Swann offering The Youth Of The Heart.

GEORGIA GIBBS

The Huckleback; Better Loved You'll Never Be (Columbia DB4259)***

YOU never know what label Miss Georgia Gibbs is singing for. As soon as you get used to finding her name under one banner—up it turns on another.

Here, for Columbia, Her Nibs has a brassy novelty ballad called The Huckleback which seems to have ancestors in the Hokey-Kokey.

Brash, lively performance backed up by Glen Oser's orchestra and chorus.

Better Loved You'll Never Be changes the mood with the agility of an acrobat doing a back-flip. Georgia handles this slow romancer with warmth and trembling sincerity. Mixed chorus and a clinking piano work with her.

THE FOUR KNIGHTS

Foolish Tears; O' Falling Star (Coral Q72355)**

THE male quartet who call themselves The Four Knights are backed for this coupling by Bud Dant and his orchestra. And Dant provides a quiet strummer of an accompaniment for Foolish Tears, a slow lament.

The Four Knights sing the ballad gently and with not a little appeal. Light-voiced leader carries much of the weight very ably.

No relation to "Catch A Falling Star" is O' Falling Star, which the group offer on the reverse. Another slow ballad, but one which will need a lot of work before it moves from the starting line. Performance is smooth enough, but lacks the spark which could set cash registers on fire.

TONY DALLARA

Ti Diro; Brivido Blu (Columbia DB4254)****

"WAIT For Me," the big, new ballad, is presented here in its original Italian. Singer Tony Dallara (not to be confused with Columbia's Toni Dalli) is a husky pop merchant.

Sings his songs to a slight beat with some background from a male group. This one could be a strong contender as far as the ballad is concerned, and it will be interesting to see if Ti Diro enters our language as quickly as did "Volare."

Brivido Blu goes off on a similar beat and Dallara again impresses as a good commercial bet. He would be a near-certainty with just

Spin the flip of VALERIE MASTERS' new disc first—it's arresting.

a smattering of English worked into the production.

VALERIE MASTERS
Wonder; Dreams End At Dawn (Fontana H175)****

VALERIE MASTERS gets a slappy backing from Johnny Gregory as she sets off on a strong-voiced bout of Wonder-ing.

Main wonder she has is whether the boy loves her or not.

Valerie gives the ballad plenty of life and there is additional size on the side from a big male group.

For something entirely different both in form and presentation, try spinning the other deck.

In fact, spin this deck first, because I think a lot of people will fall under the spell of the intriguing slow ballad, Dreams End At Dawn.

Sung convincingly by Miss Masters, it is arresting and entertaining.

JO STAFFORD

It Won't Be Easy; My Heart Is From Missouri (Philips PB898)****

A SIMPLE, slow-moving ballad from Jo Stafford—It Won't Be Easy—is sung by the star in duet with herself all the way.

Husband Paul Weston conducts the persuasive orchestral accom-



paniment while Jo rolls out her polished performance.

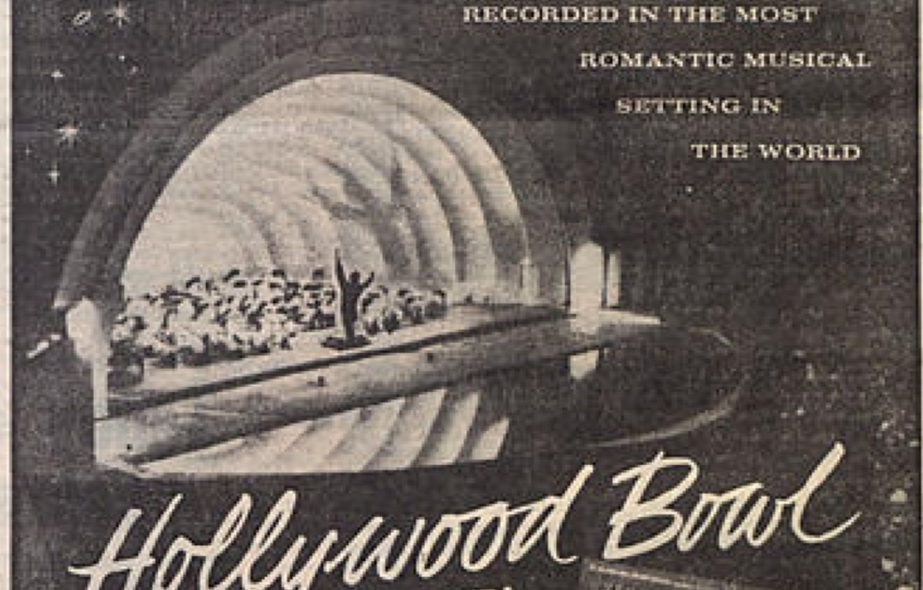
On the other side it is Mitch Miller who takes up the baton for the backing. If you didn't know, you could guess at once from the snare drums and male chorus!

And this must be the upper deck of the pairing. Slick marching ballad which Jo sings easily yet forcefully.

Gimmicky little piece which will get into your brain and start revolving.

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Quiet, talking version from the man in the wheelchair.

MICHAEL FLANDERS



Champagne all round at the party—even in Johnny Gray's saxophone! Doing the pouring is Noel Harrison, encouraged by Cherry Walner.

STARS GALORE AT 'DISC' PARTY

LAST Thursday DISC celebrated its first anniversary with a great, star-studded party. Some 400 people came along, and among the many artistes were: Alma Cogan, The Dallas Boys, Rosemary June, Cherry Walner, Noel Harrison, Michael Holliday, Malcolm Vaughan, Marty Wilde, Vince Eager, Lonnie Donegan, The Beverley Sisters, The Kaye Sisters, The Lana Sisters, Pete Murray, Kent Walton, Neville Taylor, Barbara Lyon, Tony Osborne, Al Saxon, Janice Peters, Bert Weedon, Frank Chacksfield, Geoff Love, Tony Crombie, Ronnie Aldrich, Group One, Malcolm Mitchell, Murray Campbell, Eric Jupp, Benny Lee, Morris and Mitch, Frances Day, Toni Dalli, The Monograms, The Southlanders, Chas. McDevitt, Shirley Douglas, Jim Dale, John Barry, Russ Conway, Peter Elliott, The Vernons Girls and Mike Preston.

And still more

Other guests included well-known executives from all the record companies and the music publishing industry along with representatives from advertising concerns, theatrical agencies and television, and several disc jockeys.

One of our many celebrated visitors was Miss Anna Instone, head of the B.B.C.'s gramophone library. Throughout the evening music was supplied by Johnny Gray and his Band of the Day, and our own Owen Bryce, both of whom kept the party going at full swing.

Four new Co-star LPs

E.M.I. are releasing four more LPs in their new Co-star Series, in which possessors of the records can act out the scenes with famous stage and screen personalities. The four stars in this new series are Cesar Romero, June Havoc, Virginia Mayo and Vincent Price.

Jane Morgan flies here for two shows

'Satchmo' to follow Basie

LOUIS ARMSTRONG and his All-Stars are to follow Count Basie in a tour of this country, opening at the Gaumont State, Kilburn, on Saturday, February 28, with further concerts the following day at the same theatre.

The tour will then take the unit to the Odeon, Leeds (March 3); Odeon, Newcastle (March 4); Odeon, Birmingham (March 5), and the Colston Hall, Bristol (March 6).

The All-Stars return to London for concerts on March 7, at the Odeon Theatre, Tottenham Court Road, and the Davis Theatre, Croydon, the following day.

The tour concludes with visits to Manchester Belle Vue (March 9), Odeon, Glasgow (March 10) and finally the De Montfort Hall, Leicester, on Wednesday, March 11.

Singing star Tony Martin will be the special guest in the George Burns show on Sunday, February 15, on B.B.C. TV.

Tops the pops—with Verdi

SCOTTISH operatic singer Niven Miller returned home to Britain last week after completing a successful world tour which embraced New Zealand, Australia, Tasmania, South Africa, Canada and the U.S.A.

Such a tour is probably the first of its kind by a Scottish artiste since those undertaken many years ago by Sir Harry Lauder. While on this tour Niven Miller had several unusual distinctions. In New Zealand he topped New Zealand's pop hit parade with a selection of Verdi arias, while Presley's "King Creole" and Dean Martin's "Volare" languished in second and third positions.

In South Africa, due to the sudden insolvency of his original booker, Miller had to become his own manager, but the Governor General of the Union and the Mayor of Johannesburg came to the rescue by launching a private appeal, and the concerts were able to go on, and eventually showed a profit.

Jack's son now a D.J.

MALCOLM JACKSON, son of the famous Jack Jackson, has now joined forces with his father as a disc jockey on Radio Luxembourg. He made his first appearance last Saturday on "Record Round-up," and he will be featured by Jack Jackson in this programme each week.

This is the first disc jockey series ever undertaken by Malcolm, though he is now seen regularly in the current series of Jack Jackson shows on ATV.

Reisman joins Roulette

AMERICAN musical director Joe Reisman—previously with R.C.A.—has become the new A. and R. chief of Roulette Records in New York.

Reisman has been connected with such hits as the Patti Page "Doggie In The Window," "Tennessee Waltz" and many of the big Perry Como successes of recent years.

The vacancy occurred through the recent departure of record chiefs Hugo Peretti and Luigi Creatore. It is understood that they intend to become independent record producers.

Maurice Clark, well known in music publishing circles, joined Capitol records this week in their exploitation department. Before this move he was at Francis, Day and Hunter for two years.

AMERICAN singing star Jane Morgan arrives in this country on February 21 to undertake two television productions—"Sunday Night at the London Palladium" on February 22, and a telerecording of her own "Spectacular." This will probably be filmed two days later, and will be screened by ATV on Saturday, March 7.

Heavy commitments in America are believed to have prevented her from accepting a long starring variety season here.

Toni Dalli makes West End debut

TONI DALLI is to make his West End stage debut on the forthcoming variety bill at London's Palace Theatre on Wednesday, February 25. This is the show which will be topped by a return visit of American singing star Connie Francis.

This new break for Dalli will mean a postponement of his previously planned Moss Empires variety tour. The one exception will be Sunderland Empire, where he will top the bill during the week commencing February 16.

An additional highlight for Toni Dalli will be on February 22 when he makes his first appearance on "Sunday Night at the London Palladium."

Billy's record

FIFTY band shows on B.B.C. TV. That is the record Billy Cotton will chalk up on February 21 with "Wakey Wakey Tavern."

He and his band first appeared in a regular series on March 29, 1956, but they had appeared in individual shows at a much earlier date.

One of the special guests in this fiftieth programme will be Max Bygraves. Also featured will be Alan Breeze, Kathie Kay, and Russ Conway.

Teddy and Pearl will be representing Britain

DISC columnists Teddy Johnson and Pearl Carr will be representing Britain at the finals of the Eurovision Song Contest in Cannes on March 11. On Saturday, in the British final held on B.B.C. TV, they sang the winning entry, "Sing Little Birdie."

The song was composed by Stan Butcher and Sid Cordell, both of whom are with a very big music publishing concern, Cordell being a copyist and Butcher an arranger. Their song has since been published by Good Music.

Several compositions have been written by these two boys, including "The Woodpecker," which has been recorded by Billy Cotton, and "Danger," recently sung by Valerie Shane in a British film.

There is every chance that "Sing Little Birdie" will be recorded, and negotiations are in hand for a disc to be released which will coincide with the finals of the contest.

Humph in 'A-Z'

IN the February 18 edition of the B.B.C. TV feature "A-Z," one of the stars taking part will be Humphrey Lyttelton. He will be discussing jazz.

Internationally famous concert pianist Eileen Joyce will also be taking part.

'Popeye' is voted best newcomer

THE Variety Club of Great Britain last week voted as "Most Promising Newcomer of 1958" popular TV and record personality Bernard Bresslaw, following his successes in "The Army Game," his first starring film, "I Only Arsked," and for his hit parade song "Mad, Passionate Love."

The other major award made by the Variety Club was to Max Bygraves as "Show Business Personality of 1958" for his work in several fields, not the least of which was his starring role in the film "A Cry From The Streets."

To coincide with the current visit by Count Basie and his orchestra, Columbia Records are issuing a new single called "The Late, Late Show."

POETRY AND JAZZ HITS BRITAIN

POETRY with jazz, a fashion which has been taking hold in America, is shortly to be heard here on the B.B.C. Network Three wavelength, and on ITV on February 25 in "Focus On Youth."

Prominent poet Christopher Loge has selected a number of poems which are being set to jazz compositions. The music is being written and arranged by bandleader Tony Kinsey and his pianist Bill le Sage.

The B.B.C. have already recorded a number of these themes, read by Christopher Loge and accompanied by the Tony Kinsey Quintet.

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No other lips

The
Chordettes



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Talbots are rewarded

SUCH has been the success at London's Mayfair Hotel by the famous calypso group, The Talbot Brothers, that they have had their original contract extended by a further week. They now finish there on February 28.

Immediately after this the boys return to New York where they will undertake a nationwide TV showing on the Ed Sullivan programme.

LONNIE DONEGAN JOINS VAUGHAN BILL

THE six-week season at the London Palladium which will feature Frankie Vaughan, will also present Britain's king of skiffle, Lonnie Donegan. Easter Monday, March 30, is a possible opening date, but nothing definite has been fixed yet.

The current pantomime looks like continuing for many weeks, and it is the termination of this presentation on which the actual starting date of the Frankie Vaughan-Lonnie Donegan variety show will depend.

Show Biz XI to meet managers

THE famous Show Biz XI are due to meet the Southern All Stars Managers' XI at Withdean Stadium, Brighton, on Sunday, February 15.

The Managers XI will consist of George Swindin, Laurie Scott, Jack Taylor, Harry Johnstone, Reg Flewin, Bernard Joy, Freddie Cox, Doug Davidson, Duggie Reid, Billy Lane and Ted Bates.

The kick-off will be at 12.45 p.m. and the referee will be famous DISC columnist and "Cool For Cats" star, Kent Walton.

Barber starts U.S. tour and Woody Herman comes here

WITH his recording of "Petite Fleur" — 750,000 sold to date — standing at number nine in the American charts, and still climbing, Chris Barber sailed from Britain on Monday for a nation-wide U.S. tour, opening on February 17 with a concert at Concord and rounding up his tour in New York on March 31.

In exchange for the Barber band, the Woody Herman orchestra is coming to Britain, and they kick off their British tour with two concerts at the Royal Festival Hall on April 4.

Hughes gets new series

DAVID HUGHES is to commence a fortnightly 45-minute series, "Make Mine Music," on B.B.C. television, beginning on Wednesday, April 8.

Guests already named for the first presentation include Leslie "Jiver" Hutchinson, The Kaye Sisters and Rikki Fulton.

The series is scheduled to run for several weeks.

Bob Miller and the Millermen, currently featured in the B.B.C. TV show "Dig This," have their first disc released tomorrow (Friday). It is on Fontana and the titles are "Dig This" and "The Lincolnshire Poacher."

Rank sign Betty

VIVACIOUS songstress Betty Miller, seen last Saturday on the A.B.C. TV "Oh Boy!" show, has been signed by the new Top Rank label.

As yet no titles or release date have been announced for Betty's first disc for the new concern.

SIX of America's jazz musicians are to be featured on the soundtracks of the new Allied Artists' film, "The Al Capone Story." They are Shelley Manne, Si Zentner, Uan Rasey, Russ Cheever, Bill Ulyate and Chuck Gentry.

M. and B. plus Ray

MIKE AND BERNIE WINTERS have been booked to appear at the Palace Theatre, London, with Johnnie Ray, who heads the show for two weeks commencing March 9.

Another big date for the boys is the tele-recording of the Jane Morgan Show, an ATV "Spectacular" which will be screened on March 7.

Young British musical executive, Mike Collier, is now National Promotion Director for all London records, pops, singles and LPs, throughout the U.S.A.

ATV LINE UP THE STARS

DAVID WHITFIELD is one of the featured stars in next Sunday's "Palladium" show. Also in the cast is dynamic American personality Joan Diener, who starred in the London stage version of "Kismet."

On Sunday, March 1, Val Parnell presents Sally Ann Howes and her song-writing husband Richard Adler.

Future "Saturday Spectaculars" will be headed by Harry Secombe (February 21), Arthur Askey (February 28), Jane Morgan (March 7) and Dave King (March 21).

Next Wednesday's "Jack Jackson Show" features Shirley Bassey, Edmund Hockridge, The Mudlarks, Jim Dale, and the Ted Taylor Four.

TOP HITS



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ANGELINA

COLUMBIA DB 4252 (45 & 78)



The Diamonds
From the bottom of my heart

MERCURY AMT 1004 (45 & 78)

OH BOY'S
"Cuddly" Dudley
LOTS MORE LOVE



R.M.V. POP 500 (45 & 78)

RONNIE HILTON
THE WORLD OUTSIDE

(Theme from 'The Warsaw Concerts')



R.M.V. POP 500 (45 & 78)

MICHAEL HOLLIDAY
PALACE OF LOVE



COLUMBIA DB 4255 (45 & 78)

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THE BIG BEAT

REVIEWED BY DON NICHOLL

LANA SISTERS REACH FOR THE TOP BRACKET

THE LANA SISTERS

Cry, Cry, Baby; Buzzin'
(Fontana H176)****

I STILL have little doubt that The Lana Sisters will break through into the upper brackets before long. If I had any, this vibrant chanting of *Cry, Cry, Baby* would have wiped them out. The girls come out of the groove crisply and with a knife-edge beat which leaves the number stamped on your mind. Good loud backing from Johnny Gregory's orchestra,

too.

Twangy guitars and a hooting sax set the tempo for the stuttering rock-a-ballad *Buzzin'* which the girls offer on the turnover.

Again a slick, almost brazen performance, suffering only from comparison with The Mudlarks. I think the girls could have avoided this with a little thought.

THE KEYMEN

Gazackstahagen; Miss You
(H.M.V. POP 584)***

ANOTHER version of *Gazackstahagen*—this time from the growling saxes of The Keymen. This instrumental outfit takes the tune at a steady—and rather uninspired—beat.

For some unaccountable reason, a side which should carry some excitement emerges as rather flat and certainly whips up no enthusiasm from me.

Better performance on the second deck. A revival of *Miss You* which the team takes along on a slow beat ride. Good guitar and sax efforts this time with the piano also having a say. More enjoyable production in every respect.

FRANCIS BAY

Manhattan Spiritual; Eso Es El Amor
(Philips PB899)****

FRANCIS BAY and his orchestra produce a copy of *Manhattan Spiritual* which differs slightly from Reg Owens, but it lacks the initial bite we got from the Owens half.

Still, the melody stands up and there may well be folk who would rather have this version. For me—it's a good second best.

For *Eso Es El Amor* Bay pulls out a clean large noise, and allows the big male chorus plenty of working room. Routine Latin rhythm instruments are punctuated by some strong attacking brass work.

FABIAN

I'm A Man; Hypnotized
(H.M.V. POP 587)***

FABIAN is a new rock 'n' roller who looks like having quite a success with this, his debut disc.

NEW names keep cropping up in the rock quarries, and the latest is Fabian. No, don't be alarmed, he has nothing to do with the well-known detective. This Fabian (who's using one name only) is a 16-year-old American. He may go places, too, though there's a mite too much of the Presley in his make-up.

From the "Oh Boy!" stables, both Neville Taylor and "Cuddly" Dudley are on disc show this week.

A middle-teenager chum of Frankie Avalon, Fabian sings the quick rocker *I'm A Man* in a way that shows he has been well under the influence of Elvis.

Peter De Angelis directs the pulsating accompaniment while the youngster sways his way through the number.

Hypnotized is a strutter that comes straight out of the Presley pattern book. Fabian gives it the dark-voice treatment.

DEL VIKINGS

How Could You; Flat Tyre
(Mercury AMT1027)*

IT seems to be an awful long while since the Del Vikings were hot hit paraders. And I'm afraid I have doubts about them regaining any lost ground with the dragging *How Could You* which they moon through here.

The lament draws on with all the speed of a funeral, and the group sounds like a covey of cats on the tiles. Indeed a lamentable half in every sense of the word.

Steady rock novelty on the second side is about the flat tyre which happens when boy takes girl for a ride. His romance is punctured, too.



"Don't forget to take it to be repaired."



the inane feminine chorus, however.

Coy rock 'n' roller is *Later* which has Dudley telling his girl friend to save the romancing for later in the evening. Singer takes off on a howl every now and then. Should please his fans.

MALAGON SISTERS

In A Little Spanish Town; Lessons In Cha-Cha
(Pye-International N25008)***

FROM the Fiesta label, Pye-International secure the really Latin performance of *In A Little Spanish Town* we get from the Malagon Sisters.

First half of the song is taken in Spanish before the girls wander into some English improvisations. Then back to the Latin language. The word barrier is no handicap on such a famous number, and I think you will enjoy this arrangement.

With cute accents the girls then proceed (on the other side) to give *Lessons In Cha-Cha*. Rough-edge to the voices seems to marry the accents, and the Sisters have a compelling tune to sell.

BOBBY DAY

Alone Too Long; The Bluebird, The Buzzard And The Oriole
(London HL8800)***

BOBBY DAY has a strange little wailer to offer in *Alone Too Long*—seems designed to make the shortest number of words go the farthest possible distance.

A steady beat number, it is put across to a muzzy orchestral accompaniment, with male group filling out the size of the repetitive lines.

The Bluebird, The Buzzard And The Oriole has nothing to do with rival record labels. It is a hand-clapper which comes close to being

a shadow of "Rockin' Robin." Ideas not altogether different from that song... nor is the tune.

BILL PARSONS

Rubber Dolly; The All American Boy
(London HL8798)**

QUICK rocker comes from Bill Parsons and his orchestra with *Rubber Dolly*. Reminiscent melody coupled with a lyric based on the strange idea that a boy's mother won't buy him a rubber dolly if she finds out he has got a girl friend!

Vocal taken at a fast clip to some routine backing from saxes and guitar.

To a rock accompaniment on the turnover, Mr. Parsons introduces the *All American Boy* which seems to be almost a direct pinch from the famous "Life Gets Teejus." Lyric this time is twisted to fit story of a young rock 'n' roller.

DEE CLARK

Nobody But You; When I Call On You
(London HL8802)***

DEE CLARK has a touch of the blues in him as he chants *Nobody But You*. The boy is distinctive in voice, even if his style is not entirely fresh.

Good overall sound on the side, with a femme choir ooo-ooing high above the soloist. Easy rhythm will help the half to heavy sales.

When I Call On You opens up with a slow yodel in the echo chamber before Mr. Clark arrives with a slow ballad built along somewhat sophisticated country lines.

Pleasant tune, though rather overdressed with all the chorus effects on the slice.

RATINGS

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

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

Half opens with revving-up noises and other vocal sound effects have their place. Group sing the song with more precision this time and this half will have its customers all right.

NEVILLE TAYLOR

Crazy Little Daisy; The First Words Of Love
(Parlophone R4524)***

NEVILLE TAYLOR sends out another solo coupling. On the top half he has a racing rocker to chant. *Crazy Little Daisy* is sung by Taylor with all the edgy voice he reveals on TV, and he fills it out with hohoho giggles.

Accompanied by Ken Jones' orchestra and a furiously-paced feminine chorus he should find steady sales.

Tempo slows down for *The First Words Of Love*. There is a lot of Latin in this beat ballad. Personally, I think it is the better song and the more likeable treatment, but the label's stressing the horticultural speed merchant.

"CUDDLY" DUDLEY

Lots More Love; Later
(H.M.V. POP 586)***

"CUDDLY" DUDLEY, from TV's "Oh Boy!" show, is backed by the show's M.D., Harry Robinson, for this coupling.

Lots More Love is a representative piece of rocking from the singer and he finds little difficulty with it. There will be no snags as far as the juke-box leaners are concerned either. I grew tired of

Dear DISC,

Many thanks for the anniversary party—it was

"A CRAZY LITTLE DAISY"

May you enjoy many more such anniversaries.

My best wishes always

NEVILLE TAYLOR

SIDETRACKS

Blame the louts and the layabouts for the riots

ROCK ITSELF IS HARMILESS

MANY people, when they read accounts like those of the rioting that went on at the Lyceum when Cliff Richard appeared, nod their heads wisely and condemn rock 'n' roll for causing hooliganism. This sort of condemnation is understandable—but very unjust. Rock 'n' roll is happy, energetic music. In itself it is quite harmless. Indeed, as a means for "letting off steam" it can be beneficial.

The snag is that it has a very wide appeal. And among those to whom the rock appeals are the louts and the layabouts. But it was not rock 'n' roll that made them the way they are. They were loud-mouthed dim-wits a long time before Bill Haley appeared on the scene. They had been ripping up cinema seats for years, whenever they got excited.

EXCITED

Unfortunately rock 'n' roll excited a lot of them at once, so hundreds of cinema seats were slashed to bits at the first showings of "Rock Around The Clock." Normal kids would express themselves by clapping their hands and making a noise . . . these adolescents had to do some damage.

Mind you, before they get up to their little capers, there have to be at least three of them together, or the poor darlings don't feel secure, and won't perform. Individually, they hardly exist. Together they feel they are lords of creation.

You may have guessed that I have got the needle to these big-headed delinquents. If so, you are dead right. It's not simply because Cliff Richard happens to have developed into a first-rate performer and has only earned this treatment because he's successful.

FRIENDLY

He happens also to be a quiet, modest, friendly boy . . . with more guts than any of the egg-chucking idiots who try to make his life a misery.

But it is not only the mighty morons who make life hard for Cliff. The fans, too, could be a good deal more considerate. An incident which will show you what I mean took place last Saturday after the TV show. Looking back we all had a good laugh about it. But at the time it was a bit like a nightmare.

Saturday was the last night of the stage show. So when the television version of "Oh Boy!" was over, the cast had to pile into a coach which was to be waiting outside the stage door, and make a dash from Hackney to Hammer-smith.

CHASED

By some mischance the coach was not right outside the stage door, but some hundred yards away. The rest of the company got to it in safety, but Cliff was chased by hundreds of screaming and clutching fans, forced away from the coach, and finally brought to bay in a doorway. Luckily two

hard-pressed policemen managed to wedge themselves in the narrow space between Cliff and the crowd, who began to push like mad to get at him.

For twenty minutes he was trapped. The stage show was almost due to start. We pleaded with the fans to disperse. But they insisted on holding Cliff captive—saying that they only wanted his autograph. By that time there must have been about eight hundred of them.

In the end the boys in the crowd saw sense and formed a chain of arms, forcing the others back, whilst the hunted Richard made a desperate dash for the coach. The shrieking girls followed; some fell but luckily no one was badly hurt . . . though someone easily might have been. One day it will happen.

Haley fans

WE got a very big reaction. The other week, to the Haley selection performed by Rock Robinson on "Oh Boy!" Many noticed how extraordinarily similar the voices of Haley and Harry are. And judging by the appreciation for this spot and the number "Whoa Mabel," it looks as if there are still quite a few Haley fans left in this country.

I've got a feeling that if Bill were to receive the exploitation he used to get, he might easily reappear in

by
**JACK
GOOD**



Producer of
'Oh Boy!'

the charts. Well, it happened with Jerry Lee Lewis, didn't it? (Good's first New Year Prediction came true.) So let us have some D.J. activity here, please.

To hear some of the record programmes, you'd think they used square turntables. One nice record spinner said that he wouldn't play "Wee Tom" because it was lousy. He didn't say whether he meant the record or the programme!

CALL-UP

THE story of the overnight stardom of a young rockster being cut short by a call to arms is a very topical one these days. Now a record has come out telling the tale again in a most amusing way; it's called "All American Boy," by Bill Parsons.



★
CLIFF RICHARD: Brought to bay by thoughtless fans, nearly delaying the "Oh Boy!" stage show. (DISC Pic)

DISCLOSURES

News from
behind the
label

by
**JEAN
CAROL**

Much-wedded

HEARING about the fourth wedding ceremony of the twice-wed Roy Talbot—of The Talbot Brothers—prompted me to try to unwind what I felt must be a fascinating story.

After telling me that both he and his wife had been through two ceremonies with their former partners, Roy said that he and the new Mrs. Talbot were going to try to get married in as many different countries as possible.

Said Roy, who plays the dog-house bass, which is made up of a packing trunk and fishing line, "I asked a lady to sign my bass, which already has over 2,000 signatures, and finally ended up by asking her to marry me."

● As a second follow-up to Sinatra's great LP, "Come Fly With Me," Capitol are hoping to release his U.S. smash hit "Come Dance With Me," within the next couple of months.

Surprise fan

STANLEY BLACK has countless fans, but when he was recently signed up as Musical Director for Associated British Pathé, he never dreamed that film star Janette Scott was among them. So it came as a very pleasant surprise when Janette popped into his office one day and asked him to autograph a record for her.

Extremely flattered, Stanley did just that, but then he turned the tables on Janette. He produced a photo of Janette and promptly asked her to autograph it.

Five-star

"THAT was a session, I can tell you," said Jim Dale recalling the night he put "The Legend Of Nellie D." on tape.

Hardworked Jim did 60 takes between 7.30 p.m. and 1.30 a.m. The result? Well, Jim's happy and colleague Don Nicholl gives the disc (with "Gotta Find A Girl") a five-star rating.

When I met Jim last week, he had just returned from a house-hunting afternoon out in north-west London.



There's always a demand for **DOLORES GRAY** and now she's in a new Broadway show. (DISC Pic)

From what he told me, my guess is that friends of Jim's can expect invitations to a house-warming in a spacious Tudor-style residence, seven miles from Marble Arch.

The former "Six-Five Special" compere says that he is living "in a cellar in Fulham."

New 'Destry'

WHEN Dolores Gray was recently over here for a "Sunday Night at the Palladium" TV show, she told me that she was hoping to appear in a new Broadway show.

Now I have news that she will be opening on Broadway in April with Andy Griffiths in the stage adaptation of "Destry Rides Again," which was originally screened nearly twenty years ago with James Stewart and Marlene Dietrich in the leading roles.

● I HEAR, too, that Miss Show Business herself—Judy Garland—is all set to make a new LP to be called "The Letter." Actor John Ireland, currently appearing in M.G.M.'s "Party Girl" will be doing some narration spots on this.

"Let's take it from the top"

Delayed, but
Include me in
Sincere
Compliments

To DISC and all its readers
from

KEN JONES

Shane gets a break via Espresso service

*Cha cha—
Good or
bad?*

ARE the old tunes getting a rough handling from modern arrangers, especially those who want to turn everything into cha-cha?

This is a question that I have been asked sometimes by that generation that is just old enough to have forgotten its own youth, but I prefer not to take it too seriously.

Would many kids have heard Cole Porter's catchy song, "You're The Top," if it had not been cha-cha'd? And "Tea For Two," an original of the mid-twenties, might have been lost to posterity if it had not been possible to place a "cha-cha" between almost every syllable.

A whole library of good songs from as far back as "In A Little Spanish Town" has become known through the cha-cha movement. There's no reason why it should not go further back. Why not, as I have heard suggested, "Cha-Cha-Champagne Charlie"?

Flappers' habit

It is not only the beat generation that has added frills to a song. "The Sheikh of Araby" had not long been published before it became popular habit for flappers and debs of the day to scream, "Without a shirt!" at the end of each line. And surely "Colonel Bogey" has been adapted beyond the intention of the composer?

I leave to more learned opinion the puzzle whether or not pop music has gained or lost from this latest obsession with diminished sevenths and perfect fifths—very few of our pop singers earning £200 or more a week would know, or care, anyway.

Let the musicians shake their heads—we go with the boys who shake all over. Until the next craze comes along. And that may be as far away as the next week or two.

LONDON'S coffee oases have been a proving ground for many of our new young singers. And now up pops another name that may one day be added to the list of "discoveries," like Tommy Steele and Cliff Richard.

Preparing for his first professional recording for the Decca label is 23-year-old Dick Shane, tall, dark-haired singer and guitar player from the Chiquita coffee house, near Tottenham Court Road, for over two years.

Usually an agent discovers the singer. In this case, though, it was the other way round.

Dick went to Franklin Boyd, himself a well-known singer, and he offered to show the newcomer the signposts to the road of success. After an audition for Decca, Dick was signed up and is at present looking over some titles.

Dick Shane—his real name is Richard De Las Casas—was born in Malaya, but lived in Holland before coming to England shortly before the last war.

Ballad or rock

"I got interested in singing when skills became popular," he told me. "Although I hadn't any lessons, I could play the piano, and I took up the guitar. I think this is a wonderful opportunity I have now to sing with a professional group."

Besides singing in the coffee bar, Dick did a season last year for Butlin's at Brighton.

He can handle a beat ballad and rock 'n' roll, and he'll probably do a side of each for his debut. Songs he likes best, he said, are slow beat ballads.

"In fact, I'm keen on the Johnny Cash style—and he's my favourite singer," added Dick.

Tanks for Russ

NO chances were taken when Russ Hamilton toured British troops in Cyprus recently. Russ, back last week, has been telling his Oriole friends that while he was doing his rounds, the Army provided two tanks to go with him as a safeguard.

I hear that he is thumbing through some music sheets, and that a new disc from him is likely in the near future.



They were just another group until...

THE Fraternity Brothers might have just been similar to any small-time group of singers in America, if they had not had a lucky European break.

The two boys, Bunny Botkin and Gil Garfield, were members of another group known as "The Cheers," until they decided to strike out on their own as a duo. Their faith in each other was not new-found; they had been neighbours and school chums for many years.

Their first disc was "Passion Flower." It did not shake the ratings very much on release in the States. But, luckily for them, pressings were sent to Europe, and the record became successful in France and Italy.

It has recently been released here, backed with "A Nobody Like Me."

Talented

Bunny is also a talented arranger. Not only does he score all Fraternity Brothers sessions, but he also arranges for Gary Crosby, Hugh O'Brian, Rusty Draper and other artists.

Gil also has varied talents. He has written most of the songs for the group, and in his spare time relaxes by painting. But from the way the Fraternity Brothers are soaring it does not look as though he will have much time for his hobby!



Conductor Jack is an exception

SINGERS may come from many walks of life early in their careers, but generally arrangers and conductors have spent all their time learning music. One exception to the rule is Jack Marshall, backing Peggy Lee's discs "My Man" and "All Right, O.K., You Win" and the long player "Things Are Swingin'" which have just been issued by Capitol.

Jack Marshall is one of the newer conductors in the Capitol stable, and is in the company of such other top men as Nelson Riddle, Les Brown, Gordon Jenkins and Billy May.

Yet this 38-year-old musician started out to become a civil engineer, and took his Master of Science degree in 1951. But music was not entirely a side-line, for he had to help to keep his family. From 1941 Jack had taken jobs with M.G.M., and also radio stations.

After a wartime spell with the U.S. Army, he went back to his music and his engineering studies, until he finally decided on music as a career.

He has been a sideman on scores of Capitol recordings and in 1958 signed a long-term contract with that company as composer, arranger and conductor. He has also done the scores for a number of films, his latest being "Thunder Road."

Is 'Cool' too American?

ALTHOUGH I sometimes get complaints that we play too many American records on "Cool," there is still plenty of competition around from British artists.

Columbia, I notice, are arranging sessions this month for talent which has only recently arrived on the scene, and they are all artists who have been seen in "Cool" lately. Brian Gray, Bill Forbes, Janice Peters and The Avon Sisters each has made one disc. Now follow-ups for them are on the way, and we will be watching out for them.

Also due in the recording studio this week is Ruby Murray, but the titles of her record have not been announced.

'Volare' still the quickest

AFTER I wrote last week that Decca had broken previous British records in making and releasing the Bev Sisters' "The Little Drummer Boy," my friends at Oriole produced their slide rules.

For Oriole had previously claimed the record in their handling of the Domenico Modugno tape of "Volare."

"From the time we got the tape to the factory, to the time that finished records were in the shops, only 30 hours had passed," an Oriole spokesman told me, adding "We don't think Decca have broken that record."

AIR CRASH TRAGEDY

We're going to miss them

THE tragic death of 21-year-old Buddy Holly in an air crash has ended a career which was just reaching its peak. When I heard the news, I recalled the very brief interview I had with Buddy and The Crickets, on "Cool" last year.

We had only two minutes on the air, but in the short time that I was with Buddy I got the feeling that I was with a very nice guy.

We shall miss "Big Bopper" on disc, too. He was just beginning to make headway.

Although 24-year-old Ritchie Valens was not a "top" star here yet, his disc, "Donna" has leaped to great heights in America, and I am sure would have won him fame.

Kingston Trio again

THE Kingston Trio are going high places with either side of their new release, "Sally" and "Raspberries, Strawberries" (Capitol). Leader Dave Guard had a hand in writing both sides, and he knows what he is doing.



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The Fontana label has turned up several good spins this week, and the ones I like particularly were "Wonder," by Valerie Masters, "Kissin'," from Barry Cryer with a wonderful Ken Jones backing, and a novelty song bringing back memories of Spike Jones and Red Ingle, "The Old Grey Goose," as stepped-up by the Michael Sammes Singers.

Of the girl singers, Patti Page, whom a lot of you ask for, has a good song in "Trust In Me" (Mercury) and Peggy Lee is at her best in "Alright, O.K., You Win" (Capitol).

Instrumental of the week goes to 37-year-old former Ted Heath musician, from Manchester, Reg Owen, who has got a winner in "Manhattan Spiritual" (Pye-International).

I think this will go considerably further than any orchestral record for a long time.

WE mourn the death of three talented disc stars—Buddy Holly, Big Bopper and Ritchie Valens—who perished last week when their charter plane crashed near Mason City, Iowa.

Only a few hours earlier the talented trio had been delighting youngsters at a concert in Iowa. Their ill-fated journey—of only minutes duration—was to take them to another starring engagement in Fargo, North Dakota.



BUDDY HOLLY

BUDDY HOLLY—BIG BOPPER—RITCHIE VALENS NOW WE HAVE ONLY THEIR DISCS

But it ended in death on a snow-covered field.

Of the three, the best known was probably Buddy Holly, for he had built up a tremendous record reputation in this country, enhanced last March by a personal tour.

Respectable Buddy, in company then with The Crickets, visited this country, coming in on the success of his recordings of "That'll Be The Day" and "Oh Boy." He also appeared in "Sunday Night At The London Palladium."

When I met him then, I found Buddy a shy and retiring young man, with none of the flamboyance that is sometimes associated with rock and roll performers.

Born in Lubbock, Texas, on September 7, 1936, Buddy continued to follow up his earlier hits with a string of successful discs. Records such as "Peggy Sue,"

"Rave On" and "Maybe Baby" are but a few of those that now remain as wax tributes to a very live-wire character.

His newest recording, "It Doesn't Matter Anymore," received very high ratings on its release in the States and had every indication of being yet another big hit.



BIG BOPPER



RITCHIE VALENS

recently, he had made a tremendous hit with his recording of "Donna." This has been sitting well within the top five in the American charts, and the reverse side, "La Bamba," was also enjoying its share of popularity.

Ritchie Valens had recently completed a successful date in Honolulu and was booked for theatre engagements in Baltimore, Washington and New York.

Doug Geddes

Big Bopper, whose real name was Jape Richardson, although with a big following in the States, was not so well known in Britain, although DISC has featured him as a cover personality.

Born on October 24, 1932, Big Bopper had made his first impact in America as a disc jockey.

It was his recording of "Chantilly Lace" that was to put him high in the charts as a disc favourite. His follow-up, "Big Bopper's Wedding," was helping to consolidate his fame as a disc star on both sides of the Atlantic.

His death leaves us with very little recorded material, although I understand that there is as yet an unissued LP.

Least known of the three was Ritchie Valens, who had just started to climb to stardom in America. He first made an impact through his own composition "C'mon, Let's Go" (recorded here by Tommy Steele) and, more

EXTENDED PLAY

'A voice so full of music'

PAUL ROBESON

There Is A Green Hill; Jerusalem; Nearer, My God, To Thee; Still Night, Holy Night. (H.M.V. 7EG8386)****

WHAT a magnificent voice this man possesses. Paul Robeson was one of the delights of my younger days and this love has stayed with me through the years. Unfortunately, as I write this he is lying ill in a Moscow hospital and I would like to wish him a speedy recovery on behalf of all his many, many friends.

Mr. Robeson here performs four popular religious songs which are familiar to all and loved by all.

I hope some of the younger record buyers hear this album and buy it, as the voice is so full of music that few can resist it, "square" though it may be.

CHARLIE DRAKE

Hello, My Darlings

Itchy Twitzy Feeling; Hello, My Darlings; Splish Splash; Volare.

(Parlophone GEP8720)****

A VERY good effort from that infectious bundle of fun, Charlie Drake. I say "infectious" because Charlie's personality really gets hold of you even if you try to ignore it.

Although he can lay no claim to the title of vocalist of the year, this talented lad has certainly made an impact with the public.

The set contains his hit waxing of *Splish Splash* and I shouldn't think it will be long before his name once again appears on the charts.

All good fun.



This was **PAUL ROBESON** when he arrived in Britain last year. Now he is a sick man in Moscow.

THE PETERS SISTERS

St. Louis Blues; I Swear; Izy Glizy; Dinah. (Vogue VE170139)****

DURING November last year The Peters Sisters made a couple of TV appearances and delighted the viewers with their talent and humour. They had been absent from our screens for quite a while, but in the case of these happy Americans from Paris absence did make the hearts of the audience grow fonder.

Here they are presented singing four of their most popular arrangements, all high in entertainment quality.

Excellent accompaniment comes from their pianist Billy Moore, who conducts the orchestra.

FOUR ARTISTS

You Cheated (The Kays); Just Young (Marty Kasen); Topsy Part II (The Promineers); No One Knows (The Grass-hoppers).

(Gala 45XP1026)****

FOUR unknown artists on this Gala EP. But I think something could be made of Marty

Kasen, as he shows promise with his waxing of *Just Young*.

Otherwise, the album is just an average performance.

But I wish somebody would explain the subtlety of the cover to me. I can find no link between the young lady depicted thereon and any of the numbers inside.

SEAT IN THE CIRCLE

My Rebel Heart from The Proud Rebel (Robert Ashley Orchestra); Captain's Paradise Theme (David Rose); Rock-a-bye Baby Theme (Leroy Holmes); Love Theme From Cut On A Hot Tin Roof (Morty Craft).

(M.G.M.-EP-679)****

FOUR film themes which are M.G.M.'s speciality. And the label lives up to its good taste with four fine arrangements and recordings.

My personal favourite is the lush *Tin Roof* love theme, but I enjoyed every track.

I don't think that many rock fans will like the "non-round" treatment of "Rock-a-bye Baby," but it is still good musicianship.

No complaints with this pleasant foursome.

MANTOVANI

Mantovani Magic

Come Prima; Love Song From Houseboat; A Certain Smile; Only Yesterday.

(Decca DFE6542)****

THE magic Mantovani strings go sweeping into four top favourite songs in this attractive

EDDIE 'GOES ITALIAN'

EDDIE CALVERT

Eddie Plays Italy

Volare; Dormi-Dormi; Come Prima; Americano.

(Columbia SEG7853)****

A FEW weeks ago I reviewed one of Eddie's discs and said I didn't like the material. Well, I'm happy to say that this new one is for me one of his finest selections. His sparkling

trumpet gambols its merry way through these four toppers and is a delight to hear.

Eddie has just returned from one of the most successful tours of his career—South Africa was the fortunate country—and I am more than happy to rave about this album as a welcome back present.

I know you'll like this set, so why not listen to it as soon as possible?

Reviewed by **KEN GRAHAM**

RATINGS

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

ART MOONEY

Why Worry?

I Never Had A Worry In The World; Let The Rest Of The World Go By; I'm Looking Over A Four Leaf Clover; Baby Face.

(M.G.M. EP-680)***

THIS is a pleasant group, but it contains nothing outstanding. The album is aimed at chasing away your blues and if this psychology appeals to you then you will buy the disc.

The four titles are all favourite party songs but nothing has been added to lift them out of the rut.

Please yourselves here. But it's not my meat.

THE ISLAND BOYS

Go Calypso

Part 1

Marianne; I Talk To The Trees; Bahama Lullaby; Banana Boat (Day O).

(London RE-R1122)****

Part 2

Rum And Coco-Cola; Champagne Wine; Cindy Oh Cindy; Man Is For The Woman Made.

(London RE-R1123)****

Part 3

Come Back To The Virgin Isle; De Boys And Girls; Papa Don't Raise No Cotton 'n' Corn; Sly Mongoose.

(London RE-R1124)****

HERE'S a three-set calypso collection by Herbie, Ronnie and Johnnie, The Island Boys. And the three perform the music well, being natives of the West Indies. However, the albums lacked a punch; I found them to be good but ordinary.

I think many of you may like this set—if you like calypsos.



Learn ballroom dancing at home? Enroll in booklets "Dance Easy"—FREE to holders of DISC—explain the dynamic SURE STEP system. Send name and address to:

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TEDDY JOHNSON'S

MUSIC SHOP

They're called The Bachelors—and that's the way they mean to stay

A £10,000 policy against marriage

MEET two male teenagers who have taken out a £10,000 policy against marriage! This week I went along to chat to two young men at the office of "Mr. Coffee Bar," Paul Lincoln.

May I then present Rikki Gavin, a 19-year-old from Glasgow, and his partner, Steve Keene, from London, a year younger?

I asked why the heavy insurance? Said Steve: "So many rock 'n' rollers are getting married that we felt this was an insurance against the act breaking up because of one or other getting matrimonially entangled."

Fittingly their act is called "The Bachelors." Their new disc, cut last Tuesday for Decca, is "There's One Little Thing."

I wonder if it refers to the premium on the insurance?

Trio's debut

THIS week I spoke with a housewife whose husband told her she could leave home. A matrimonial rift?

No. Mrs. Jean Whitley is married to a director of an egg produce company. And her husband shares her desire for success in show-business. Or maybe he is a believer in the axiom of not putting all one's eggs in one basket.

Anyway, Jean and her two sisters, Gloria and Susan, came to London in search of fame as a vocal group. Bandleader Cyril Stapleton heard them and signed them up in a managerial capacity.

This gleesome threesome have not looked back since. The girls had a big break when Hughie Green took them to Canada on ITV's "Transatlantic Show Boat" with their hometowners, David Whitfield, and such other luminaries as Duke Ellington and Shirley Bassey in the show.

They have scored in variety and, says Jean, could easily work until the end of the year on offers already in hand.

But their biggest break is their first disc, out tomorrow, on Pye-Nixa. Listen to the Jean-ettes (they insist on the hyphen with all the fervour of Terry-Thomas) singing "May You Always."

You must hear this. Lord Roosevelt is the latest singer signed by Dennis Preston. Doubtless, if you will pardon the pun, Mr. Preston intends these to finish at the North End of the hit parade.

Watch out for Rex Harrison's son on E.M.I. I hear that Norman Newell has big plans for Noel.

New singing sister group, the Jean-ettes, are out on disc tomorrow. (See "Trio's Debut.")

The price of Presley?

How much does it cost to get Elvis Presley on British TV? I will tell you a Tin Pan Alley Fairy Story.

Once upon a time there was a TV producer who had a wonderful idea. He or she would clinch a personal TV appearance by Elvis in Britain. The thought was that such an appearance would bring new laurels to the show. A laudable notion.

Finally, it was agreed that the most famous Private First Class should appear.

No, he would not sing . . . regrettably. But he would mime to a brace of his current discs. The producer, being an understanding soul appreciated that this self-publicity of records was in keeping with current trends.

Then came the prize-winning question. How much?

The gentleman with an American understanding was not unreasonable—he felt.

Twenty-five thousand pounds was to be the bill.

As I said, it is a fairy story . . . I think!

Together again

NEARER home we have our new disc on the market. A happy day because it marks our return to Columbia after an absence of four years. A re-link with a personal chum, Norrie Paramor.

The record is called "Little Flower." But there is a story behind the song.

Readers of this column will have noted the exclusive story many weeks ago about Chris Barber and his record, "Petite Fleur."

This is the reed speciality composed by that great son of New Orleans, Sidney "Pops" Bechet. Now we have recorded it with words by that British master of the sung word, Paddy Roberts.

It was a Sunday evening. The phone rang. Paddy discussed with me the idea of writing a lyric. I replaced the phone, being reconnected with Mr. Softly Softly one hour later.

"Have you a pencil handy?" he asked. I took down the lyric on



the back of an envelope. The next morning Pearl pencilled in the words on the score and we cut the disc.

But the pay-off is that the bard Roberts lost his copy. So it took nearly a week before the publisher got an acetate to take down the words for printing.

Lost or not—I think Paddy has done a wonderful job. We hope you will enjoy the disc.

PEARL CARR'S CORNER

THIS week I met the Czar of Commercials. The man who thinks jingles, cuts jingles, sleeps . . . but why continue? Meet Johnny Johnson, no relation to Edward.

Johnny has just penned a new song with Tommie ("I saw Minnny Kissing Santa Claus") Connor. And "Red River Rose" looks set to earn these two tunesmiths royalties from one million disc sales.

Recording is by The Ames Brothers. And each year for the past decade these American stars have checked in with at least one seven-figure seller.

I asked Johnny why he wrote this in march tempo. Replied this ex-major: "Nothing to do with my career in the Army. Simply that we both felt that the public loves a change of tempo—and that the march was in line for approval." Showing how right they can be is the rating in America's best sellers. Listen for yourself on R.C.A. A great disc.

FOOTNOTE THOUGHT. What will be the reaction of B.B.C. TV if the Question Master of the Brain's Trust gets into the top twenty as a pop singer? For Parlophone are expecting heavy royalties from "Little Drummer Boy" as recorded by Michael Flanders.

A BASIC FIFTY JAZZ RECORDS

For the newcomer to jazz as well as the enthusiast

IAIN LANG

the Sunday Times jazz expert has chosen and annotated a basic list for a record library. His first selections will be given

next Sunday exclusively in The

SUNDAY TIMES

One of the World's Great Newspapers

In view of the heavy demand for The Sunday Times every week you are advised to place an order in advance to avoid disappointment.

Enoch Kent signs for Rank—AND HE RECORDS

NEW PRISON ESCAPE BALLAD

FIRST Scottish artiste to be signed by Top Rank Records is Enoch Kent, a member of The Reivers folk-song group on STV's top show, "Jig Time."

For Kent, 26-year-old instrument salesman in his native Glasgow—who has been described by Alan Lomax as "The best young ballad singer I've heard in Britain"—this is a wonderful opportunity.

His first release, scheduled for next month, is "The Ballad of Johnny Ramensky," a topical ballad based on this famous Scottish "escapist," written by Norman Buchan, a talented Glasgow teacher whose prime interest is Scottish folk song.

The ballad might be just that little bit different—and strike the right chord to tickle the record buyer's fancy.

To make sure that it captures a wide public, the other side of this single will be a pop—"Come Stay With Me A Little Bit Longer."

Enoch waxed the two songs in London on Tuesday. The first public performance of the ballad was on the STV show "Here and Now" when the question of Johnny Ramensky's latest escape from the Peterhead prison was at its most topical.

Kent, however, is not just a ballad singer who has sprung to prominence, by dint of his STV

appearances as a member of "The Reivers."

He has been an established artiste for some time, doing a series on Radio Eireann. And broadcasts on B.B.C. sound with Alan Lomax, and an appearance on B.B.C. TV in the Dominic Behan play, "The Cantata of Christ the Worker."

He is soon to broadcast on the Third Programme in another Behan work.

He has also been recorded extensively by the School of Scottish Studies in Edinburgh for their record library of Scottish Folk Song.

Kent also writes songs himself and one of them, "Call Out The Guard," he hopes to record soon.

Enoch is yet another of the hard core of

Scots folk singers who are coming to the surface in the revival of folk songs and bothy ballads.

Enoch graduated in design and pottery—but he assured me: "This was a free choice, although my father is a potter to trade, originally from the Kent district."

Rank's A. and R. Manager, Dick Rowe, told me: "We must also try to create some new stars of our own as well as recording with established big names."

Enoch Kent is in with the opportunity of making the grade that way.

OVER THE BORDER

by
Murray Gauld

JOHN GAYNE SPEAKS OUT

YOU'VE all read the tales of woe from this or that disc star who complains bitterly of the stories about him that circulate in the popular Press and in the musical journals. Well, I for one am fed up with these squeals, fed up to the back teeth.

The publicity that the stars of disc get for themselves in any kind of newspaper is what they deserve—more often than not.

If, when it pops up in print they don't like the look of it, they have only themselves to blame, for they could either stay quiet or fire their press agent.

Before either the stars or their self-appointed defenders rush into squeals of hurt pride the next time, let them be honest, pause and take dispassionate stock of the true situation.

No nice stories

If any kind of newspaper writer approaches any artiste with questions on any aspect of their working or private life, there is just one thing the artiste has to consider: Do I want this story or anything resembling it, to go into print? Do I want to be interviewed at all on this subject?

If the answer is no, then that's what it must be... NO, a firm, emphatic NO.

It is no good trying to coax the said questioner into doing a "nice story"... it's no good trying to persuade him that the story he has come about "isn't the best one... I can give you a much nicer one..."

And it's no good hedging with him, either. Because most of the time—despite what some might think—he will be an experienced interviewer who will finish up getting just the comments he was after.

No, if the performer wants none of it, then he must say absolutely nothing.

Avid for publicity

Nobody knows better than our stars themselves—and their attendants too, of course—how avid they all are for publicity. And quite rightly, too. For it is only by constantly keeping a star's name in the public eye, particularly during "resting" periods, that any performer can hope to keep a really solid following.

After all, let's be really honest with ourselves: How do newspaper reporters get the news in the first place? They may be smart ferrets, but they are not psychic.

Some Press stories are good, some are not, but most stars...

GET JUST WHAT THEY DESERVE!

One female singer drops out of a show before she gets a chance to go on it. How does the reporter find out that the reason is a squabble over choice of songs and an argument over what disc number is to be "plugged"?

How, I ask, if somebody close to the star and the show doesn't tell him?

If a show causes a riot and the performer gets either torn to shreds by ardent fans or pelted into oblivion by irate, unsympathetic audiences, it is obvious how the Press get their tip-off: the episode is public and there are legions of people only too anxious to earn themselves a little pocket money phoning up a national newspaper with the tip.

But when the affairs are those of behind-the-scenes troubles, how can the Press get to know—unless someone close at hand puts them wise?

And have you noticed how this whole unnecessary yet continuous wall about publicity becomes strangely muted when the performers are feted?

Strangely silent

When new names are inflated to the dimensions of stars without the hard-earned qualifications, and the label of "great" is pinned to them on the basis of perhaps one disc, the critics of newspapermen stay strangely silent.

But heaven help the reporter or writer who, unimpressed by the flamboyant claims, digs a little deeper, and perhaps writes sincerely about the "star."

The greatest quality which any writer or critic or commentator can claim is integrity... it is for the sake of all.

When you and the artiste you admire know that any critic or commentator will be truly critical when he genuinely believes the performance or the behaviour warrants it, then you can have 22 carat trust in him when he praises.

The sycophant who tips his critical faculties out of the window in order to please everybody all of the time, is of no use to anyone—star, public or self.

DISC DEBUT

Life was hard on £1 a week

—until his luck changed

KEVIN SCOTT

usher in a cinema. Just 3 dollars—£1—to live on."

In the depressing time that followed, a gleam of light presented itself when he was offered a role in a touring musical show called "One Touch Of Venus." A pleasant tour made Kevin Scott realise that the theatre might be the life for him.

On his return to New York he obtained a further small part in the Broadway version of "Wish You Were Here," and remained in this for some six months.

Further parts followed, not the least of which was playing the

juvenile lead opposite Dolores Gray in "Carnival In Flanders." But the New York run was ill-fated, and Kevin was in search of a job again.

He passed the time, made money and gained extra experience, by presenting a special show sponsored by one of the leading car manufacturers.

Television gave him further opportunities, and he decided to further his musical training by taking lessons. This field seemed to be the one for him, and it turned out to be so, for he was able to land a part in a musical revue, "Almost Crazy," as the lead singer, and from this came the chance of being understudy to the juvenile lead in "Fanny."

He came to Britain in October, 1956, when the production of "Fanny" came to this country. He was given the juvenile lead in the British version, and earned himself credits through his appearance here. When the run ended in September, 1957, Kevin remained in Britain.

Last year when David Hughes came out of the "Five Past Eight" show at the Glasgow Alhambra, Kevin Scott won the spot in the show.

More recently, Kevin has been seen



in the movie, "Floods of Fear," and in TV plays such as "The Myth Makers" and "Balance of Terror."

Meanwhile, E.M.I. recording chief Norman Newell had spotted the recording possibilities in Kevin Scott, and this first release "Wait For Me" and "Love Of My Life," is the outcome of Newell's confidence.

Kevin Scott is married to actress

Stella Claire, who was working in "The Boy Friend" in New York while he was appearing there in "Fanny."

One of his hobbies is model trains and, says Kevin: "I might even let my son Michael (born August, 1956) play with them when he gets older!" His other interests include sailing, swimming and golf.

Mervyn Douglas

NOW RELEASED FROM THE AMERICAN HIT PARADE

I'M A MAN

by
FABIAN
on
H M V

Belinda (LONDON) Ltd., 17, Soho Row, W.1.

PUTTING ON THE STYLUS

RATINGS

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

LONG PLAYING REVIEWS . By KEN GRAHAM

DAKOTA STATION

Dynamic!

Let Me Off Uptown; Night Mist; Anything Goes; Sunny Gets Blue; They All Laughed; I Wander; Say It Ain't So Joe; Too Close For Comfort; Little Girl Blue; It Could Happen To You; Cherokee; Some Other Spring.

(Capitol T.1054)*****

MISS DAKOTA STATION certainly lives up to Capitol's "Dynamic" label. To me she is one of the most exciting new performers to enter the music field in recent months. Her approach, at times reminiscent of Sarah Vaughan, is vital and exhilarating. The 12 selections are nicely balanced to form an entertaining and varied programme. And again she has chosen lasting songs, the majority of which are not over-recorded.

Many, many people have been raving about this girl since she was launched on us last year—I have been right there with them, rooting all the way. And as long as Miss Station continues to turn out material of this class I will sing her praises loudly.

I advise you not to miss this exciting miss—I know you'll like her cute song style.

DON COSTA

Music To Break A Lease

Hail, Hail The Gang's All Here; Down By The Old Mill Stream; I Want A Girl; If I Had My Way; That Old Gang Of Mine; Beer Barrel Polka; You Are My Sunshine; Shine On Harvest Moon; Oh You Beautiful Doll; Let Me Call You Sweetheart; Heart Of My Heart; For Me And My Gal.

(HMV. CLP1234)***

OUCH! My poor old landlord's ears. If I was to take this album seriously, I could only award a minus quantity of stars. But it's one big gag all the way—I hope! However, you can take a joke just a little too far—about eight tracks in this case.

I feel that this sing-song of way-off-key pubsters would have been just fine restricted to the limits of an EP.

I dare say that there are many people who like to join in around the pub piano who would like to own this album—but I don't belong to that particular clan.

HIT PARADE OF 1958

All-star Line-up

Lollipop (Gary Miller); Devotion (Petula Clark); Tequila (Bill Shepherd Orchestra); La Dee Dah (Colin Hicks); Grand

Cowley Dam (Lonnie Donegan); Tom Dooley (Lonnie Donegan); Valore (Lita Roza); Trouble (Joe Henderson); More Than Ever (Edmund Hoekridge); Stairway Of Love (Marion Ryan).

(Nixa NPT19032)****

NIXA have turned out a well-selected bunch of artistes and songs for this hit parade set. On

All lovers of pop music must have this in their collection—every track is enjoyable and of lasting quality.

HARRY ZIMMERMAN

Band With A Beat

Sentimental Journey; On Wisconsin; Night Train; Alexander's Ragtime Band; I Love A Parade; The Breeze And I; Washington Post March; St.

Louis Blues; Washington And Lee Swing; Bugle Boy March.

(Vogue VA160132)****

AT first glance the name Harry Zimmerman may ring a bell, but perhaps you can't place it exactly. Well, if you have watched the Dinah Shore Show on B.B.C. TV, that's where you saw it. Harry was Miss Shore's musical director.

Here he is with his first album release in Britain and fronting a big, swinging line-up. The band is first-class, as are the arrangements.

It is a fresh, happy sound you hear and a collection of toe-tappers. I know you'll like this, especially if big band music appeals to you.

HARRY BELAFONTE

Calypso

Banana Boat (Day O); I Do Adore Her; Jamaica Farewell; Will His Love Be Like His Run; Dolly Dawn; Star O; The Jack-ass Song; Hosanna; Come Back Liza; Brown Skin Girl; Man Smarts (Woman Smarter).

(R.C.A. RD-27107)****

I HAVE only awarded four stars in this case as the album, though excellent, does not—cannot—surpass Harry Belafonte's superb effort of last month.

In actual fact, if I remember correctly, this was his first ever album released in America and the smash hit "Banana Boat" was issued from this set.

But, as I have said, this is an excellent album of West Indian calypso music, the music which really brought this great artiste to our attention.

I know his fans will not miss this opportunity of adding to their trophies, despite the fact that several of the tracks have previously been released on singles.

The label's no lie—*Dakota is dynamic*

the whole, the artistes are in top form and my own particular favourite track belongs to Lita Roza. Lita has waxed a first-class Valore which should have returned her to the hit parade.

I prefer to hear Gary Miller singing better material but this is in no way detracts from his excellent treatment of this particular Italian hit.

DAKOTA STATION—most exciting new performer of recent months.



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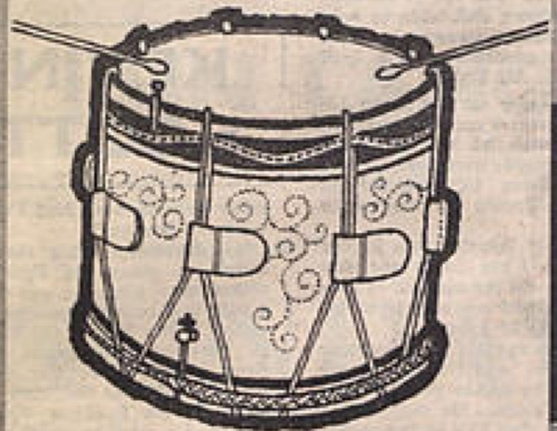
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CHAMPAGNE NIGHT

With last week's issue DISC was one year old and we celebrated the occasion with a great, all-star party.

RICHI HOWELL supplied the pictures while **JEAN CAROL** was on hand for the words

Teddy and Babs, the twins of the famous BEVERLY SISTERS trio, are caught chatting to ALMA COGAN.



"Oh Boy!" star NEVILLE TAYLOR, cigar in mouth and drink in hand, enjoys a joke with GEOFF LOVE.



Radio Luxembourg D.J. GUS GOODWIN (above, left) with music publisher Fred Jackson and NANCY WHISKEY.

(Below) Stars a-plenty — and they were only a few of all those who turned up to wish us well on our anniversary.



... Spotted Malcolm Vaughan in what appeared to be a rather unusual pose—he was doing a perfect take-off of Jimmy Cagney, whom he met recently in Ireland. Malcolm, an ardent film-goer, is an avid fan of Cagney's. . . .

... When I saw Marty Wilde he was in conversation with Lonnie Donegan. It looked as if the topic concerned the Army—Marty's due to hear the result of his medical soon—for his parting query to Lonnie was: "Was your sergeant anything like R.S.M. Britain?" . . .

... Hugging a piece of cardboard about a foot square and sporting his famous grin was "Cool's" Kent Walton.

That piece of cardboard was a beautifully illustrated drawing of Kent in 1914 army uniform, pointing his finger at us, and saying "See You Friday."

Another thing I noticed about Kent was the fact that he used those three words in every single autograph book he signed. . . .

... Frances Day is always the life and soul of any party, so naturally we were expecting something different when she bounded in to take champagne with us.

She didn't disappoint us. Beneath her coat, she was wearing a pale blue casual sweater, the top of which was embroidered in black rings—four in all—with one letter in each ring. Can you guess what they were, or shall I give you a clue and say she's an ardent fan of this paper? . . .

... Looking extremely like his father—Professor Higgins in you-know-what—came Noel Harrison. I asked him if he was going to perform that very celebrated calypso about Terry Dene he did on "Tonight."

"Oh," said Noel, "I forgot to bring my guitar, and I can't do it without. Besides, it took me hours to learn the words and I can only remember a few of them." . . .

... Home to America and the "Perry Como Show" last weekend, went Rosemary June, but before she left, she did find time to come to our party. Of her trip to Luxembourg—she had just come back—she said: "I thoroughly enjoyed myself. I was hoping to go to Paris, but I spent far too much money both in London and Luxembourg, that I couldn't afford it. It's a lucky thing I'm going home on Saturday, otherwise I'd have run right out!" . . .

... Neville Taylor had just enough time to escape from rehearsals for "Oh Boy!" and make a beeline in our direction.

"Say," said Neville, "there's a great new car outside. Have you seen it?" "No," I said. "Whose is it?" "Mine," said Neville. "I'm so proud of it, I want everyone to see it."

More Pictures on the Back Page

All the stars were there



Everybody had the party spirit at DISC'S first anniversary celebration last week, but none more so than FRANCES DAY (left) who was really dressed for the occasion.

Tooth trouble or just thoughtful? LONNIE DONEGAN (below) talks to RITA WILLIAMS.



DISC staff writer, Doug Geddes (below, centre) renews acquaintance with MIKE HOLLIDAY and his wife.



American singer from the "Perry Como Show," ROSEMARY JUNE, was a very glamorous representative of the States. Here (above, right) she has certainly got the attention of GROUP ONE.

The KAYE SISTERS (below) seem to be finding a lot to talk about with VINCE EAGER—that's him on the left—and BILLY FURY.



DISC columnist KENT ("Cool for Cats") WALTON had cheery grin for photographer Richi Howell. With him is one of the Vernons Girls.