

March 21, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 59 Week ending March 21, 1959

Dickie Valentine

EVERY
6^D
THURSDAY



DICKIE VALENTINE'S

Great
Romantic Hit!

"Venus"

7N.15192 (45 & 78)



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DISC

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DISC award wins praise

SINCE we announced, last week, our "Silver DISC" awards (for record sales of a quarter of a million in the British Isles), we have been inundated with good wishes for our venture.

For a record to sell 250,000 in this country is outstanding, and we feel happy that we have taken the initiative in recognising the efforts of artists in this way.

Readers have been quick to prefer congratulations; they feel that the introduction of such an honour is long overdue.

In the music business itself, enthusiasm has been widespread.

For the artists there is a new incentive and, most important, a lasting souvenir of success. In the past they have had their scrapbook and chart clippings as reminders of their achievements. Now, when they have a major success, our "Silver DISC" will be a trophy they can be proud of, giving it pride of place in their homes.

SATISFACTION

The recording engineers, A. and R. managers, and all involved on such a successful recording, will have the satisfaction of seeing their initial efforts rewarded by the presentation to the winning artists.

The big talking point is, of course, who will be the first "Silver DISC" winner.

At this stage it can be anybody's guess. The awards take effect on all records issued after March 1, and it is now only a question of waiting to see which of the new releases captures the attention of record-buyers to such an extent that 250,000 copies are purchased.

Remember, the awards go to artists, British or otherwise. We look forward to the day when we can announce the name of our first "Silver DISC" winner.

This is the page where

YOUR VIEWS REALLY COUNT

A classic case

I AM a supporter of good music, be it rock or classical, and I enjoy the best of both worlds. DISC certainly recommends good pop records, but I feel that you do not publicise classical music enough.

If DISC writes well of a pop record, I am interested, and watch out for it to appear in local shops.

If you recommended more classical records, people would buy them.

I have been reading DISC for some months, but very little mention is made of Chopin or other equally famous composers.—(Miss) B. HAN-CHARD, Rombalds Street, Leeds, 12. (We please as many as we can.)

He WAS in tune!

WITH some annoyance I read your correspondent's comments on Vince Taylor (DISC 26-2-59), which I considered was quite unfair and irrelevant criticism. Anyone with only the very slightest interest in music should be able to detect whether a song is being sung on one note or not.

Vince adheres faithfully to the original tune of a song, although I admit that he also throws himself around in utter abandon—but so does Presley.

Let us hope that Vince will soon achieve the success he deserves without having such criticism levelled at him as your correspondent made.—L. G. HALL, Holmsfield Crescent, Scarborough, Yorks. (Invincible?)

Pen friends

I WAS interested to read in DISC (26-2-59) that Miss Christina Kemp, of Edinburgh, wanted to know how she could get an American pen pal. If she or anyone else would like one, they should write to Mr. Cannon, "Scene Today," Desert News, Salt Lake City, Utah, U.S.A., telling him their hobbies and age and also whether they want a boy or girl pen pal, he will then try and put your letters in "Desert News."

I have just written to Mr. Cannon and he published my letter, to which I had a great response.—ROGER OAKES, Cannmore Road, West Chilhurst, Kent. (A "Report" from Mr. Cannon!)

Sleeve is wrong

I HAVE noticed newspapers, in announcing the death of Buddy Holly, have stated that he was born in Lubbock, Texas.

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.

PRIZE LETTER

Give the buyers a fair deal!

AS a keen record collector with a very limited income, I would welcome any relief of purchase tax on records, (DISC 7-3-59) but if record companies genuinely have the interest of record-buyers at heart, why do they not give us a fair deal at all times?

Tax or no tax, companies can show their consideration for us by—

Giving fair playing-time on LPs and EPs, instead of putting on 12in. LPs, material which would quite easily go on 10in. LPs and

breaking down 36-minute LPs into four three-track EPs.

Avoiding duplication of material on all systems, except, of course, complete breakdowns of LPs into EPs, and extracts of the more commercial tracks as singles. Any duplication is all the more annoying when other material recorded by the artists remains unissued.

By giving the record-buyers a fair deal, the record companies will automatically obtain increased sales and more satisfied customers.

On the sleeve of my LP, "The Chirping Crickets," it states that Buddy was born in Bullock, Texas. The two names are similar, but can you confirm his proper birthplace?—JACKIE NEVILLE, Morningside Street, Glasgow, E.3. (Lubbock is correct.)

Border bother

I WAS annoyed to read (DISC 28-2-59), B. A. Newbury's letter, in which he complained about the "inconvenience" of changing the borders of your Top Twenty charts.

Not only do I collect the charts, but the whole magazine, itself. So keep up the good work by changing the borders. The more variety you have, the better.—G. A. JONES, The Mount, Aston Grove, Wrexham. (We dislodge the borders?)

Faulty 45s

AS a fan of the late Buddy Holly, I am disappointed with the pressing of his latest disc, "It Doesn't Matter Any More."

Playing it at my favourite record shop, the pick-up jumped. This I was told, is a common fault on all 45s. I tried two more, both of which carried the same fault, yet on trying a 78 I found this to be perfect.

On taking the record home, I tried it again with a diamond stylus and a sapphire, and once again the same result.

If this is a general fault of the recording company, then the press plates should be changed, and if not, the faulty pressings recalled.—G. M. TRENHALME, Spring Road, Shalloe, Southampton.

(Such a fault is avoided when possible.)

Wider taste

WHAT a pleasure to hear records in the Top Twenty now! This time last year, it was infested with rock 'n' roll, but last week this brand of music took up only three places.

Now we find something for everyone. Jazz in "Petite Fleur," country and western in "Pub With No Beer," rock-a-ballad with "Smoke Gets In Your Eyes," sentimental ballad in "At I Love You," Latin-American in "Kiss Me Honey" and religious ballad in "The Little Drummer Boy."



"He didn't actually say my playing was heavenly—but he did say it was like nothing on earth!"

I do believe the public is developing a wider taste in music.—DAVID HUGHES, Loose, Maidstone, Kent. (Have we lost the taste for rock?)

'Long John' Barry

I SHOULD like to thank you for recently spotlighting the John Barry Seven with their new issue of "Long John."

For a long time now this group have not had the success they deserve. They are, in my opinion, the best big beat outfit in the U.K., being formed long before Lord Rockingham's XI.—C. KIERNANDER, West Eaton Place, S.W.1.

"Silver Disc" for "Long John"?

POST BAG

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

Chosen with care

IT is good to see a really great singer like Billy Eckstine reach our Top Twenty charts. Singing stars may often record just anything to make a hit, but Billy always records really great numbers. While many other recording artists are waxing trash, Billy stays great because he chooses his numbers with such care.—ANDREW KILKIRK, Niddrie, Marschall Crescent, Craigmillar, Edinburgh, 9. (Miss D has never missed a song.)

No hysteria

I RECENTLY had the great pleasure of seeing Connie Francis at the Palace Theatre, and it made quite a change to be able to listen free from the mass hysteria that seems to accompany some singers' performances.

Miss Francis sang with true sincerity in her voice, and held her audience to such an extent that nobody had the heart to turn the show into a "crazy mixed-up party." Nor did she throw herself about in any way.

There was just a smooth charming voice to entertain us, and it was wonderful.—HORN GAZDAN, Thom Road, London, S.E.18. ("My Happiness"?)

Pic swap

I HAVE photos of Cliff Richard and Paul Anka which I would be willing to exchange for any pictures of The King Brothers.—(Miss) MADGE BINNS, 109 Smith Street, Nelson, Lancs. (The King's overthrow.)

Storing LPs

COULD you please tell me the correct way to store LPs. In all the record shops that I visited, I have only ever seen LPs stored in an upright position, yet in the instruction book which I received with my radiogram, it says that LPs should be stored in a flat position to prevent warping.

If this is so, most of the record cabinets and radiograms that I have seen, are not designed to store LPs in the correct way.—(Mrs.) B. M. ROGERS, Oak Drive, St. Martin's, Shropshire. (Upright is correct.)

First for Cash?

ABOUT six months ago, I bought "Next In Line" by Johnny Cash. Was this his first release in this country? Since then I have bought DISC each week to see if I could find any stories about Johnny.

To date I have seen nothing on this great artist, with the exception of Don Nicholl's reviews of each new Cash record.

Please, could we have a little more of Mr. Cash, and a little less of Mr. Presley?—KENNETH BOYTON, Hay Road, Thundersley, Essex. (There will be an LP in April.)

Collecting Alma

ARE there any DISC readers with early Alma Cogan records they would be willing to sell? I am trying to build up a complete collection of Alma's discs, but many have been deleted from the catalogue.—B. HAMMOND, 86 Hoole Road, Chester, Cheshire. (Switching over to A.C.?)

DOMENICO MODUGNO

Ciao Ciao Bambina (Plove)

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BILL PARSONS' "All American Boy" — a hit in the States, now watch it over here.

JUKE BOX TOP TEN

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

1	1	STAGGER LEE	Lloyd Price
9	2	IT DOESN'T MATTER ANY MORE	Buddy Holly
2	3	MY HAPPINESS	Connie Francis
4	4	PETITE FLEUR	Chris Barber
3	5	AS I LOVE YOU	
—	6	HANDS ACROSS THE SEA	Shirley Bassey
—	7	SIDE SADDLE	Russ Conway
—	7	MY HEART SINGS	Paul Anka
10	8	DONNA	Ritchie Valens
5	9	I GOT STUNG/ONE NIGHT	Marty Wilde
8	10	THE LITTLE DRUMMER BOY	Elvis Presley
			Beverly Sisters
			Harry Simeone Chorale

Published by courtesy of "The World's Fair"

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending March 14th)

Last Week	This Week	Title	Artist
7	1	VENUS	Frankie Avalon
3	2	CHARLIE BROWN	The Coasters
1	3	STAGGER LEE	Lloyd Price
2	4	DONNA	Ritchie Valens
10	5	ALVIN'S HARMONICA	David Seville and the Chipmunks
—	6	I'VE HAD IT	The Bell Notes
—	7	IT'S JUST A MATTER OF TIME	Brook Benton
5	8	PETITE FLEUR	Chris Barber
6	9	I CRIED A TEAR	LaVern Baker
4	10	SIXTEEN CANDLES	The Crests

ONES TO WATCH

Never Be Anyone Else But You
La Bamba

Ricky Nelson
Ritchie Valens

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending March 14

Last Week	This Week	Title	Artist	Label
1	1	Smoke Gets In Your Eyes	The Platters	Mercury
4	2	Side Saddle	Russ Conway	Columbia
2	3	A Pub With No Beer	Slim Dusty	Columbia
3	4	As I Love You	Shirley Bassey	Philips
8	5	My Happiness	Connie Francis	M.G.M.
5	6	The Little Drummer Boy	The Beverley Sisters	Decca
7	7	Petite Fleur	Chris Barber	Nixa
6	8	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
9	9	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
16	10	Gigi	Billy Eckstine	Mercury
14	11	Stagger Lee	Lloyd Price	H.M.V.
10	12	I Got Stung / One Night	Elvis Presley	R.C.A.
15	13	It Doesn't Matter Any More	Buddy Holly	Coral
17	14	Tomboy	Perry Como	R.C.A.
11	15	My Heart Sings	Paul Anka	Columbia
13	16	To Know Him Is To Love Him	The Teddy Bears	London
12	17	Problems	The Everly Brothers	London
20	18	Donna	Ritchie Valens	London
—	19	Wonderful Secret Of Love	Robert Earl	Philips
—	20	The Little Drummer Boy	Michael Flanders	Parlophone

ONES TO WATCH


All American Boy
Charlie Brown
Donna

Bill Parsons
The Coasters
Marty Wilde

"Tomboy," the latest hit by PERRY COMO, is still climbing and has now reached slot No. 14.

WIMOWEH

BILL HAYES



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brings you
the dynamic
voice of

Arlene Montana

singing "I'm In Love"
b/w "EASY"

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COOL FOR CATS

DISC CHOICE

This show is a gag on Mr. Babbling Brook:

'Let Donald Peers sing to us again,' say the fans

At a well-known niterie recently I met a favourite singer of mine whom I see too little of these days.

It was the first opportunity I had to talk to that very cheerful and charming artist, Donald Peers, since introducing him when he joined us in our Christmas "Cool" TV show.

Donald will be remembered long after some of our present pop singers are forgotten. He is an artist in every sense of the word, and one who built up a reputation in the recording world that cannot easily be forgotten.

Lately, Donald has been seen on TV

Donna comes out with another

A FEW weeks ago I was expressing the sincere hope that 16-year-old Donna Douglas, who at the time had just made her first "Cool" appearance with "The Shepherd," would soon be back in the recording studio. Last week that hope was fulfilled.

Title of Donna's new song sounds as though she might have lost her way for an Irish girl, but the number was specially written for her by British songwriter Paddy Roberts.

It is called "Come Home To Loch Lomond," and Fontana will soon be releasing it.

As it is a ballad, it might not find immediate appeal with teenage audiences, but I am sure Donna has a promising career ahead of her.



compering "Camera Test." That brought him in stacks of fanmail from viewers who wanted to know why he did not sing in the programme. But, of course, in that show he could not because it was his job to bring on some of the newcomers to show business.

Yet his mailbag made one point clear that there are thousands of teenagers who would still rather have him sing than some of our rock boys.

Brian signs off to take out the 'Cool' road show

BRIAN TAYLOR, who has directed 75 shows in the 18 months he has been with "Cool," signed off last Friday. Tomorrow night the new name on the credit titles will be Daphne Shadwell. She is taking over now that Brian has left Associated-Rediffusion to produce the "Cool For Cats" stage presentation that soon will start a nation-wide tour.

Although Brian has previously been engaged in stage work, principally drama, in recent years, he has spent his time directing films and TV programmes.

I think the work for which Brian will be most remembered is the highly successful series of outdoor transmissions last summer that took "Cool" to such varied places as a newspaper office, the Festival Hall, Battersea Park, Chessington Zoo and an R.A.F. station.

Somehow, in spite of all the technical difficulties involved, we got through each programme without any ruffled tempers from artists or technicians, and each show went off exactly as planned.

Wild West repeat

In the studio, too, Brian was always keen to try out new ideas. Do you remember his "black and white" shows? This was an effect that the learned TV textbooks said could not be done—until Brian proved differently.

And when he gave "Cool" a Wild West setting, it had to be repeated twice by popular request.

It seems that one of the main reasons why "Cool," although a disc programme, has kept up a non-stop run for over two years, is because it has always had directors full of fresh ideas. Not the least of a director's difficulties has been to make the programme a hit with the viewers who are sitting up at 11 o'clock on Friday nights, while the kids who used to watch the show when we went on early in the evening are in bed.

We get stacks of letters each week from viewers of all ages.

One viewer wrote to tell us he always stays up past his bedtime to watch "Cool"—quite a compliment from a fan of 80!

I HAVE always admired Cherry Walner for the apparently untiring energy she puts into her organ-playing.

So when I was invited the other night to see her new variety act, I accepted but fast. Once again I was thrilled by her playing and singing.

But the biggest surprise came near the end of the act—when Cherry left the organ and joined her fellow South African Don Storer in a rousing drumming session.

It lasted for several minutes and her vitality and versatility earned her big applause.



I am sure that he would not try to gain teenage support with rock, but I hope that it will not be too long before Donald once again gets the type of series that will bring him right back to the top among singers, where he belongs.

Proud Momma

OUR visitor to "Cool" had already made about eight singles and two EPs, but the other week was the first time that coloured bombshell Lucille Mapp was in front of our cameras.

And the disc that brought about this appearance is her latest release, a slicky number called "Chin-chilla," for Parlophone.

This West Indian artiste has been over here for five years, and is married to drummer Bobby Carcan.

Quite a lot of our conversation was about her eight-year-old son, whom she kept on calling "Junior."

It seems that Junior has just passed a big music exam—he is learning the piano—with 94 marks out of a possible 100, and Momma was very rightly proud of him.

Is it Bobby?

When at last I got a word in, I asked her: "By the way, what is Junior's real name?"

Lucille looked puzzled for a few moments, and then she laughed. "You know," she said, "ever since the day he was born we have always called him Junior, and now I cannot remember what we christened him!"

Between ourselves, I think one of Junior's names is Bobby, but I would not even know that for sure.

LUCILLE MAPP



The real chin-chilla this time.

PUTTING ON THE STYLUS

Everly Brothers climb the pop poll and get an extra fan



THE EVERLY BROTHERS
Songs Our Daddy Taught Us
Roving Gambler; Down In The Willow Garden; Long Time Goin'; Lightning Express; That Silver Hair'd Daddy Of Mine; Who's Gonna Shoe Your Pretty Little Feet; Barbara; Allen; Oh So Many Years; I'm Here To Get My Baby; Out Of Jail; Rockin' Alone In My Old Rockin' Chair; Kentucky; Put My Little Shoes Away.
(London HA-A2150)*****
EVERY time I hear The Everly Brothers perform they climb higher in my estimation. They have a wonderful natural talent which is developing every day. With this latest set of folk tunes

they have shot a lot further up my popularity poll.
I managed to get hold of a copy of this album before it was released and as it was somewhat different to their usual performances I thought I'd let one of their greatest fans listen to the disc and find out his opinion.
He approached the album sensibly and after a careful listen decided that he liked it more each time he heard it, although it took him a little time to become accustomed to the slight variation in style.
The fan now owns his own copy and tells me that he wouldn't part with it for anything.
The Everlys can count me in on their fan club, too.

Meet the new Molly Bee

MOLLY BEE
Young Romance
To Be Or Not To Be In Love; There'll Be Happy; Honey, I'm In Love With You; Why Don't We Do This More Often; Candy Kisses; What's The Reason I'm Not Pleasin' You; Cheatin' On Me; Blue Again; You Try Somebody Else; I Get Along Without You Very Well; It's Been A Long Long Time; The Glory Of Love.
(Capitol T1097)****

THIS Capitol debut album presents a more sophisticated Molly Bee than I have known in the past and the change is for the better. Although the songs and presentation are more adult than usual, it is refreshing to note that Molly still retains her youthful charm.
The star who has done a lot to help her career, Ernie Ford, writes a complimentary introduction to the album and it is obvious that he thinks very highly of Molly's talents—on that point I agree very much.
This album deserves a wide hearing, as it brings a breath of spring into the still lingering winter and will delight the younger element as much as the more sedate people in their twenties and upwards.

GLEN GRAY
Sounds Of The Great Bands
Symphony In Riffs; Begin The Beguine; One O'Clock Jump; Contrasts; Cherokee; Take The "A" Train; After Hours; Flying Home; Song Of India; Snowfall; Psychooper's Ball; 730 In The Books; Boogie Woogie On St. Louis; Blues; Spring Of Pearls; Tenderly; Elk's Parade.
(Capitol LCT6178)****

WHAT The Clark Sisters did vocally on London a few months back Glen Gray does instrumentally on this set with his famous Casa Loma orchestra. Gray led one of the most popular bands of the swing era and, unlike many of those who have fallen by the wayside, he has continued to delight his American audiences through the various fads since then.
The album features arrangements

a normal conversation, and when the disc has spun to its close know that you have really enjoyed some music but probably not having the faintest idea what was played.
No need for me to tell you to buy this if you're a Gleason fan.

LES BAXTER
Confetti
Ricordate; Marceline; Heartstring Melody; Dance From Bow-Jour; Tristesse; The Lonely Whistler; Moon Amour; O Man Amour; April In Portofino; La Penne; Love Begins; The Bachelors Of Brazil; Love Theme From A Farewell To Arms; I Never Had A Dream Like This Before; The Poor People Of Paris.
(Capitol T1029)****

IT'S a long time since I had the pleasure of listening to a Les Baxter album, but the waiting has been worthwhile as his impeccable musical taste comes shining through fresher than ever.
And what an apt title for the album is the choice of "Confetti." The melodies do, in fact, comprise a colourful flurry of musical moments. The tunes all come from our side of the Atlantic and take us throughout the continent with their sparkling gaiety and beauty.

DAVID SEVILLE
The Witch Doctor
Witch Doctor; Goda Get To Your House; Dinah; Pretty Dark Eyes; Cecilia; Goufuz; Arson's Theme; Don't Whistle At Me Baby; The Bird On My Head; The Donkey And The Schoolboy; I Can't Give You Anything But Love; Little Brass Band; Camel Rock; The Gift; Take Five.
(London HA-U2153)****

THE man with the "Chipmunk Song" has a fine sense of humour and he displays it to full effect with this album. There is also the fact that David Seville has a fine musical talent. Add these together and the result is one of the brightest LPs for quite a while.
The success of this artist in the charts proves his worth as an entertainer to today's public, but I have a strong suspicion that this is one artist about whom teenagers and their parents agree.
I thoroughly enjoyed this light-hearted trip through the pop world and I am eagerly looking forward to a further set of hits from David Seville—and he can bring "rebel" Chipmunk Alvin along any time.

REVIEWS BY KEN GRAHAM

TEX BENEKE
Stardust
Stardust; Georgia On My Mind; Lazy River; Rockin' Chair; Lazy Bones; Riverboat Shuffle; East Of The Sun; Blue Champagne; St. Louis Blues; Bye Bye Blues; Meadowlands; Blues In The Night March.
(R.C.A. Camden CDN116)****

FORMER Glenn Miller sideman Tex Beneke has dug up some of the old band favourites and re-recorded them in the Miller style. The result is a pleasant dance set which can easily be listened to as well.
Beneke's own hit recording of St. Louis Blues March is included, as well as a similar treatment of Blues In The Night. As well as featuring his tenor sax, Beneke also indulges in the attractive vocals as he did with Miller.
The only fault I can really find with this album is that there are still countless Miller recordings available and any copy, however praiseworthy, must still compare unfavourably.

BING CROSBY
Bing Crosby Sings
Vaya Con Dios; Chattanooga Shoe Shine Boy; When Gave You The Rover; No Other Loves Keep It A Secret; In The Good Old



Summer Time; Stranger In Paradise; Changing Partners; Cinnamon; Love In A House; I Still See Elisa; Let's Harmonize.
(Brunswick LATS251)****

I WOULD like to tag on to the end of this album title the phrase... "And how!" That title is one of the understatement of the decade, but it is typical of the great artist's modest approach to his success.
This is one of Mr. Crosby's finest albums in recent months, topped only by that fabulous set with Rosemary Clooney and Billy May reviewed recently.

The casual swing that Bing can put into a rhythm number just makes your feet itch to get dancing.
His incredible trade mark is on these songs for ever and when listening to other artists perform the same titles one can't help but think back to the Master's version.

SAN REMO FESTIVAL OF SONG 1959

with Claudio Villa, Tonina Torrielli, Gino Latilla and Fausto Cigliano. Accompanied by William Galassini and his Orchestra.
Parle Con Te; Per Tutti La Vita; La Luna E' Un'altra Luna; Né Stelle Né Mare; Adorami; La Vita Mi Ha Dato Solo Te; Tu Baciarmi; Il Contro Ritratto; Nessuno; Un Bacio Sulla Bocca; Sempre Con Te; Una Stella In Fal; Io Sono Il Vento; Tu; Comoscerai; Piero.
(Cetra LPAR001)****

ONE thing steps me from giving this album five stars and entering it as a potential Album of the Month—the language barrier. For all I know they could be singing about fish and chips at the end of Wigan Pier in a thick smog.
Mind you, many of the songs are beautiful and deserve big successes in the charts. And no doubt several of them will take that path when English lyrics are added.

Much as I like Domenico Modugno's winning entry, *Piùve*, I enjoyed a couple of the others more, notably *Né Stelle Né Mare* and *Adorami*.
If you don't mind your songs sung in a foreign tongue then this is for you (and to judge by the many entries in our charts from other countries, the majority of you are prepared to accept them).
These songs are performed by some of Italy's top artists, outstanding of whom is Claudio Villa.
This is a first-class album and the criticisms only arise out of my personal tastes. I am certain that most of you will enjoy the set. Incidentally, I don't think any of the entries came up to the standard of "Volare."

A fine album from "The Groaner"

CLIFF RICHARD, MARTY WILDE AND ROCKINGHAM INVADING THE AMERICAN CHARTS? IT'S NOT SO SILLY AS IT SOUNDS, YOU KNOW, FOR "OH BOY!" IS NOW BEING FILMED WEEKLY FOR LATER TRANSMISSION IN THE UNITED STATES. WE SHALL BE DOING A "COMO" IN REVERSE—AND WITH A BEAT!

For a long time, now, British TV audiences have been at the receiving end of a tremendous amount of American material and a host of American names.

Now, where rock 'n' roll is concerned, I reckon that we are good enough to take on and beat most of the reigning champions in the States.

The on-film "Oh Boy!" show will be a sharp prong in the attack and in a straight fight with the Americans I stake my shirt on the British beat.

The first "Oh Boy!" programme to be shown over there will star Marty Wilde, Cliff Richard and Vince Eger.

And an encouraging sign is the high rating given the show by an American representative of a big recording company who saw the team in action at the Hackney Empire.

He was kind enough to say that "Oh Boy!" stars made their American counterparts look amateur.

"Nur boys will go over well in the States," he added.

Apparently, the rock shows across the Atlantic have little more than a straightforward presentation of recording artists miming to their latest discs.

The critics who have called Marty and Cliff merely imitations of Elvis must by now have been silenced.

Can you picture Elvis tackling a number like "All American Boy" the way Marty did? Or handling a song such as "Make Me Know You're Mine" in the cat-like manner that has become so much the individual stamp of Cliff Richard?

Both Cliff and Marty have passed through the stage in which the Presley influence overwhelmed everything else

SIDETRACKS

'OH BOY!' GOES ON FILM FOR THE U.S.

By JACK GOOD
Producer of TV's 'Oh Boy!'

WE'RE AFTER THAT WORLD ROCK TITLE

and have developed into artists with a completely personal approach and an ever-widening range.

If, with a little bit of luck, "Oh Boy!" were to click in the States, the chances of record sales there would be greatly strengthened. One might hope to see Wilde, Richard and Rockingham featuring in The American charts. What a turn-up for the books that would be!

Problems

Mind you, this filming-for-America lark is not without its problems.

First and foremost, choice of numbers becomes far more difficult. We schedule our numbers about five weeks in advance of transmission. There may be a gap of four weeks

before the show is seen in the States. So if we choose our numbers from the top of the American charts—as we have tended to do—the selection will be like yesterday's mashed potatoes by the time it is heard.

We have, therefore, two possibilities. Either we must try to pick the American winners as soon as they appear at the bottom of "Cash Box's" Top Hundred, or we must use British songs.

With the encouraging advent of Samwell and one or two others, the latter prospect is far more appealing than it might have been a short while ago. There will have to be quite a lot of American numbers, of course, but the trouble is that it takes so long for the first copies to arrive in this country.



CLIFF RICHARD

Can they rock into the U.S. charts?

Our girls get with it

BRITISH girls are getting more "with it" every day. Lorraine Desmond's latest disc, "Wait For It," has the Rockingham noise instrumentally, and The Mudlark noise vocally, added to a very good number, makes a powerful combination.

Janice Petter, however, chooses the wild rocking guitar sound of *The Playboys* for her disc, "A Girl Like." The Playboys are the group that usually backs Vince Taylor, "A Girl Like" is written by Ian "Moye It" Samwell, so you know what to expect.

But the most commercial rock disc from British girls is the *Three Barry Sisters* new recording. And no wonder. It is produced by juke box wizard Leslie Cowe (A. and R.) and John Barry (Musical Director), who, on the label, appears as Johnny Prendy.

He takes the name Cliff did not want

JOHN FOSTER, the boy who first pushed Cliff Richard towards the limelight and who, until recently, was Cliff's road manager, has made another discovery.

His latest "find" is tall and dark, and looks a bit like Ricky Nelson. Strangely enough, his voice is also rather similar.

John Foster seems to be rivaling Mr. Parnes in high-pressure promotion, for within a few days of finding this boy, a contract was signed with Parlophone.

Of course, he had to have a new name. On this topic John sought advice from his first protégé, Cliff Richard, who suggested that he use the name that Cliff had rejected—his own name, Webb.

So now the boy is called Dene Webb.



MARTY WILDE

I would not say that Jerry Lee's version of "Don't Be Cruel" was better than the original, but it certainly makes a refreshing change.

He gets his teeth into "Goodnight, Irene" and "When the Saints Go Marching In" and "Jambalaya" and the results are fascinating, often funny, and always exciting.

I think my favourite track is "Ubangi Stomp," and the same opinion goes for another ardent Jerry Lee fan, Cliff Richard.

I wonder if it embarrasses E.M.I. that their leading rock singer's idols are both released by the Decca group?

(DISC Pic)

JERRY LEE AT HIS FIERCEST

It is not often that I get a chance to hear an American disc before it is released in the States, although, funny enough, this has happened a couple of times in the last week.

The first was the Presley disc—or, more precisely, one side of it—"A Fool Such As I."

This is a ballad taken at the same tempo roughly as "Too Much" and sung by the clear and strong Presley voice (as opposed to the harsh "One Night" voice, the soft "Love Me Tender" voice or the high-pitched "You're a Heartbreaker" voice). This is the timbre that Presley uses on "That's When Your Heartaches Begin."

The song is unlike any of those he has so far used. More similar to Johnny Cash's recent recordings, really. It will be interesting to hear the other side, "I Need Your Love Tonight."

Different tune

The other pre-American release I heard was the latest Jerry Lee Lewis. This record sizzles. This makes "High School Confidential" sound like the "Teddy Bears' Picnic."

Side one, "Lovin' Up A Storm" (not the same tune as the Frankie Laine record of the same title) is the fiercest opus Jerry Lee has cooked up. As in all his records, the tempo is much slower than you would think.

Jerry Lee's numbers seem to belt along like an express train, but it is the vocal technique rather than the actual speed that gives this impression.

"Lovin' Up A Storm" is a text book of every trick Jerry Lee has ever used—the growls, the whoops, the "Breathless" panting—and it blends together to make a whirlwind of excitement that should hit the top ten with a tremendous thump.

"Big Blon' Baby," the other side, is another wild rocker. Great value, whichever side you pick.

Waiting for "Lovin' Up A Storm,"

you may want some more Jerry Lee Lewis to bridge the gap. If so, get hold of the new LP. There is not a dull track in this album. The most individual, the wildest and the most amusing of the rocksters gives you an amazing selection of numbers.

The only man who has had the audacity to record a Presley number and not only get away with it but actually improve on the maestro (remember "Mean Woman Blues") does it again just to show that it was not a fluke.



COVER PERSONALITY

Dickie Valentine

JUST five years ago—Easter, 1954, to be precise—Dickie Valentine left Ted Heath to embark on a solo singing career, and on April 19 he opened as top of the bill at the Manchester Hippodrome, aged 24 years. Thus he achieved an ambition he had held for 10 years.

When Dickie was very young, he modeled baby clothes, and by the time he was four, he had appeared in two films. The film craze gripped him, but he did not want to be a star—just a professional in a cinema.

But the nearest he got to that was a job as a page boy in a theatre. Dickie's first job was at the Palace, Manchester, but when his family moved back to London, he was lucky enough to secure a post at the London Palladium.

From the Palladium, Dickie Valentine went to Her Majesty's Theatre as a call boy, singing all the time during his work in the hope that someone might discover him.

Canadian actor Bill O'Connor heard him, was impressed by what he heard, and for 18 months he was Dickie to his own singing teacher.

The usual round of auditions and talent competitions followed, but the big day came when Dickie was auditioned for Ted Heath and got the job.

Since then he has appeared in a Royal Command Performance, topped the bill at the Palladium, and appeared innumerable times on TV and in variety. And as for records, well, his latest number, "Venus" is answer enough to those who have said he is past his peak.

JUNE HARRIS

EXTENDED PLAY

RATINGS

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

ANNETTE

Tall Paul And Others

Tall Paul; Mo, He's Making
Eyes At Me; How Will I
Know My Love; Don't
Jump To Conclusions.

(Gala Disney 45XP 1046)

HERE'S a hit if ever I saw one. And I'm not just saying that because of the success that this disc has had across the Atlantic, Annette's voice is going to be heard a lot in the very near future. I predict a big success ahead for this cutie.

I will go further and say that this is the disc with the biggest potential that I have listened to from Gala's catalogue.

Don't miss this or you'll be missing one of the most exciting voices to come along in recent times.

The most exciting voice I have heard
for a long while, says Ken Graham.

You're going to hear a lot more of Annette

ROY SMECK And His Paradise
Serenaders

South Sea Serenade

Song Of The Islands; Sweet
Lullaby; Hawaiian War Chant;
Lovely Hula Hands.

(H.M.V. TEG8426)****

THE sickly sweet Hawaiian guitar music is something that I find quite refreshing in small doses. But when the turntable starts to become cluttered with it, then I exit tactfully.

However, as it has been some time since I listened to this music I found it most enjoyable. The solo guitarist is excellent and the familiar accompaniment is good.

I suppose that this set will mainly appeal to the older generation, but

far and the dust presented here will be enjoyed by most. Well worth a listen.

ROGER WILLIAMS
III

Part 1.
Till: April Love; Arrivederci
Roma; Whatever Will Be, Will Be
(London RE-R1183)****

Part 2.
Jealousy; The High And The
Mighty; Fascination; Tammy.
(London RE-R1184)****

Part 3.
The Sentimental Touch; O Mein
Papa; Waltz In A Flat; Indifference.
(London RE-R1185)****

ROGER WILLIAMS has a very definite piano style and though I am inclined to be a little fussy in approach, his work is always good in taste and quality.

This EP set is a mixture of recent hits and evergreens. The music certainly must be listened to, for

REVIEWS BY KEN GRAHAM

Although you could use it for background, the best effect won't be achieved unless you concentrate on what is happening.

Music which can offend no one, but must certainly thrill many.

JACKIE WILSON

Lonely Teardrops; It's Too Bad
We Had To Say Goodbye; Some
One To Need Me; The Joke.
(Coral FEP2016)****

I CAN'T confess to being a raving fan of Jackie Wilson, but he has a certain excitement in his voice that I like a lot.

The first track has a "Diana"-like arrangement and will no doubt appeal to the same public that go for that talented lad, Paul Anka.

I enjoyed the whole of this four-tracker and although it wouldn't find a permanent place in my personal collection I think most of you will take great pleasure in what you hear.

THE PLAYMATES

Magic Shoes; Substitute For
Love; La-La-La Lovable; Inti-
mate.

(Columbia SEG7864)****

THIS to me is a very pleasant-sounding group, at times reminiscent of the old Four Aces, though still retaining that amount of individuality to make them stand out from the crowd.

I like their choice of material, too, it is not just the usual run-of-the-mill numbers churned out in monotonous style. There is a nice amount of comedy integrated with the tunes.

JACKIE GLEASON

Riff Jazz
Tollgate Treat; Sawmill Slides;
Bird's Bottle; Safe Home Swing
(Capitol EAP1-1020)****

WHEN I reviewed the album from which this selection is



THE PLAYMATES—reminiscent of the Four Aces, but they still stand out from the crowd.

HUGO AND LUIGI

When Good Fellows Get Together
Baby Face; Girl Of My Dreams;
Sweet Adeline; For Me And My
Gals; Peg O' My Heart; Heart
Of My Heart.

(Columbia SEG7862)****

FRANKLY, I'm getting a bit fed up with voices harmonising round a honky-tonk piano. This bar-room harmony is fine in small doses, but the market has been flooded with this type of disc since before Christmas.

We expect recordings like these around Christmas, but must we have them all year round?

Of its kind this disc is good enough. The usual sounds are there—the tinkly accompaniment and the amateur-sounding harmonising—all the ingredients that make me squirm.

it wouldn't do any harm for a teenager to slip it into the rock pile occasionally to break up the mood a little.

WEST SIDE STORY

Maria (Don McKay); I Feel
Pretty (Marlys Waiters); Tonight
(Don McKay and Marlys
Waiters); One Hand—One Heart
(Both Artists).

(H.M.V. TEG8429)****

ONE of the most exciting shows to hit London's West End in recent years, "West Side Story" has aroused controversy all round with its unusual approach and terrific impact on the audience.

Here two of the London cast stars perform a selection of the best songs from the score and do a really fine job.

Tonight is probably the most popular song to come out of the show so



There's success ahead for cute little ANNETTE.

BOSTON POPS ORCHESTRA

Jalousie
Jalousie (Jealousy); Ritual Fire
Dance; Warsaw Concerto; Lieber-
strasson.

(R.C.A. KCX-1013)****

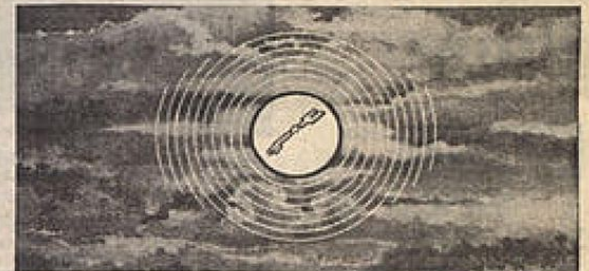
ARTHUR FIEDLER conducts the Boston Pops Orchestra in four of their most-requested works which I have awarded three stars because of its limited appeal to readers of this page.

The music is fine and at times the orchestra is truly magnificent.

taken I mentioned that I thought the style was just a little monotonous for a full-size album.

Well, here is the pocket edition and, as I thought, it is just the right amount. Jackie Gleason has stepped out of character for this collection and it is refreshingly different. The swifty riffs are most enjoyable.

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*YOUR WEEKLY**

DISC DATE

with DON NICHOLL



Pat Boone and Max Bygraves

get
better
all the
time

D.N.T.

PAT BOONE

With *The Wind And The Rain In Your Hair*; *Good Rockin' Tonight* (London HLD 8824)

IN 1940 "The Wind And The Rain In Your Hair" was establishing itself as a very big number indeed. Now Boone takes the eighteen-year-old ballad and produces it to a gentle rock beat.

Result, in my book, is another mighty one for Pat. In tremendous, friendly voice he'll draw plenty of sighs from young romantics who will also be drawn by the sax and rhythm accompaniment. Tender, appealing stuff with the right modern flow to it.

"Good Rockin' Tonight" is a bigger, livelier number. Chorus and hand-clapping raft for Boone as he whips up this hip-swaying item. The boy gets better and better every time out . . . and



Bygraves (above, left) and Boone.

he has the knack of sounding relaxed even when he's really rocking it up.

MAX BYGRAVES

Napoli-Napoli; *Old Tymes Square* (Decca F11119)****

AFTER this review was typed (but before it was published) Max was going to sing *Napoli-Napoli* over the "Perry Como Show." It will no doubt boost sales of the disc enormously. And it's a side which would enjoy hefty figures anyway.

Pleasing, quick waltz which Max wrote himself for himself and which he sends out happily to an Eric Rogers backing of strings, mandolins and chorus.

Old Tymes Square is a simple ballad taken along at a swift shuffle by Maxie. Entertaining kind of sing-along number which Max knows well how to demonstrate. Rogers tries no tricks with the backing, using a group for middle-side work. Likeable half,

ARLYNE TYE

Who Is The One? The Universe (London HLL8825)****

ARLYNE TYE is a new name to me, but the girl got a dominating voice. Strong, vibrant ballad style

STILL plenty of revivals coming out of the review bag and some of them look like heading for the hit parade in a hurry. Among the best this week I choose Pat Boone's excellent version of "The Wind And The Rain In Your Hair," and Frank Sinatra's "Time After Time."

Later is not Frank's top deck, but it's a great new treatment by the man who first raised the number to standard heights.

Alyn Ainsworth has a glittering orchestral treatment of the "Chu Chin Chow" classic, "The Cobbler's Song," and The Morgan Brothers join the many who are re-making "Nola."

"Dinah" is another old girl in modern dress this week . . . cha-cha-cha, but of course.

Oh—don't miss David Seville's new novelty, "Alvin's Harmonica," it's the catchiest chuckle of the month.

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).

RINKY DINKS

Catch A Little Moonbeam; Choo Choo Cha-Cha

(Capitol CL14999)***
A NEW vocal chorus—men and girls—take a bow with a bright marching ballad *Catch A Little Moonbeam*. And "bright" it is. Handclapping, snare drums and some contagious chanting ought to see this one getting plenty of attention.

You will find yourself beating time automatically. I think we will be hearing quite a lot from the Rinky Dinks.

For the turnover, they switch to a cha-cha tempo and sing *Choo Choo Cha-Cha* (which is a new number, not a cha-cha version of the old *Chattanooga*).

Entertaining Latin work with some saxophone interpolations.

JIMMY NEWMAN

What'cha Gonna Do; So Soon (M.G.M. 1009)****

MR. NEWMAN natals his way through one of his own country and western compositions as he asks *What'cha Gonna Do*. The question is addressed to the girlfriend of course—and, of course, the girlfriend has not been playing it straight.

Guitar and chorus backing for a fairly routine corn-belt offering.

So Soon is a slightly sad, slow clip-clopper which Newman sings in company with range-wide chorus. Good noise on this ball.

FRAN WARREN

Shame; As Long As You Believe Me (M.G.M. 1008)****

FRAN WARREN, who has made a big name for herself with stage work in the States, now gets a disc release by M.G.M. I think you will enjoy her way with a ballad.

Shame has a slight beat built into it, and Fran's strong, clear voice carries in compelling manner against a background of chorus and orchestra directed by Morty Craft.

As Long As You Believe Me is a slower, cling-cling effort. Again the powerful tubes of Miss Warren make sure you stop and listen. Potent romancer.

PETULA CLARK

Watch Your Heart! Suddenly (Nixa N15191)****

FRENCH tune put to English words, and Pet is off on a

Sinatra 'joins' the Legion

FRANK SINATRA

French Foreign Legion; Time After Time (Capitol CL14997)****

SINATRA stamps off on a delicious swinging ballad with the not-so-hot title of "French Foreign Legion." But there is a good point to it in the lyric; he is telling the girl friend he will be off to join the Legion if she turns him down.

Frank is in fine form as he makes this swinging march a must for most of us. It may be a slow-mover, but it ought to reach a good height in time.

Talking about time, it seems a long while since Sinatra first introduced us to "Time After Time." If I remember correctly he launched the standard in the film "It Happened In Brooklyn." Now he has made it in his most romantic vein. Luscious coupling.

rippling ballad that could bring her more success than she has enjoyed for some months.

A happy, lilting, lalala-er that is just right for spring, the number is performed to the manner well-accomplished by Miss C.

Bill Shepherd's music and the Beryl Stott orchestra help the star to make this one a highly probable.

Suddenly is a quiet, but rather dramatic romantic ballad taken at a Latin lilt by Pet. Good side in its more restrained way. I think you will take to it.

THE SCAMPS

Petite Fleur; Naomi (London HLW8827)****

ODD that the London label should be releasing versions (plural) of *Petite Fleur* now that Barber's so obviously captured the market. The Scamps, admittedly, have made a smooth version of the jazz success, but I cannot see them scoring heavily now.

If you're still undecided, however, try spinning this performance.

Naomi on the flip is another soothing instrumental item. Well played again by the group with a sunshine flavour.

DAVID SEVILLE

Alvin's Harmonica; Medico (London HLU8823)****

DAVID SEVILLE brings his Chipmunks back to the disc scene for another nifty novelty item. Once

YOUR DISCS OF THE WEEK

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When's your birthday
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Philips
Vince Eager
Parlophone

First Anniversary

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Columbia
Donna
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The "I had a dream
dear" Rock

Kirbystone
Four Philips
The Spinners
Columbia

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'COBBLER' COULD GO LIKE A BOMB IN THE STATES

again the crazy, tinny little voices are guided through their paces—and once again the wee trouble-maker Alvin draws chuckles.

Pleasant melody and cute lyric, and the side dissolves in cha-cha-cha up-roar, Seville is a master at this type of thing and he deserves to have a winner once more.

Mediocre is another novelty, though this time without the Chipmunks' instrumental (catchy at that) with a music publisher giving his verdict in the title.

DENNIS LOTIS
Moonlight Serenade; Danger Within (Columbia DB4277)***

SEEMS to be quite a rush to record vocal versions of the great Glenn Miller signature song. Dennis Lotis handles Moonlight Serenade with just the right mixture of warmth and tenderness. Fine ballad performance in company with the Tony Osborne



Warmth and tenderness from DENNIS LOTIS.

Orchestra and the Rita Williams Singers. One of the best sides Dennis has cut for some appreciable time.

Danger Within is a film title song and Lotis gives it the whispering work-over to open. Accordion backs him and then the strings join the backing. Not a particularly good song.

ALYN AINSWORTH
Bedtime For Drums; The Cobbler's Song (Parlophone R4533)*****

ALYN AINSWORTH'S orchestra have a handy sleeper in Bedtime For Drums. This is an instrumental which might well work its way into the Top Twenty.

Tuneful, with some good brass work as well as sufficient drumming to plant the title. Glockenspiel chimes out snatches of melodies ("Goodnight Ladies," "When The Bough Breaks," etc.). Personally, this one's going to get many spins on my turntable.

Fine production from the studio as well as polished performance from the musicians.

From the famous musical "Chu Chin Chow" Ainsworth lifts the ever-green Cobbler's Song and gives it a breezy, brassy, modern face-lift. Great big band work which will set your fingers snapping.

I hope the coupling is going to get a quick American release—it could go like a bomb over there.

JOE MEDLIN
Out Of Sight, Out Of Mind; I Kneel At Your Throne (Mercury AMT1032)***

JOE MEDLIN'S got a pleasant voice, having a rounded, yet sometimes husky quality which ought to appeal to many ears. He also has the benefit of a ballad that could take off handsomely. This is the upper deck Out Of Sight, Out Of Mind. Medlin's rock-a-ballad treatment is accompanied by big chorus work.

More of a pounding beat to the ballad I Kneel At Your Throne, but

the song lacks the quality of that upstairs. Nor does Medlin seem so much at home on this side. Rather phony dramatics of the accompaniment make it not one for me.

THE PHILADELPHIA BANJO PLAYERS
Open The Window Of Your Heart; The Lampost Song (Pye-International N25011)***

TWO or three years ago The Cowboy Church Sunday school made a hit for their tiny-tot voices with the corny rendition of Hoffman-and-Manning's ballad, Open The Window Of Your Heart. Now the number bounces to the front once more, and the performance is just as corny. This time, however, it is a bunch of grown-men being corny. They sing it chorus style to a plunkety plunk accompaniment.

The Lampost Song is a natural for such outfits as the Billy Cotton Band—and of course, for the Philadelphia Banjo Players!

Sad, slurry number about a drunk's worry . . . "who's gonna hold up the lampost when the lampost is lit." Barber shop material.

ROGER WILLIAMS
The Key To The Kingdom; Dearer Than Dear (London HLR8820)**

NOT quite up to the high standard of most of his recordings are the sides which pianist Roger Williams sends out for this coupling.

The Key To The Kingdom is a rather pretentious ballad song by a chorus while straggles by around them. The pianist himself stalks up and down the keyboard as if he's searching for a concerto.

Dearer Than Dear is a simpler little tune. Williams tricks it out happily while a girl group chant the easy words. Kind of song a couple of songwriters might have dashed off in a hurry to grab an advantage.

TOMMY DORSEY ORCHESTRA
with WARREN COVINGTON
Dinah Cha-Cha; I Still Get Jealous Cha-Cha (Brunswick OS784)***

WELL, Dinah is a tough old girl now, and she stands up well to the cha-cha treatment which is meted out by the Dorsey team.

Warren Covington has been leading the famous band to the heights in recent months with his cha-cha arrangements of oddies, though I doubt if he can top the original impact of "Tea For Two."

Dinah and I Still Get Jealous, however, will be musts for those who go for the Latin-per-Covington.

THE MORGAN BROTHERS
Nola; A Guiding Star (M.G.M. 1007)***

THE MORGAN BROTHERS are three boys—and they are brothers. Brothers, in fact, to the girl ballad star Jaye P. Morgan.

And they've got a good group style which they demonstrate extremely smoothly in the revival of Nola. Whether the melody will succeed here as it's doing all over again in the States, I don't know. But I do know there'll be many itching to get there hands on this half when they hear it. Leroy Holmes directs a clever, rippling accompaniment.

Guiding Star is a complete steal from "Little Brown Jug." Memories of the Miller arrangement come flooding to mind as the Brothers chant new words.

JIMMY YOUNG
Watch Your Heart; Golden Girl (Columbia DB4268)***

JIMMY YOUNG glides back into the reckoning with Watch Your Heart, a ballad with a strong continental taste. Jimmy's in easy voice for the quick-moving number and there's an old style accordion behind him for atmosphere's sake. Also a girl group who chime in occasionally on the catchy use of the title phrase.

Another fairly solid ballad is Golden Girl which Jimmy sings for the second half. Male chorus and girl group expand things somewhat as Jimmy sends out a fervent declaration of love.

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45-CL14997

A new voice with a great new version
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sung by
RICHARD CANNON
45-CL15001

NAT COLE
'GIVE ME YOUR LOVE'
45-CL14987

PEGGY LEE
'ALRIGHT, OKAY, YOU WIN'
45-CL14984

RAY ANTHONY
with his American Hit Parade number
'PETER GUNN'
45-CL14929

and a host of other favourites

'Porgy' is nearly finished

FAMOUS American jazz musician André Previn last week began work on the final stages in Sam Goldwyn's film of the Gershwin folk-opera "Porgy and Bess".

Previn has been working, as musical director, on this movie since May of last year and he will be directing a symphony orchestra of more than 72 members in the Goldwyn studios. He has adapted and arranged all the famous George Gershwin music to suit this particular production.

The leading roles are to be played by Sidney Poitier, Dorothy Dandridge, Sammy Davis Jr., and Pearl Bailey. Otto Preminger is the director.

Duke for film

FURTHER movie news is that Duke Ellington has been signed by Otto Preminger to supply the musical score for a forthcoming Columbia picture, "Anatomy Of Murder".

Apart from supplying the music, Duke Ellington and two members of his orchestra will appear in a short sequence of the film.

Production is due to start immediately. James Stewart plays one of the starring roles.

BOB MILLER, JOHN BARRY IN B.B.C.'s 'DRUM BEAT'

WITH little more than a fortnight remaining before the B.B.C.'s new weekly teenage TV show, "Drum Beat", starts on April 4, no names of guest artists booked were available when DISC closed for press.

"Contracts have still to be signed and for the moment no details can be revealed," a B.B.C. spokesman said.

The only names confirmed for the show are those of Bob Miller and his Millermen—currently with "Dig This!" which is being shelved in favour of "Drum Beat"—and the John Barry Seven.

No information about the intended form of presentation for "Drum Beat" was available from B.B.C. sources.

Disc dealers get together

RECORD shop proprietors, at the moment without any representative body, may soon form themselves into a group to be known as The Record Retailers' Association.

This association will meet to discuss common problems for the general good of the record business.

Initial discussions have already taken place and a further meeting has been arranged for this week.

The acting chairman is a well-known Peckham dealer, Reg Reid.

Singer Bobbie Britton, until recently featured with Ted Heath and his Music, has joined Bert Corri at the famous publishing concern of Francis, Day and Hunter.

COMPOSER HAYDN WOOD IS DEAD

HAYDN WOOD, famous composer of light music, passed away in a London nursing home on Wednesday of last week, only a few days before his 77th birthday.

Born in Huddersfield, Haydn Wood was responsible for over 200 ballads, including "Roses Of Picardy," "Love's Garden Of Roses" and "It Is Only A Tiny Garden."

He was educated at The Royal College of Music in London, where he won a violin scholarship, and he was at one time a distinguished concert artist.

Jazz singer opens at Easter

CARMEN McRAE, due to open shortly at the Flamingo Club in London, will make her debut earlier than originally planned.

She will open at a gala performance on Easter Monday evening, March 30, and will be seen on April 1, 3, 5 and 8. Her farewell concert at this venue is planned for April 10.

It has now been announced that Errol Garner's brother, Linton Garner, is coming over with her to accompany her on the piano. The remainder of the Linton Garner trio will be made up of Britain's Tony Crombie and Jack Fallon.

Marion now TV's top money girl

MARION RYAN has signed a new three-year contract with Granada TV, reported to make her the highest paid woman singer on British TV. She is seen regularly in the "Spot The Tune" programme.

It is believed that when the new contract comes into effect, later this year, Marion Ryan will still be allowed to appear in other TV programmes in which she can feature her recorded songs.

The Mayor of Hackney, Councillor Albert Heath, in company with the Mayoress, was the guest of honour last Saturday at the "Oh Boy!" TV transmission.

No change for Harry Robinson

THERE are to be no changes in the music show during the remaining 11 weeks planned to introduce a number of top grade.

Announcing this, Mr. Ronald T. Rowson, Programme Controller of A.B.C. TV said that the latter would include such stars as Tommy Steele and Dickie Valentine.

"Mr. Harry Robinson's contract as musical director will be renewed," he added.

On Tuesday of this week Mr. Harry Robinson agreed to withdraw his claim for ownership of the names Lord Rockingham, Lord Rockingham's XI and Lord Rockingham's 2nd XI.

It has further been announced that Lord Rockingham's XI will undertake dance and concert engagements under the leadership of Mr. Robinson.

Jones Boys in cabaret

WELL-KNOWN vocal group The Jones Boys are currently completing an extensive series of one-night stand engagements before returning to London next week to open in cabaret.

The remaining dates for the group on their present tour include tonight (Thursday), City Hall, Bradford; tomorrow, City Hall, Newcastle; Saturday (March 21), Granada, Mansfield, and finally Empire theatre, Liverpool, on Sunday, March 22.

The Jones Boys open at London's Astor Club for a short engagement, starting Monday, March 23.

Following the recent departure of Bernie Burgess from the group, Clem Radeliffe has stepped in to take his place. Clem was previously a member of Morton Fraser's Harmonica Gang.

More from Rank

THE Top Rank label have made two further releases—one by Tony Hatch and one by Doty Frederick.

Tony Hatch, who is assistant to recording manager Dick Rowe at Top Rank, makes his debut on record as a pianist.

Titles for his first disc are "Chick," written by Joe Henderson, and "Side Saddle," written by Russ Conway.

Doty Frederick's release is "Ricky" and "Just Walk," her first issues in this country, though she has had several discs released in her native U.S.A.

Co-operative Frankie takes over the Baton

FRANKIE VAUGHAN will take over the "Baton" at the Music Directors' Association's "Baton Ball" at the Lyceum Ballroom, London, on Tuesday, April 28.

The present holder of the baton — it is given to the artiste who is voted the most co-operative and easy-to-work-with during the preceding 12 months — is Harry Secombe and he will hand over to Frankie during the evening.

The holder of this baton has the privilege of conducting any orchestra of any member of the association at any place and any time. It is expected that Frankie Vaughan will take advantage of his new trophy by conducting during the evening an orchestra composed entirely of handleaders.

Bands appearing during the evening will include those of Ted Heath, Vic Lewis, Sid Phillips, Denny Boyce and Les Hague. There will also be guest appearances by other handleaders.

Waltz—and beat

A NINETY-MINUTE musical comedy, "Sparrow In Fleet Street," will be transmitted by B.B.C. television on Easter Monday and stars Charlie Chester, Rosemary Squires, Janet Ball, Terence Alexander and Tudor Evans. It is an adaptation of a story written by Charlie Chester.

The show will have 14 musical numbers ranging from a waltz to the big beat, which have been composed by Ken Morris and Frank Davidson.

New job for Mike Collier

YOUNG British executive Mike Collier, who has made such a mark in disc circles in America, has now been appointed National Promotion Director for the new pop record section of the R.C.A. Victor company.

Collier moved to the States just over three years ago and worked with London Records in their promotion department in New York.

Barber back in April

FOLLOWING his successful Stateside trip, Chris Barber (above) is expected back in this country during the second week in April.

So far Barber has made two appearances on American TV, the first on the Ed Sullivan show, and the second on a Canadian show, in which he was presented with his golden disc for "Petite Fleur."

Several British and European dates are lined up for the Barber Band on its return. They open a series of one-night engagements at Liverpool on April 12, following with Lewisham (13th), Dudley (17th), Sheffield (18th), Bradford (19th), Manchester (20th), Watford (22nd), Dorking (25th) and Plymouth (26th).

Chris Barber will also make two appearances on television in the "Vera Lynn Show" on B.B.C. TV (April 23) and the "Jack Jackson Show" on April 29.

At the beginning of May, Chris Barber and the band embark on a continental tour for a series of one-night stands in Germany from May 2 to May 6. The band will then travel to Amsterdam and The Hague before going to Switzerland for a further five-day tour, back to Germany and then home.

They are expected back in this country during the last week in May.



Jackie Dennis for Stockholm

CURRENTLY at London's Metropolitan Theatre, young singing star Jackie Dennis has been signed for a four-week engagement in Stockholm.

Jackie will be featured at the Tivoli in Stockholm, starting Monday, May 4. Negotiations are in hand for Jackie to transfer to Copenhagen when his Stockholm season ends.

Meanwhile, Jackie Dennis has a number of variety dates to fulfil in this country. These include Hanley (March 23), Carlisle (March 30) and Aberdeen on April 6.

JAZZ DAY No. 2

THE second B.B.C. Jazz Saturday, called "Dixieland And After," will take place at the Royal Albert Hall on March 28, and much of it will be broadcast by the B.B.C. in their Light Programme.

The show will star Johnny Dankworth and his orchestra, Humphrey Lyttelton and his band, Alex Welsh and his band with Beryl Bryden. The Lennie Best Quartet with Bert Courtney and Kenny Baker, Eddie Thompson, Ronnie Ross, Kathy Sobart and Tubby Hayes.

Nineteen-year-old pianist Elaine Delmar, who has been featured in "Dig This!" on B.B.C. TV, will make her debut in this series.

'The Pres' dies

ONE of the world's outstanding jazzmen, saxist Lester Young, died, aged 50, in New York last Sunday. He had only recently returned to the United States from a European tour.

For many years, Lester Young—known as "The Pres"—had played for Count Basie. In recent years he led his own outfit.

One of the last records issued in Britain to feature him was of the 1957 Newport Jazz Festival, in which he was re-united with Basie.

Dates for Anka visit

MOSS Empires have now confirmed dates for the forthcoming return visit by American singing star Paul Anka.

Paul opens in Birmingham for the week of May 11, and continues to Newcastle (May 18), Glasgow (May 25), Liverpool (June 1), and finally Manchester Palace (June 8).

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Change in 'Oh format

son will stay
 musical format of the "Oh Boy!" weeks of the present series, but it is grade American and British artists.

Hot Gospeller comes over

RECENTLY described by Jack Good as the "hottest hot Gospeller," Clara Ward—with the Ward Singers—is due to arrive in Britain on Friday, April 3.

The group make their tour bow here at the Regency ballroom, Bath, on Saturday, April 4, before a four-day engagement at the Humphrey Lyttelton Club, starting April 5.

Other out-of-town engagements include visits to the City Hall, Newcastle (April 10), Free Trades Hall, Manchester (April 11) and the City Hall, Birmingham (April 16).

Clara Ward and the Ward Singers will be a feature of "Sunday Night at the London Palladium" on April 12, and this will be preceded by a visit to B.B.C. Jazz Club on April 9.

From Britain they are due to visit the continent, where they have a number of TV and concert engagements in Germany and Belgium. On April 28, they open a season at the China theatre, Stockholm for four weeks, followed by a season in Copenhagen.

Mudlark's Palace season

FOR the final two-week variety season at London's Palace Theatre—opening on April 6—The Mudlarks have been booked to star on the same bill as American comedian Alan King. Next week's two-week season stars Lonnie Donegan and Alma Cogan.

Dinah Shore signs for Capitol

AMERICAN singer Dinah Shore has signed an exclusive long-term record contract with Capitol Records in Hollywood.

Plans are well in hand for her first LP release, which will probably be later this year. Though hits have often eluded Dinah in this country, she is still one of the biggest stars in America, and is currently in her eighth consecutive year for one sponsor on American TV networks.

She previously recorded on the American R.C.A. label. Another record label change affects Al Martino, a one-time frequent visitor to this country. Al has made several disc changes, one of the last being to the Verve label. His new record contract is with the big Twentieth-Fox Records Organisation in America.



TOMMY STEELE (DISC Pic)

TOMMY MOBBED AT SOCCER MATCH

POLICE had to clear the pitch of fans before the TV All Stars XI — led by Tommy Steele — could play their charity match against the Trade Music Guild at Dagenham, Essex, on Sunday.

The pitch had to be cleared several times during the game when crowds, packed into the standing arena, spilled over on to the field.

The All-Stars, among them Lonnie Donegan, Andrew Ray, Alfie Bass, Mike and Bernie Winters and Pete Murray, won 4-0.

When Tommy Steele scored a goal, he feigned injury to escape from excited teenagers and was carried off on a stretcher to the dressing room.

Carosone's spot

TOMMY TRINDER, who recently signed a B.B.C. TV contract, opens a new series on April 4 with a show called "Steppin' Out."

Featured guests will be the Renato Carosone Sextet, flying from Italy to take part.

Feldmans to handle film music

A NEW deal concluded last week will now mean that Feldmans, one of the largest and oldest music publishing concerns in Europe, will in future handle all music featured in films distributed by British Lion Films. They will work in very close conjunction with British Lion in the planning and general exploitation of all their film music.

One of the first pictures coming within the scope of the new arrangement will be "Honeymoon." The musical score of this film includes original ballet music by Mikis Theodorakis, conducted by Sir Thomas Beecham.

This composer is also responsible for "The Honeymoon Song," which is sung and played by the Marino Marini Quartet during the film.

Discussions are now taking place between Feldmans and British Lion regarding "The Bridal Path" and "I'm All Right, Jack."

Stapleton signed for ATV shows

CYRIL STAPLETON and his Show Band have been signed by ATV for a further two "The Melody Dances" programmes, on April 3 and 10. Guest stars will be Joe Henderson, Mike Desmond and Jo Shelton.

Joe Henderson has had to defer his proposed American trip to take part in these new shows.

The summer season for Cyril Stapleton at Scarborough has been almost completely planned, and headlining there with him will be famous comedian Frankie Howerd. The Frazer Hayes Four will also be in the show, as will Cyril's newest singing discovery Shirley Sande.

FIRST FOR BRUCE

PARLOPHONE have signed Bruce Forsythe, composer of ATV's "Sunday Night At The London Palladium," as a recording artist. His first disc for the label will be released at the end of this month.

One title will be his own composition, "I'm In Charge." When he finishes in the pantomime "Sleeping Beauty," Bruce Forsythe will undertake a number of variety engagements.

The week commencing March 30 he will be starring at London's Fimbury Park Empire. Then he takes a holiday and returns to variety at the Chiswick Empire on April 13, followed by the Leeds Empire, April 20, and the Brighton Hippodrome on April 27.

A special tribute is being paid to this popular star in the TV programme for Sunday, March 29. The show is being televised from the Prince of Wales Theatre and is being built around Bruce Forsythe.

LUNCH WITH DICKIE

THE first winners of the competition which has been run as part of the "Dickie Valentine Show" on Radio Luxembourg are to be entertained to lunch by Dickie next Sunday, March 22.

An additional part of their prize is a visit to the Radio Luxembourg studios in London, and there they will have the opportunity of watching Dickie Valentine recording one of his future programmes.

The competition continues during the series, with the next winners visiting London in early April.

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JOE MEDLIN
 I kneel at your throne
 MERCURY AMT1032 (45 & 78)

Chuck MILLER
 The Auctioneer
 MERCURY AMT1008 (45 & 78)

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THE BIG BEAT

REVIEWED BY DON NICHOLL

THE COASTERS offer the original version of "Charlie Brown" for London. It is a good cutting, too, and should rise high despite the B.B.C. ban which has been clamped upon it. Other attractions in this section today include a Duane Eddy coupling which will please the thousands who have started following the adventures of the man with the twangy guitar.

Some good British samples of the rock on show, also.

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).

DUANE EDDY

The Lonely One; Detour
(London HLW821)****

ANOTHER smash for the man with the twangy guitar? Could easily be. Backed up once more by The Rebels, Duane Eddy this time sets off on a slow, rather sad beat. Some chorus work in the distance, too, as the melody gets to work weaving into your brain.

Those who like the man's work will not be disappointed.

Detour is classed as the second side of the coupling, but it has a throbbing, catchy movement to it that might well attract people more than *The Lonely One*.

THE DISC BANNED BY THE BBC

Squawking sax as well as the guitar, on this half.

SHARKEY TODD

The Horror Show; Cool Cool
(Parlophone R4536)***

SHARKEY TODD and The Monsters have a steady beat number full of shrieks and yowls and dark laughter in *The Horror Show*.

Lyric tells of weirdy family, so weirdy that Mr. Todd's no need to see a horror show—he has all the freaks right under his nose.

Cool Cool is another chanted with a ghostly flavour. In fact this one is about "The Ghost With The Most."

May attract some off-beat custom.

RAY ELLINGTON

Charlie Brown; Chip Off The Old Block
(Nixa N1518)***

RAY ELLINGTON follows The

Coasters and Bernard Bresslaw into making a *Charlie Brown* of his-

self. Typical husky vocal from Ray with a rock accompaniment that's slick and sure.

Not quite as amusing as I expected the Ellington treatment to be.

On the reverse, guitars and rhythm lead into a catchy lyric which Ray sends out neatly. *Chip Off The Old Block* is a novel little romance that could find its own way in the market. Bill Shepherd's music and the Beryl Stott Singers assist Ellington.

LORRAE DESMOND

Tall Paul; Wait For It
(Parlophone R4534)***

LORRAE DESMOND races to a smart backing directed by Ken Jones as she chants about *Tall Paul*. Her treatment may not overtake that by the Three Barry Sisters, but it is a good commercial noise, for all that.

Pace never flags for a second as Lorrae belts without losing clarity.

Wait For It has some extra taping by Lorrae that sounds as if she is doing a satirical impersonation of The Madlarks. Sax-sawing rock number.

CHUCK WILLIS

Thunder And Lightning; My Life
(London HL8818)***

CHUCK WILLIS made a weather-beaten steady-rocker in *Thunder And Lightning*. And he got a chorus and thumping accompaniment to his chanting.

There should be a pretty steady

demand for this half even if it does not emerge as a really big one. *My Life* has me confused; it seems that the wrong title has been planted on this easy-beater. From the repetitive phrases of the lyric it sounds as if it should be called "My Crying Eyes and Broken Heart."

THE VERNONS GIRLS

Jealous Heart; The Month of Maying
(Parlophone R4532)***

THE VERNONS GIRLS (Jean, Margaret and Barbara according to the label) get another release through Parlophone, and bring their rocking "Oh Boy!" style to *Jealous Heart*. TV fans should help to make this a pretty fair commercial bet, though the girls are not to be classed among the best vocal teams.

Peter Knight directs the backing for both sides here and he is also responsible for the arrangement of the traditional song *The Month of Maying* which the girls chant as a rock 'n' roll madrigal. Novelty coupler.

BOYD BENNETT

Tear It Up; Tight Tights
(Mercury AM163)***

BOYD BENNETT'S rocking orchestra really tear things up on *Tear It Up*. This is a racing roller which the musicians belt at breakneck speed; Melody could have been better, but there is still enough of a tune to make it a very commercial instrumental offering.

Rhythm will have the jukes shaking everywhere, and it is a side to stir up wild excitement.

Tight Tights—I suppose—is the up-to-date idea of "Short Shorts." Steady rock 'n' roller which gets a group vocal as well as instrumental play.

BOYD BENNETT goes at breakneck speed and will shake the jukes.



THE COASTERS
this week's

D.N.T.

THE COASTERS

Charlie Brown; Three Cool Cats
(London HL8819)

THIS is the American hit version of "Charlie Brown" sung by the group for which the song was written. But don't expect to hear it over the B.B.C.—the number has been banned by the Corporation because of the use of the word "spitballs."

A humorous rocker about a high-school boy who is always goofing, the number is put across smartly by The Coasters to a background of sax guitar and rhythm. The team should make plenty of headway with the side here, despite being denied B.B.C. space.

"Three Cool Cats," as you will probably guess, is a slow, beaty version of "Three Blind Mice." Same tune with modern lyric. And there will be people buying the disc for this side, too.

JANICE PETERS

You're The One A Girl Likes
(Columbia DB4276)***

NORRIE PARAMOR and Jack Fishman are the writers of the new British rocker, *You're The One*, which Janice Peters powerhouses here. Deep male voice keeps interjecting "Oh Baby" as Miss Peters belts out her declaration of love. Male group called The Playboys is also brought in to add size to the half. The girl has a good chance this time out.

For the second side she whips and growls another quick beat number *A Girl Likes*. This one is penned by Mr. Samwell (of Cliff Richard successes).

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HE MADE 'THAT OLD BLACK MAGIC' A CLASSIC

WHEN I heard that Billy Daniels was returning to this country, I found it hard to believe that it is now three long years since I saw him last. And when I greeted him as he arrived in London last Saturday it was as though he had been away for a week. The man whose hand I shook was the same, unchanging Billy, seemingly blessed with eternal youth.

I am not sure whether he looked older when he was younger, or younger now that he is a little older. But I am sure that Daniels is still as debonair as ever.

that he is being very sincere.

Though he comes to this country without such a thing as a hit record, this should not deter anyone from trying to see his act. Daniels has seldom had to rely on his records; his act is one of sheer entertainment, rather than a singer presenting a string of disc hits.

As an entertainer he is supreme, and always in demand for the lush supper clubs of American night life.

It is because of an engagement at New York's Copacabana Club next month that Billy Daniels has to cut this present visit short. At the Copacabana he is a regular favourite, and few

but Billy has recently signed a new contract with M.G.M., and his issues on this label should certainly find their way into our record shops.

Billy has actually cut his first album for M.G.M.—"Billy Daniels At The Stardust"—which is due for release in the States in the near future.

Though many young buyers may hardly know his work, it is not unlikely that they associate his name with the famous recording of his, "That Old Black Magic."

It is now many years since he first recorded the song, yet one automatically thinks of him in relation to it,

Billy Daniels—the supreme entertainer

BY
DOUG
GEDDES

When he arrived, Billy had handshakes for all at his hotel—from the front doorman to the lift attendant. Friendly Billy Daniels was back in town.

This is his fifth visit since his initial trip in 1952.

Says Billy Daniels, "I love coming to Britain. It's not just a question of seeing familiar places again, but the thought of seeing familiar faces again. I've made a lot of friends in this country, and whatever town I may visit, I shall have great pleasure in catching up with people I've got to know well in the past."

Continued Billy: "This country is like a second home to me because of my many acquaintances. As for London, I love it. If people cannot enjoy themselves in London, they'll never enjoy themselves anywhere."

When Billy Daniels says these things, one quickly sees that they are not idle remarks for our benefit, but

and it always holds pride of place in the repertoire of most impressionists.

Billy Daniels has certainly made a success of show business since he left his home in Jacksonville, to head for New York. His original intention was to study law, but singing for his keep between terms, he found a place in show business. The law studies were soon forgotten.

Contributing to his continued success is his old friend, pianist, and integral part of the act, Benny Payne.

Throughout their long partnership, this coupling has been an important facet of the total Billy Daniels presentation. They are not only important to one another, but they have great fun during the act, a quality which comes over the footlights with tremendous effect.

If Billy is appearing this trip in your area, listen to some sound advice—go to see him. It will be worthwhile and you will get full value for the price of your ticket.

Billy is at Manchester, then Liverpool on March 23, a Sunday concert at Blackpool on March 29, and a final week in Leeds on April 6. He may also appear on TV.

As a person, and as an artiste, Billy Daniels is extremely relaxed, but I found him slightly on edge when I met him. There was a perfectly understandable reason. He was waiting for news of a new arrival to the Daniels family. We hope all goes well, Billy—with the show and the family.

other artists can claim to have worked there so frequently in the past.

Another regular date he keeps is at the Stardust in Las Vegas, a venue where he continually returns for six months in each year.

So one can see that though he may not have disc successes to his credit, Billy Daniels is doing very nicely in all other directions. Some of today's disc stars must envy him his engagements. He is not completely lost to us on record, of course, and is a regular album favourite.

There have been two good LP issues by him on H.M.V. in recent months, "The Masculine Touch" and "You Go To My Head." Both of them show that he is still in tremendous voice.

He played me another of his LPs in slightly different vein, "Billy Daniels Rocks," issued in the States on the Topa label. It is not certain whether it will be released in Britain.

I asked Les what he looked for in a new singer.

"Well," he said, "we are looking for singers who can be recognised without being seen. If the people turn on their radios and can say 'That's Charlie Crackers,' then we know they will be successful in their careers."

Bumper month

APRIL will be a bumper month for new LPs. High on the list is the release of the long awaited "Come Dance With Me" by Frank Sinatra, which has held the number one spot in the U.S. charts for several weeks, and a new Nat "King" Cole, "Welcome To The Club."

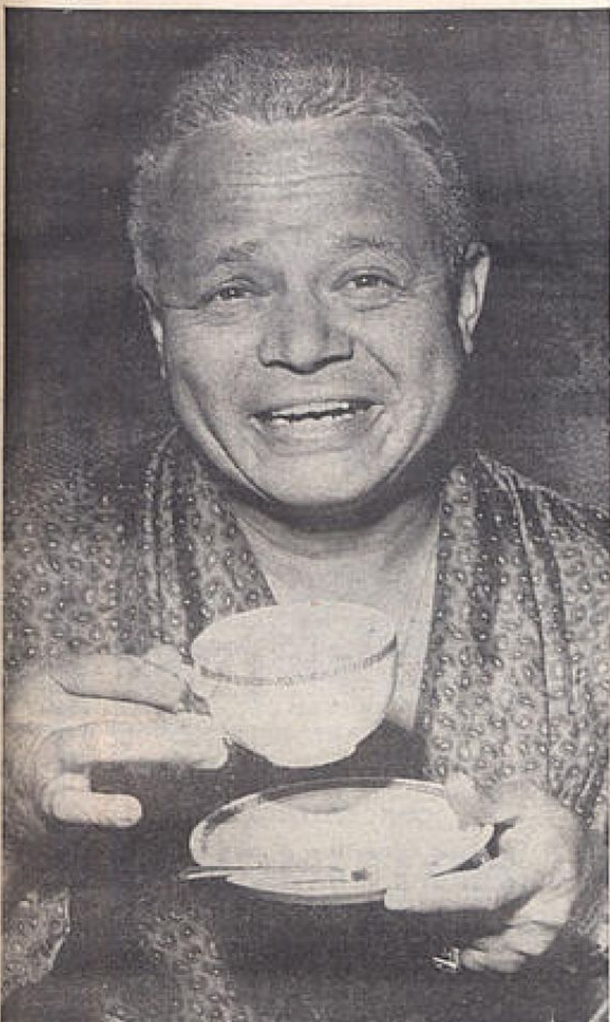
Interesting point about the Cole disc is that the whole line-up backing him is the Basie band, but without Basie, and with the addition of Jimmy Wiggins on trumpet.

Coming here?

THAT husband and wife team, Louis Prima and Keely Smith, have just embarked on a series of tele-films for U.S. television.

Revolving around domestic comedy in which Sam Butera is featured, Louis and Keely will have their song spots, too.

The Smiths are hoping to make



(DISC Pic)

NEWS FROM BEHIND THE LABEL

DISCLOSURES

by Jean Carol

Machine gun concerto?

THE sound-track for the new film, "Al Capone" (opening in London next week) has been specially written by one of the U.S.'s top composers, David Raksin, whose music will be interpreted by such great jazz exponents as Shelly Manne, Si Zentner, Uan Rasey, Russ Cheever, Bill Ulyate and Chuck Gentry.

If the sound is anything like the score of "Man With A Golden Arm" or "Sweet Smell Of Success," it could go over in a big way.

Following up my recent mention of Jess Conrad, I hear that he has been chosen as one of a new trio who will be advertising a famous brand of cigarettes on TV.

Listen, John

ONE night last week I had the pleasure of hopping into John Barry, now riding on the crest of the wave at the moment with his new disc "Long John."

John admitted that he had not had time to listen to the LP of "Oh Boy!" on which he is strongly featured, so I invited him

home to see his reaction when he heard his own music.

The result was extremely amusing when we came to the Barry Seven version of "The Saints." John, not being able to stand up to the strain that his eyes, wrinkled his face in pain, and then shouted "Let's record that on a single."

Bud's skit

COMEDIAN Bud Flanagan does a delightful take-off of Frankie Vaughan in the new Crazy Gang revue at the Victoria Palace. Impeccably dressed in white tie and tails, Bud sports a very realistic black wavy wig while he performs "Give Me The Moonlight."

The song is interrupted by another of the gang, dressed as Anna Neagle in her Queen Victoria role.

Guesting on the Patti Page show last week were The Kingston Trio, who are currently hitting the high spots with their new LP. They will have me in the audience if commitments allow them to come to Britain.

On the air

DOUG GEDDES of DISC was chatting to Toni Dall at the Palace Theatre last week when well known interviewer and D.J. Neville Powley walked in.

Neville had planned to interview Toni on tape to use for an overseas broadcast, but before he finished, he turned to Doug and asked him several questions on the British music scene and on Toni Dall in particular.

So Doug has had his voice relayed—rich that of Toni Dall's—to a large proportion of the Commonwealth.

We get plenty of letters at DISC, some of them a little out of the ordinary, like this one, addressed to Mr. Doug Geddes, Gardening Editor, Disc Hulton House, Fleet Street, E.C.4. Inside was another envelope with Dig This!!! printed on the front. It contained—earth!

Combination

LAST week the Decca studios had a visit from Mr. Music—Ted Heath—and Mr. Entertainer—Max Bygraves.

The purpose? To combine in a new LP of standards. Both have declared that they are very happy with the results.

Look out

WELL-KNOWN around the Alley before he joined Decca at a recording executive was Les Conn, now doing very well in his new position, thank you.

a visit to this country this year, probably in the autumn.

On wax

BACK in town after a series of concert dates in the Midlands and the north, Dick Francis called in to tell me that he was cutting a new disc for Parlophone yesterday (Wednesday).

On Sunday he travels to Manchester for a B.B.C. broadcast, and next month he has two TV dates lined up.

When Dick was appearing in cabaret in Manchester, Count Basie dropped in and watched him one night, and afterwards congratulated Dick on his performance.

New sound

NEWS from the States is that there is a brand new Stan Kenton sound which supersedes all his others.

Stan has just released a new LP called "Lush Interlude" on which he employs a string section—well away from his usual sound.

My American correspondent tells me that it is no great, even competitive record companies are raving. It must be good.

"Lush Interlude" is due for British release in April.

TALENT IN YOUR TOWN

presented by
DISC
the paper
with news of
tomorrow's
stars

BIRMINGHAM

'Toughest town of all' BUT RITA WON'T GIVE UP

IT'S always tough to get into show business, as the most talented people have found, but 21-year-old Rita Taylor thinks that her hometown—Birmingham—is the toughest place of all to break in. Rita is a secretary to a local haulage firm by day and at night she works as a semi-professional dance band vocalist.

She has now been singing for nearly three years, and has appeared with Carroll Lewis at the Birmingham

Hippodrome and with Hughie Green at Margate Hippodrome. She has won several vocal talent competitions and has had a week's engagement at one of Birmingham's top ballrooms.

Rita Taylor wants to turn professional, and for that she would welcome a resident job with a good band, but these jobs aren't easy to find in Birmingham.

In the meantime she has had a television audition.

when they played for a dance at Elham in December. They played together so well that within a week they were arranging practice sessions with a view to forming their own group.

They have a regular monthly booking at the Empress ballroom, Folkestone, where plans are in the air for forming a jazz club round the quartet.

Now they want to attract their own supporters and make a name for themselves in Ashford, where Susan is already known as last year's Harvest Queen—the Evening up her own coronation ceremony by playing boogie on the piano and jiving in her gold coronation robes.

Susan, who has been studying music for 10 years, is in charge of all the arrangements.

"I write out the music and we arrange it as we go along," she said. "Our policy is to take really good old numbers and arrange them in our own style—leaning towards modern jazz."

They also play strict-tempo dance music, rock, and come right up to date with cha-cha. They hope to expand the group to include another musician and vocalist.

HULL

SISTERS STAY TOGETHER

SIX years ago, two schoolgirl sisters in Hull heard the famous Andrews Sisters going through one of their impeccable routines. And that set them off on a singing path of their own.

Now, Hilary (18) and Doreen (19) Towle have reached the threshold of their ambition—to become full-time professionals and take their place in the race to the top.

Since they started out, the sisters have been in several trios and quartets, but now they are back on their own and shortly hope to be ready to turn professional.

The girls owe a great deal to Mr. Harold Clarke, managing director of a Hull theatre, where they have appeared many times.

Mr. Clarke has brought them on gradually and is confident they will make the grade.

EXPERIENCE

The Towle girls who live in Fifth Avenue, North Hull Estate, have a sound backing of experience—they have appeared several times on television shows and are mentioned among Carroll Lewis' discoveries in his "Bid For Fame" programme.

Doreen is the one with the musical training, but Hilary has learned fast and their act always goes down well—despite the stiffest professional competition.

Typical remark is one made by Doreen: "We have always wanted to go on the stage, but we think we need a bit more polish before taking the plunge into the ranks of full-time professionals and we are not rushing it."

ACCRINGTON

Skiffle champions

VARIED talents are combined to form the "New Bob James Group" from Accrington—there's a ballad singer, skiffle singer and guitarist, a rock pianist, a trad jazz banjo player, a modern jazz drummer and a bass player.

The group have played nearly every club in the district and have been resident at two jazz clubs. They have played at the North Pier, Blackpool, on Sunday nights, done several stage shows, charity concerts and a river-boat skiffle. They have won five cups, including the All Lancashire Skiffle Championship.

The ballad singer, Pat James, has appeared on television, and pianist Ernie Riding has been heard on sound radio. The rest of the group, whose average age is 19, comprises Neil Chadwick, John Poole, Don Smith and Tony Bradshaw.

LEEDS

He's on the way up

RONALD PERES is a singer with a very high reputation locally, but who has not yet had the chance of a hearing by more influential people in other parts of the country.

Three times he has been on at the Leeds City Varieties, and each time has had an enthusiastic welcome.

His other dates have been with all the good clubs in and around Leeds. Ronald is confident that he will soon get the big break that will give him fame on a national scale.

ASHFORD, KENT

Harvest Queen plays boogie

THE Susan Young Quartet, newest musical group in the Ashford area, are young people with big ideas out to prove that among today's much criticised teenagers there are those who will make their own way to success.

Led by 18-year-old pianist Susan Young, an Ashford hairdresser, the group is completed by Sugar Robinson, 23, on guitar and vocals; Peter Scopes, 25, also on guitar, and 20-year-old drummer Mike Wilson. Apart from Susan, they are all from Folkestone.

The quartet came together by accident

BRISTOL

IT'S always a big step and a risky one when an entertainer decides to leave the amateurs and become a full-time professional. It's even braver to leave your hometown in the west country and come to London to try to break in at the centre of the entertainment business. Yet that's what the Bristol group called "The Sapphires" have done.

The Sapphires consist of four young men and a girl, average age eighteen, who first met in Bristol's Dandelion Club. They formed their pop harmony group and entertained at all the Bristol spots, including the Coalition Hall where Bristol's entertainment manager spotted them and gave them their first regular bouts of work.

SAPPHIRES ENTERTAIN THE SAPPERS

In 1957 they came second in their heat in the Carroll Lewis Show and in 1958 they won it, getting radio and television airings as a result. E.M.I.'s exploitation man saw them with Carroll Lewis and has given them a record test.

When they found they could get no further with their show business career in Bristol, The Sapphires simply packed their bags and made for London, where they started attacking the theatrical agents. Now they're in business, and among their dates is a tour of army camps.

The group consists of Grant Hayward, Jill Stevens, Vernon Merrick, Brian Holley (who also plays the guitar) and Roger Cook (who does the group's arranging).



NEXT WEEK our spotlight will be concentrated on
NOTTINGHAM
a town where talent abounds

BOLDON

School still comes first

A STORY appeared on this page a few weeks ago about three youths at Boldon, near Sunderland, who have formed themselves into a vocal group called The Newtons. Then it was said that they looked like being a success.

Today their prospects are even brighter: for, during recent weeks,

they have made a number of recordings for B.B.C. radio, have appeared in a live television show and have had much interest shown in them by a recording company. But despite their success the three youths—17-year-old Newton Willis, his next-door neighbour Gordon Shaw and 16-year-old John Raine—have no intention of becoming full professionals.

All three are still at school and, they say, singing must take second place to their school work—at least for the time being.

CARDIFF

Mistaken identity

ALTHOUGH she has only been singing in public for a year, 21-year-old Patti Flynn, who is married to an Irish engineer living in Cardiff, has already been mistaken for Shirley Bassey. Attractive, five feet three, Patti—her father was a Jamaican, her mother is Welsh—is singing with Alan Hurst's orchestra at the Majestic ballroom, Newport.

But Patti isn't really like Shirley at all. She has her own style and only sings Bassey numbers because they happen to be in the Top Twenty, and popular numbers are the order at the Majestic.

MANCHESTER

Modern ballads are his line

BOB McKAY began his musical career as a 15-year-old tenor in his home village of Kossington, Yorkshire. Now, nine years later, his stylish way with modern ballads keeps him in constant demand around Manchester.

Three or four times a week he can be found in front of a mike in local night spots. . . he's had a spell at the Pink Elephant Club in the city. Bob—real name Bill Robinson—comes from a musical family. His father is a composer. A storeman by day, Bob is a bachelor.

By
DOUG GEDDES

THE DALLAS BOYS

They first sang together to entertain their rugby team. Now they are 'at home' each week in the 'Oh Boy!' show



THE DALLAS BOYS PUT OVER A BEAT NUMBER ON 'OH BOY!'

mind you, but their ventures all provided the experience of appearing before a public.

They were all working, and not doing so badly, so life was fairly rosy. Joe Smith and Bob Wragg worked as printers, while leader Stan Jones and Leon Fisk were making a good living as market salesmen.

Incidentally, I should be doing a great wrong if I did not introduce you to the fifth member of the group, Nicky Clarke. He is the singing drummer, a Londoner and previously an engineer, and now very much an important part of the team.

Their vocal engagements increased, for in their part of the country there are many club and public-house dates that can keep good performers busy most of the year round.

Oddly enough, at this point they had not bothered to give themselves a name. They were just the four lads who readily took the stage to sing at the least opportunity.

The big decision

I have heard of some strange ways of finding a group title, but none as unusual as in their case. At one concert they were asked by the promoter what they were called.

Not having a name, they did some quick thinking, bumbled around some ideas and out of this they decided to reverse the word "called", and from that evening were known as "The Dallas Boys".

Work followed work and, not the least of the group's achievements was to finish third in Bullin's All-England amateur contest, from an entry of 4,700.

The outcome of all their local successes was the offer of a summer season in 1956 at Redcar.

The big decision had to come and, with good jobs to fall back on if all did not go well, they decided to take the chance and turn professional.

Although the act was suitable, it was thought that the name they had chosen was not too good. To come it suggested an acrobatic act, to others a brand of glossy paint! Some juggling with the word Dallas, and the name of Dallas was born.

Spotted again at Redcar, further work came their way, including long variety runs, dates on "Six-Five Special" and, last summer, a useful season in Blackpool with Lonnie Donegan. A TV series with Petula Clark also added to their reputation.

The Dallas Boys were rapidly making their mark.

Their biggest break has certainly come through "Oh Boy!" and, as residents on the programme, they have become very much an established part of the show business scene.

When the present "Oh Boy!" TV series ends, The Dallas Boys start a long summer season at the Palace Theatre, Blackpool.

Success has taken them a long way already. And it seems that they must soon achieve one so far elusive ambition—a hit record. They have had a series of good recordings on Columbia and a big record would give them a tremendous kick.

Meanwhile, they are getting the best of the bargain with sheer hard work, and a successful and popular act.

THE Dallas Boys are certainly lads with a difference. Not for them the claim that they all felt the call to start in show business at the tender age of five or thereabouts—as so many artists would have you believe of their own careers.

With the popular "Oh Boy!" group, therefore, it is refreshing to hear that they never gave show business a serious thought, either at the age of five or 15.

They found themselves in this sphere by chance and, only after they had had a taste of it were they convinced that it was the life for them.

You can imagine, therefore, that The Dallas Boys are pretty down-to-earth people and, being north-country born, they have a sense of reality about everything they tackle.

Four of them come from Leicester and have known each other since early school days and, though close to one another for many years, their thoughts certainly were not towards forming a vocal group.

Singing left to them

They had one passion in life—rugby. Their interest in the game still remains with them, though they have little time now either to play or to watch many matches.

They first started singing together during coach journeys with their Old Boys XV. What used to start as a happy general sing-song would gradually peter out until the vocal entertainment on the bus was left to them.

I am told that most of these vocal efforts were on the return trip rather than on the way to a match. I wonder why!

Gradually, the boys from Leicester found themselves promoted from "singing bus conductors" to local concerts. Nothing very ambitious,

MUSIC in the AIR

AFN

271, 344 and 547m. Medium Wave

MARCH 19
6.00—Music In The Air.
9.30—World of Music.
10.00—Late Request Show.

MARCH 20
6.00—Music In The Air.
9.30—Scars Of Jazz.
10.00—Club Date.
10.30—Late Request Show.

MARCH 21
6.00—Music In The Air.
7.00—Grand Ole Opry.
7.30—Upbeat Saturday Night.
8.00—America's Popular Music.
9.00—Disc Beat.
9.30—Cha-cha Time.
10.00—Late Request Show.

MARCH 22
9.15—International Bandstand.
10.00—Romance In Music.
11.00—Serenade.

MARCH 23
6.00—Music In The Air.
9.30—Golden Record Gallery.
10.00—Late Request Show.

MARCH 24
6.00—Music In The Air.
9.30—Modern Jazz 1959.
10.00—Late Request Show.

MARCH 25
6.00—Music In The Air.

9.30—Lawrence Welk.
10.00—Club Date.
10.30—Late Request Show.

Radio Luxembourg

208 m. Medium Wave
49.26 m. Short Wave.

MARCH 19
6.00—Non-Stop Pops.
6.30—Tuesday's Requests.
7.45—Record Hop.
8.00—Bristol Club.
8.30—Lucky Number.
9.00—Anne Shelton.
9.15—Top Discs.
10.00—It's Record Time.

MARCH 20
6.00—Non-Stop Pops.
6.30—Friday's Requests.
8.00—Band Parade.
8.30—Musical Monograms.
9.00—Pop Club.
9.15—Dickie Valentine.
9.45—Capitol Choice.
10.15—Record Hop.

MARCH 21
6.00—Non-Stop Pops.
6.30—Saturday's Requests.
8.00—Jamboree.
9.45—Juke Box Parade.

10.00—Irish Requests.
10.30—Spin With The Stars.
10.30—Record Round-up.

MARCH 22
6.15—Mario Lanza.
7.00—Jack Jackson's Juke Box.
7.30—The King Brothers.
7.45—Teddy Johnson & Prarl Carr.
8.00—Frank Sinatra.
10.00—Record Rendezvous.
10.30—The Stargazers.
11.00—Top Twenty.

MARCH 23
6.00—Non-Stop Pops.
6.30—Monday's Requests.
8.30—Smash Hits.
9.00—Deep River Boys.
9.15—Lawrence Welk.
9.45—Perry Como.
10.00—Hit Parade.
10.30—Top Pops.

MARCH 24
6.00—Non-Stop Pops.
6.30—Tuesday's Requests.
7.45—Gala Party.
8.00—Dennis Day.
9.15—Big Ben Banjo Band.
9.30—Your Record Date.
9.45—Records From America.
10.00—The Capitol Show.
10.30—Fontana Feature.

MARCH 25
6.00—Non-Stop Pops.
6.30—Wednesday's Requests.
8.00—Libertine.
8.30—First Time Round.
9.00—Embassy Double Top.
10.00—Record Show.

THE BEST IN MODERN JAZZ

BY TONY HALL

JAZZ IDOL GOSSIP

Woody Herman line-up still uncertain

WITH ONLY TWO WEEKS TO GO BEFORE THEIR OPENING CONCERTS, UNCERTAINTY STILL SURROUNDS THE FINAL PERSONNEL THAT WOODY HERMAN WILL BRING TO BRITAIN.

Definitely set for the tour are gasty trombonist, Bill Harris, the excellent, earthy Nat Adderley (albeit Cannonball's cornet-blowing brother), former Adderley Brothers' bassist, Keeter Betts and up-and-coming New York big band drummer, Jimmy Campbell. As this is being written, confirmation is still awaited about the other three American musicians. Trumpeter Charlie Shavers and pianist-vibesman Eddie Costa, who were scheduled to make the trip, have decided against it at the last moment.

The British musicians who will definitely work alongside the Americans on the tour include Don Rendell, Art Ellefsen (tenors), Ronnie Ross (baritone, also), Bert Courtney (trumpet) and Eddie Harvey (trombone). Trombonist Ken Wray is also a possible.

Kathie Stobart had to decline the offer because of domestic commitments.

The Herman men are due to arrive here on Wednesday, April 1. They will rehearse in London for three days and will be special guests at a party the N.F.F. (who are sponsoring the tour) will throw for them at the Marquee Club on April 3. Woody will probably be interviewed on TV the same evening.

The opening concerts are at London's Royal Festival Hall on Saturday, April 4.

So you weren't able to pop over to Paris to hear Art Blakey's Jazz Messengers at the Club St. Germain? Well, neither was I. But don't worry too much. The French R.C.A. people took their Ampex machines along to the club to record a whole night's session.

They have issued three 12-inch LPs of the proceedings, each with an average of two tunes per side per LP. And there is a "Night in Tunisia," where Kenny Clarke joins Blakey for a hash which lasts for nearly 25 minutes!

The band had Lee Morgan (trumpet), Benny Golson, who has since left to be replaced by Hank Mobley (tenor), Bobby Timmons (piano) and Jymie Merritt (bass).

The tunes include four Golson originals—the classic "Whisper Not," "Blue March For Europe" (recorded in the States by the Messengers for Blue Note and Blue Mitchell for Riverside as "Blues March"), "Out Of The Past" and "Along Came Manson" (originally called "Along Came Betty," on the same Blue Note LP).

Also heard are Bird's "Now's The Time," ex-Messenger boy Bill Hardman's "Politely," a rebash of the Kenny Dorham-Mobley-Horace Silver head arrangement of "Like Someone In Love" and Timmons' funky "Moanin' With Hazel" (originally on Blue Note as just plain "Moanin'"). There are several blow-outs at various tempos on "The Theme," a "Rhythm" tune originally written by Quincy Jones for an EmArcy disc date by trumpeter Joe Gordon and tenorman Charlie Rouse.

The St. Germain's atmosphere pervades all six sides (a total of two hours' listening time) and at times is so enthusiastic and exuberant as to be overpowering. The band plays with tremendous spirit and an almost ferociously primitive drive.

So insistent is Blakey's beat behind "March" and "Moanin'," especially in Timmons' tremendously percussive piano solo, that there is almost a Lionel Hampton band feeling about the group. Timmons is possibly the solo show-stealer. But Benny and Lee blow with blues-conscious, earthy urgency throughout.

Let's hope that at least one of the albums will be issued here.

A very worthwhile one-and-six-pence worth for all jazz discographers is the new edition of the Columbia "Clef" series catalogue, just issued by EMI. It contains full details of all Clef jazz discs issued here up to and including last month's releases.

EMI's Ken Palmer is to be congratulated on the tremendous detail contained in the catalogue.

I could not help smiling at this quote from a "Down Beat" (March 5) interview with west coast drummer, Shelly Manne. Said Shelly: "And speaking of vibes players, Victor Feldman could become a wonderful drummer...."

Was it really 17 years ago that the (then) 7-year-old, Edgewood-born boy was known in the musical Press here as "Kid Krupa"? Vic, incidentally, is currently working with Shelly on the musical backgrounds for the "Peter Gunn" TV series.



RAY BROWN — he's everything you would expect him to be (See "The Poll Winners" review).

Club St. Germain-des-Prés and again at the Salle Pleyel, I witnessed the courageous struggle of Bud Powell against himself, his health and the world in general.

For me, Bud won his battles, but it was hard going. All he could see

ZOOT SIMS QUINTET

Zoot
Why Cry? Echoes Of You, Swim, Jim; Here And Now; Fools Rush In; Osmosis; Taking A Chance On Love.

(12in. London UTZ-U15135)*****

PERSONNEL: Zoot Sims (tenor, alto); Nick Travis (trumpet); George Handy (piano); Wilbur Ware (bass); Osie Johnson (drums).

THIS one is easy to write about. A thoroughly happy, straightforward swinger with Zoot at his near-warmest, most fluent and free-wheeling on both horns, Nick Travis, sounding a little like our own Hank Shaw at times, also blows headedly with his heart on his sleeve, though his tone is not too consistent. Handy comps well and solos adequately. Wilbur Ware, the brilliant new Chicago bassist, shows plenty of evidence, even in these early days (1956), of his tremendous potential. He is a tower of strength and works well with the always excellent Osie.

Do not let the number of "unknown" originals (four are by Handy's wife) put you off. They don't mean much as such, but are generally simple, ideal jumping-off points for some uncomplicated waiting. Osie's *Osmosis* has been recorded before—by Kenny Dorham and Jimmy Heath on Debut.

Easy to write about. And even easier to listen to.

No fireworks—but it's my five-star choice

BARNEY KESSEL

The Poll Winners

Jordu; Sain; Doll; It Could Happen To You; Mean To Me; Don't Worry 'Bout Me; Green Dolphin Street; You Go To My Head; Minor Mood; Nagasaki. (12in. Contemporary LAC12122)

PERSONNEL: Barney Kessel (guitar); Ray Brown (bass); Shelly Manne (drums).

NOBODY tries to prove anything on this record. There is no need to; the proof is there for all to hear on all nine tracks. It is a relaxed, adult conversation between three men who are very mature musicians and all expert jazz players.

It is the always-excellent Kessel's best outing in several LPs. He swings throughout. And apart from his fine solos, dig his highly rhythmic, stimulating comping: behind or over and above Brown.

Ray is everything you would expect him to be in the section or in solo. Shelly is probably a better jazz drummer than a lot of writers (including myself) have given him credit for. His musicianly taste and total colouring have never been disputed. But the Sonny Rollins Contemporary LP, "Way Out West," proved that in his own way, he is a swinger, too. Nat Hentoff has turned in some first-rate liner notes. In the Stan Getz incident he quotes, the date was for Clef (Verve) by Gillespie, Scott, (an inaudible) John Lewis and Stan

RATINGS

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

REVIEWS



TONY HALL

Levey (released here as "For Musicians Only").

If you are looking for fireworks, you will not really find them here. But the standards are so high throughout, that I see no other possible rating.

BUD POWELL TRIO

Blues For Bud

When I Fall In Love; My Heart Stood Still; Blues In The Closet; Swingin' Till The Girls Come Home; I Know That You Know; Elegie; Woody'n You; I Should Care; Now's The Time; I Didn't Know What Time It Was; Bebop. (12in. Columbia 33CX10123)***

PERSONNEL: Bud Powell (piano); Ray Brown (bass); Osie Johnson (drums).

ONE of my most moving musical experiences happened in Paris in November, 1956. There, in the

was the piano and sombre blue lights.

Here he is not so successful. This 1957 set is very uneven. Only occasionally does Bud's genius shine brightly and his mind control his hands or his hands control his mind. On side one, apart from one chorus on *Heart*, only the blues, *Swingin' Till* really happens. Even then, its under-recorded, bass-stated theme suggests an imperfect take.

I Should Care brings out several of Bud's seldom mentioned characteristics. First comes the stark, sombre, passionate theme statement, mostly out of tempo. Then, in the jazz choruses, you can hear how much Tatum and his runs have influenced Bud. Also the early, "stride"-type pianists.

The frantic-tempo *Bebop* finds Bud staying the course even better than his colleagues. The equally (if not more so) "up" *52nd Street* is

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AND HIS ALL-STARS

GAUMONT STATE + KILBURN

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'DISC' EXCLUSIVE

'LITTLE BIRDIE' MADE ITS MARK AT CANNES

BY TEDDY JOHNSON

who, with Pearl Carr represented Britain and finished second in the final of the Eurovision Song Contest

THE party's over. The Eurovision Song Contest has been held and won. Now all the tension, excitement and expectation of the past few weeks is behind us.

It seems a decade ago that Pearl drove out to London Airport. She took off in the morning. I followed at night because of my "Music Shop" show on A.T.V.

So came Cannes. And sunshine, of which we saw so little, and music, of which we heard so much.

The final was on the Wednesday. Monday was the day for drawing lots. That was quite a vital item in the proceedings. Pearl turned to me and said, "I know now how the jockeys feel about the position for the Derby."

But the lots were not drawn by the stewards. Instead, two lovely little French girls picked the numbers. That was our first taste of excitement which was to last for the next 60 hours at the Palais de Festival.

The local betting on the contest favoured Domenico Modugno.

I wondered about this man. What was he like? Now I can tell you. Modugno is volatile, loaded with personality and immensely popular with everyone.

Thumbs up

He drew number three. Our B.B.C. producer, Harry Carlisle, gave us the thumbs up. Not a good spot for Modugno. We waited and finally we drew number 10. Another thumbs up—a good position for us.

Came Tuesday and rehearsals with the piano and camera position rehearsals. Not an easy day but by 10.30 p.m. we were dead beat. But not too tired to make up a party to eat.

With Eric Maschwitz, and our musical director, Eric Robinson, and their wives we made for the Cafe de Festival.

This restaurant next door to the

Palais became the headquarters, social centre and eating place for the artists, technicians and visiting delegations. Fine food and a wonderful sense of atmosphere prevailed.

By the time we sat down, tired as we were, a sense of well-being had taken charge of us. Our song, "Sing Little Birdie," composed by Stan Butcher and Sid Cordell, was now being tipped as co-favourite with Modugno's composition.

From the Monday run through, to the latter rehearsals on Tuesday, the idea that Stan and Sid had written a potential hit seemed to grip our foreign competitors. Harry Carlisle was certain we would win.

In the restaurant we met our opponents. Dear old chum Jacques Pills was representing Moscoo. He was singing "Mon Ami Pierrot" in a manner that was a danger to the British hopes.

Chief rival

Both Pearl and I considered that the French representative, Jean Philippe, a fine young French singer, was, perhaps, our greatest opposition. We became firm chums, and formed a happy quartet with his wife.

The others? Germany were represented by two of the ex-members of the famous English troupe of show-girls in Paris—the Bluebells. They were Alice and Ellen Kesler. Denmark had a fascinating creature called Birthe Wilke singing "Uh Jeg Omske Jeg Var Dig" . . . we loved that last word!

But I suppose the most confusing number to our ears was that sung by the Swedish entrant Britta Borg—a tango called "Augustine" . . . to our untutored ears it sounded like Stanley Unwin gone crazy.

So came the show. Well you know the results. One cannot dispute the decision—though

TEDDY AND PEARL

Their backcloth was a London Thames-side scene.

we think the audience felt the work of Stan and Sid merited top spot.

I am conscious of one thing. When we went out the second time Pearl sang that "top three" repeat like she has never sung before. It was as if she was determined to grab those few extra points back.

How did we prepare for that final evening? Rehearsed until five, then to make-up at 7.30 p.m.

Ready, I dashed to meet B.B.C. TV chief Cecil McGivern at the hotel Carlton. He offered a toast—I accepted . . . in Pernier water. No chances, Johnson, for this night!

But after the show Mr. McGivern threw a champagne party for us and all our compatriots, at his hotel. Present were our chum, Eric Robinson, who so ably conducted Radio Diffusion Francais orchestra, Eric Maschwitz, head of variety, Tom Sloan and Harry Carlisle. Then we all went to the Casino.

The Mayor of Cannes was our host for the evening. It was a wonderful party for 200 delegates, technicians and singers.

And so—as I said—the party is over. We are so happy for the success of Stan and Sid—and "Sing Little Birdie." We hope that it will long warble. And the higher up the tree the better.



First in the new Flamingo venture

CARMEN McRAE—'the girl with the haunt in her voice'

THE news that the Flamingo Club in London would be featuring many of America's top singers is more than welcome. This new venture will give us the welcome opportunity to spotlight many great vocal stars who, because of their specialised style, seldom appear in the Top Twenty charts.

One such a star is Carmen McRae, due to open this new Flamingo season on March 30. Her role in the record world is as important as some of the overnight one-record hit successes.

Recording for both Decca and Kapp records in the States, Carmen McRae has a string of singles to her credit. It is probably on LP, however, that she has her biggest following. To my knowledge she has recorded at least nine albums in America.

These run the whole gamut of songs in many styles and moods, not the least of them being an unusual set of Noel Coward compositions, "Mad About The Man," and a delightful LP with Sammy Davis jr. called "Boy Meets Girl."

Jazz styling

Whatever her choice of material, however, it has always been Carmen's tremendous jazz styling that has won her plaudits, and in consequence, the best of dates.

Carmen has played almost every suitable venue in America and Canada, not once but several times. Proof alone of her popularity and her drawing power.

Apart from the night spots in cities from coast to coast, she has been strongly featured in many concert venues, not the least being New York's Carnegie Hall, and specialised concerts at the New York Jazz Festival and the Newport Jazz Festival.

Television, too, is another medium in which she has scored, with

appearances on most major network productions, with such people as Ed. Sullivan, Steve Allen, Mitch Miller and Stan Kenton.

Her success is due to her very individual style, her warmth of presentation, and her inborn flair for musical interpretation.

Brought up in New York, Carmen could well have been noted as a pianist, for she studied this instrument seriously and, indeed, won a number of scholarships in this field for advanced work.

Though the musical knowledge she thus gained was to help her tremendously, it was not in this direction that she really wished to travel.

Word from Duke

Carmen's heart was set on singing and, with her background, she has the edge on many. A word of encouragement from Duke Ellington confirmed her own belief that the course she had planned was the right one.

Some years later, the Duke's son, Mercer Ellington, enthused about her singing and invited her to join his newly formed outfit.

She accepted and toured with the band as featured vocalist for nearly a year, playing many theatres and clubs where later she was to return as a solo attraction.

Her debut on records has added to her fame and Carmen McRae, once called "The girl with the haunt in her voice," found herself playing plushier night spots, and being in demand for TV showings. She is now compared with the "greats" on the American jazz scene, and there is certainly no doubt that Carmen McRae has a very special brand of vocal artistry to offer us. Some of us have already fallen for it in a big way through her recordings, and I think she will reap an even bigger harvest when she comes to Britain soon.

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TRADITIONAL

COME OUT OF THE PAST, MORONS!

There's more to Louis than his 'Hot Five'

THEY'RE at it again! The morons have resumed shouting at their favourite Aunt Sally. Every new Louis record, every Armstrong visit, brings out the pens and papers, starts the telephones ringing, causes endless arguments in the coffee bars.

And why? Because these piano outrices still expect Louis Armstrong to play like a 1926 gramophone record.

I didn't think the All-Stars were up to the standard set two years back . . . but I did enjoy the show and advised everyone to see it. I enjoyed it because it is a show . . . and because I didn't expect or even want to hear a replica of a Hot Five disc.

Not that I have anything against the Hot Fives. They remain classics of

jazz . . . supreme examples of the period when New Orleans style first developed the use of solo talent. But the Hot Five NEVER REALLY EXISTED. Its total life was 18 days in a recording studio.

Dance music

And what was Louis doing all this time? Why, playing dance music with such bands as Fletcher Henderson's at the Roseland, Erskine Tate's little symphony orchestra at the Vendome and Carol Dickerson's rather large group at the Savoy ballroom.

And what were the others doing? Playing similar music in similar groups spread around Chicago.

Playing for dancing and entertaining the public with stage presentations. In fact, playing much the same material as the All-Stars did on their last tour and are doing on this one.

But still these "fans" want to hear Armstrong copying his Hot Five records! Sure they're wonderful! But they represent such a very tiny bit of Louis' life that he's probably forgotten quite a lot about them.

When are people going to realise that presentation, showmanship and variety are all part of a jazz performance? When are they going to realise that making a record and playing on a stage are vastly different things? That at home you listen to records, but at a stage show you listen AND SEE the artist?

Stage show

Those funny waitcoats, uniforms, coloured mutes, announcements, movement, musical jokes, spotlights . . . and even those horrible drum solos . . . are all part of a stage show. Without them we would very soon get bored.

So my advice to these moaners is this: If you don't want to hear and see Louis doing what he has been doing on stage for the last 35 years, stay at home with that gramophone.

REVIEWS

GOLDEN ERA JAZZ . . . THE BIG BANDS

Duke Ellington and his Washingtonians: *Georgia Grind; Parlor Social Stomp*. Fletcher Henderson and his Orchestra: *Tell Me Dreamy Eyes; Shanghai Shuffle*. Luis Russell and his Orchestra: *The Way He Loves Is Just Too Bad; Broadway Rhythm*. Cliff Jackson's Crazy Cats: *Horse Feathers; The Terror*. (Ristic LP20)*****

THIS is a collector's record. It is not one for the average traditional fan, who tends to think more and more in terms of British trad bands. It is not one, either, for the refined perfectionist.

But the record gets its four stars because it is just the job for enthusiasts of the great bands of the twenties. Strangely, the least known, Cliff Jackson, is the best of this batch; his pieces drive like mad, with the drummer playing some grand cymbal.

The Ellington sides are interesting as documentary evidence, but, in fact, can only be described as corny. Recorded in May, 1926, they prove that at this time the Duke had very little idea of jazz.

The Hendersons are notable for some driving Louis and the odd snatch of Charlie Green. This band, too, at the time was under the commercial influence of the New York dance bands. The performances are much nearer to Sam Lanin—opposite whose band Louis played at at the Roseland ballroom—than they are to, say, the King Oliver band. Notice how Armstrong favours the heavy off-beat behind his solos.

The Luis Russell sides (under the name of Lou and his Gingersnaps) are almost certainly the only ones this band ever did which had a commercial sound about them. But choice of material could not hold Hipzinbo, Charlie Holmest, Albert Nicholas or Pops Foster back, although Red Allen sounds a little subdued. Surprise of the record is the Cliff

JAZZ

by OWEN BRYCE

ACKER BILK

There are many Lewis phrases in his playing, but he always adds something of his own. On Volume 3 of the New Orleans Jam Session he is the best and most important player.



the minstrel do either of these things is where they and I fall out.

JOE TURNER AND ALBERT NICHOLAS
Joe And Nick Plus Two
I'm Crazy About My Baby; Joe's Blues; Aunt Misbehaving; Honey-suckle Rose. (Columbia SEG7865)*****

THERE are two very distinct styles of New Orleans clarinet playing. The first (and the most popular at the moment) is the flute-type, piccolo-inspired music of George Lewis, Alphonse Picou and Lorenzo Tio.

The other is the liquid-toned Creole style of Jimmy Noone, Omer Simeon, Barney Bigard and Albert Nicholas. This manner of playing, with its many runs, purity and fullness of tone, use of light and shade, is the one I prefer, and after Jimmy Noone, the finest of them all, comes Albert Nicholas.

Resident in France for the last five years, he has suffered something of an eclipse through his absence on many latter-day New Orleans recordings and also because Sidney Bechet also happens to live in France.

Joe Turner, his partner on this exciting piano/clarinet duel is not the great singer by the same name. This one is a Waller-inspired, richly musical pianist and vocalist who, born in Baltimore, came to Europe in the thirties as Adriaide Hall's accompanist and eventually returned there to settle down.

CIRIS BARBER

Petite Fleur; Bugle Boy March. (Nixa 7N12026)***

EVERYTHING about this record is a great joke. The music is almost laughable, when you consider that Ciris established his fame on a traditional New Orleans lark. There is very little about New Orleans on *Petite Fleur*. It could have been written down note for note, and possibly wax.

Best laugh of the lot is that a certain banjo player gets a royalty for being on the other side of the disc—an old enough version of *Bugle Boy March*. Unworthy in itself, it nets a small fortune for this co-operative band on account of a track that does not include either Ciris or the banjoist. His name . . . Lonnie Donegan.

Bechet's own version probably lies in the dust somewhere or the other. What has he got to do with it? He composed it . . . and (whisper it gently) he also plays clarinet. Quite well, too. You ought to hear him sometimes!

RATINGS

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



LOUIS ARMSTRONG

Showmanship and variety are part and parcel of a jazz performance, especially of a jazz performance by Satchmo.

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THE DO-IT-ALL D.J. WHO WAS TOO ENTHUSIASTIC

Fired—after his first radio show

But now Murray Kash is back in business

THE night Murray Kash, the fruity-voiced, dark-featured Canadian who jockeys two disc shows every week, did his first radio programme—he was fired.

Murray, as friendly away from discs as he is with them, wrenched himself away from a TV rehearsal to tell me the story. "It was soon after I left college. I landed a job in a local radio station back home. The call-sign was C-JOY—but believe me, it was no joy that night.

"It was the kind of station where you have to do everything. I was shown how to put myself on the air, how to operate the other controls, because when 6 o'clock came they said, 'You're all on your own. We're going home.'

"I had to be announcer, disc jockey, interviewer, the lot. It was the kind of job where you rush out to pick up the news. Great experience if you lasted.

"Well, the first hour or so went fine—till we had to take an Outside Broadcast of a baseball game. Sometime later the phone rang and someone said, 'Do you know you've been off the air the last 15 minutes?'—ever since the baseball finished.

"I had pressed the wrong button and been talking to myself and playing music for me all that time."

Parents warned

No sooner had Murray returned to the ether, than the phone rang again. This time he was informed that a tiger had escaped from the local circus. "Please announce this over the air immediately, because of the danger, especially to children," the caller said earnestly.

"I at once went on the air, and in my best dramatic voice told the populace. Parents were advised to take their children off the streets immediately.

"Then chaos. The phone didn't stop ringing with anxious people wanting to know 'Where's that tiger?' This went on for about half-an-hour and I was going on the air every few minutes telling everyone to take it easy and not to worry. Then the phone again. It's the Police chief. 'Did you announce there's a tiger loose?'

"Yes, haven't you heard?'"

"I've been hearing about it from everyone—except the circus."

Left town

"The awful thought occurred to me it was all a hoax. The Police chief checked with the circus. He called me again and said 'There's no tiger missing. In future please check with us before making any more announcements like that.'

"I just sat down and apologised profusely. What else could I do?'"

"To cap it all, when it was time to go off the air I couldn't find the disc of the National Anthem—so I sang it."

Next morning Murray quietly packed his bags . . . and left town. But already he had the sort of experience that was to blossom into Radio Luxembourg's *Ranch House Serenade*.

"After I left the University of Toronto—where he earned himself a Bachelor of Arts degree—I hitchhiked round North America. In three

months I covered 10,000 miles—and I've still got the blisters to prove it. I did odd jobs on the way, like ranching in Montana and Wyoming, and I really got to know the West—mixing with real cowboys, singing real folk songs. It's a trip that's influenced me ever since.

"I met-up with a lot of this kind of music and it was revelation, when I came to England, to see that apart from square dancing, cowboy singing and western folk music were so popular here. I guess that boogie-woogie and cha-cha die out, but this sort of music keeps on going."

Five parts

After that devastating debut in radio, Murray finally freelanced for C.B.C. in Toronto, acting in radio and TV. "It was then I got practice at using different voices, for the staff of the radio station tried putting on drama of its own—adapting some well-known plays to radio—and getting assistance from local amateur actors.

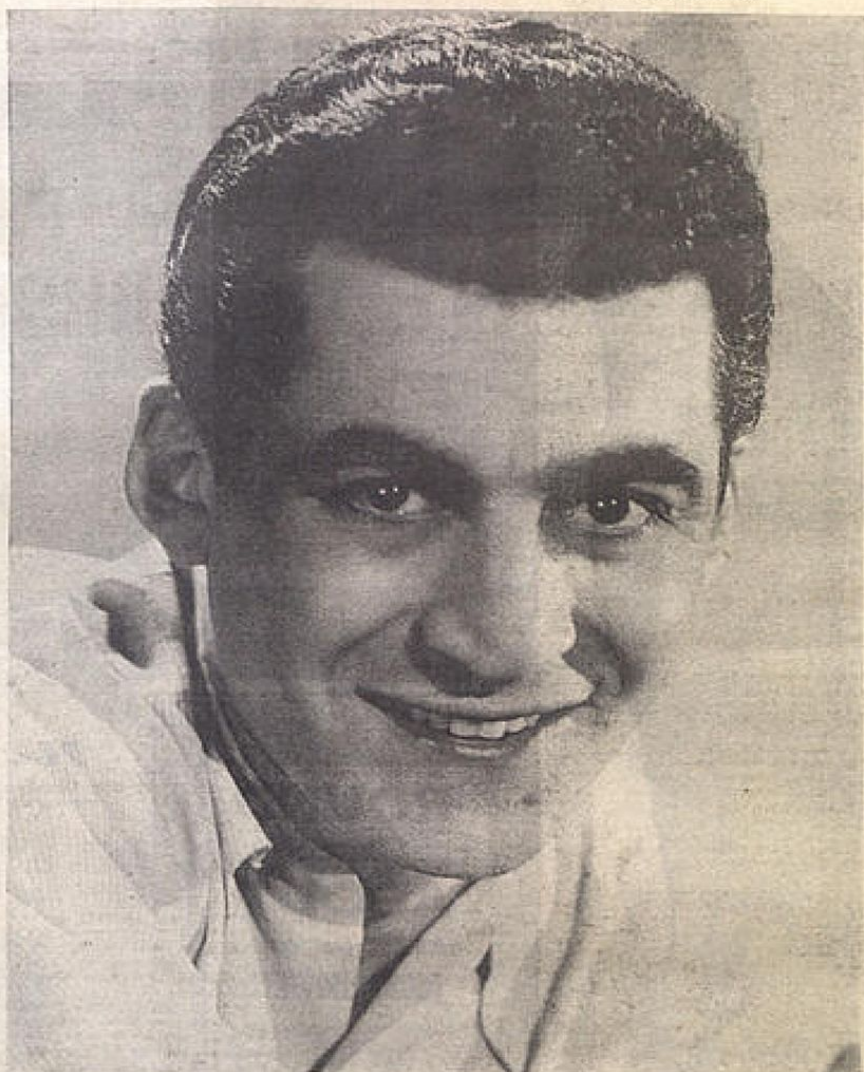
"But often we couldn't get as many people as we wanted, and it meant some of us taking three or four, or even five parts. That's the kind of thing I still do Saturdays on Radio Luxembourg. I love doing 'voices'—it's a lot of fun."

But it didn't start that way. Murray got interested in acting as a boy because he had a tough time with his speech all through childhood. "It was a kind of shyness, and as a result I stammered and stuttered. This made me very speech-conscious so I used to do a lot of reading out loud.

"I'll never forget the first time I heard myself on tape—I was so shocked I was more determined than ever to do something about it."

One day a friend arranged a "blind date" for him—and that's how Murray met his wife—better known as Libby Morris.

"We had a lovely evening together—but our work prevented us from meeting again for a long time. So one



MURRAY KASH—you can hear him on the B.B.C. and Radio Luxembourg.

fine day I'm sitting listening to the radio and I hear a beautiful voice followed by the announcement 'You have been listening to songs by Libby Morris.'

"It was the first of a series of coast-to-coast radio shows. She had got to the top—so I was on the phone to congratulate her. 'We're having a party to celebrate,' said Libby. 'Come on over.' That's how our romance began."

They were married in 1954 and the next year came to England. "We only intended a visit, but liked it so much we stayed. Finally we found a flat in Hampstead and sent for our furniture. London is such a hub of activity—with films, radio and TV all in one centre."

On TV, Murray has done shows with Dave King, Jewel and Wartiss, Charlie Drake, Ted Ray and Tony

Hancock. His films include *Interpol*, *Time Lock*, *The Silent Enemy*—and he's just home from Spain filming *The Bandit*, with Victor Mature.

On radio Murray's Luxembourg show has been going two years. Now he's added a personal *Pop-over* under the B.B.C. "It's reminiscent of a programme I did in Canada. It has a mixture of prose and poetry, which I like very much."

So I wondered about Murray's musical tastes. "Make no mistake, I like pop music—but I'm pretty well sold on the vocalists who I feel are musicians. People like Jo Stafford, Anne Shelton, Vera Lynn. They are

musicians and artists first and foremost. They know what they're doing.

"I don't go for people who come up with gimmicks because this isn't art in its true form. Anyone who achieves anything in entertainment does so by experience of what they are doing in theory as well as in practice. That applies to artists like Ella Fitzgerald and Frank Sinatra."

My final question to Murray was about his wife, Libby's been a success in this country. Remember her facial antics in the "Jack Jackson Show" on TV? I asked Murray if she practised on him.

"No. She never practises a thing. She's as funny off-stage as she is on," he said proudly.

Bill Evans

IN CLASSICAL MOOD WITH ALAN ELLIOTT

TCHAIKOVSKY
Casse Noisette (The Nutcracker)
—Complete Ballet.
L'Orchestre de la Suisse
Romande conducted by
Ernest Ansermet.
(Decca LXT5493-4)*****

HERE we have in full Tchaikovsky's great music for this famous ballet, and a very fine presentation of it.

As an introduction to ballet music there is no better work than this. It is a ballet of many moods it has a fair story and it contains some of the finest ballet music.

Most of the famous tunes appear on this recording on side 3, and I recommend that you listen to this side first.

Some of you may, however, find a lot of the score superfluous. One reason for this is because Tchaikovsky took all the best tunes from the ballet to form his purely

orchestral work, the "Nutcracker Suite."

Here, then, is where a complete understanding of the story is necessary and I think you will be well advised to read the programme notes to these discs before playing them.

'NUTCRACKER' IN FULL

The whole recording gets off to a flying start by a fine performance of the Overture, and the feeling of a Christmas party is well conjured up by Mr. Ansermet throughout the whole of the first side.

Note how he paints the picture of the supposedly sinister Councillor Drosselmeyer and of the noise and din that children kick up at a party.

Unfortunately, in the battle

scene between Prince Nutcracker and his "troops" and King Mouse and his Mice, the orchestra does not have the bite that one would expect.

Side 3 I have already mentioned, and side 4 is memorable for a very charming performance of the

best-ever Tchaikovsky waltz—The Waltz Of The Flowers.

FAMOUS SINGERS—FAMOUS ARIAS

Carlo Bergonzi: "O Paradiso" (from "L'Africaine"—Meyerbeer); Anita Cerquetti: *Vissi D'Arte* (from "Tosca"—Puccini); Virginia Zeani: *Di, Mi Chiamato Mimi* (from "La Bohème"—Puccini); Mario

Del Monaco: Flower Song (from "Carmen"—Bizet). (Decca CEP382)***

I THINK the easiest and quickest way I can sum up this record is to say I think it ended in a 2-2 draw.

Firstly, the likes Carlo Bergonzi gets my number one vote—he sings "O Paradiso" with much relish and fine understanding. The orchestra in this recording, as in the Mimi aria from "La Bohème," is the Maggio Musicale Fiorentino conducted by Giannandrea Gavazzeni.

The same orchestra is on my second "like"—Miss Anita Cerquetti singing the famous piece from "Tosca."

For the other two, I think Miss Virginia Zeani is far too happy as Mimi and Mario Del Monaco sounds as though he is singing with a mouth full of pebbles.

ANOTHER DISC: Something to sing about, that's The Vernons Girls, who have another Parlophone release out this week. (See review, page 12.)



Recording artist JANICE PETERS will soon be going on tour with the "Cool For Cats" stage show.



**ROUND
AND
ABOUT**
with DISC photographer
RICHI HOWELL

Mr. 'Old Black Magic' is here

Billy Daniels arrived in London at the week-end and opened in a short variety tour at Manchester on Monday. He is pictured below with his old friend and pianist, Benny Payne. (Doug Geddes writes on Billy Daniels: page 13.)



American singing star, SHIRLEY JONES—of "Oklahoma" and "Carousel" film fame—has fittings for the new film in which she will co-star with Max Bygraves.