

May 23, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 68 Week ending May 23, 1959

LONNIE DONEGAN

EVERY
6^D
THURSDAY

DUANE EDDY

The inside story

Laurie London
victimised?



Pye Group Records
(Sales) Ltd.,

10a Chandos Street, W.1

"FORT WORTH JAIL"

b/w
"Whoa Buck"

7N 15198 (45 & 70)

COVER
PERSONALITYLONNIE
DONEGAN

The house
built on
skiffle
(for £11,000)

THIS week's Cover Personality has not tried "sticking his chewing gum on the bedpost overnight." "I would not dare," says Lonnie Donegan. "I have just moved into a new house where all the furniture is new, too."

Lonnie has had an £11,000 house built at Woodford, and spent a day last week showing representatives of Britain's newspapers the establishment.

He is keeping the address for special friends only; even the warmest hearted artist can be forgiven for wanting some privacy with his own family. But one thing I will tell you for free. If you are in the area and you pass a house with a solid brass guitar on the door, you are getting warm!

Lonnie has had built a combined hi-fi tape recorder and record player which fits snugly into a fitment of long polished wood.

And as you might expect, the kitchen is the last word in modernity. Even I would enjoy cooking there!

Big break

It seems no time ago at all since Lonnie was "one of the boys" with the Chris Barber Band. It was "Rock Island Line," a secondary LP track, that gave Lonnie his break in 1956, and he decided to set up his own band.

Success has been well deserved for the 28-year-old star, born Anthony Donegan in Scotland, and Lonnie is still riding high in the best sellers with his new Pye disc of "Fort Worth Jail." Not so long ago—just before "Chewing Gum"—he proved that British artists can still hold their own with his version of "Tom Dooley."

Lonnie is currently to be heard playing the sound-track in the film "Light Fingers," showing in London, and will soon be making his acting debut in the film "The Hellions."

He has just finished telefilming a series of six shows for ATV, the first of which is to be shown on June 26, and the other five following each week.

One of Lonnie's TV programmes will be devoted entirely to skiffle and jazz, and his guests will be the Chris Barber Band. Other guests lined up for the series include Anne and Jo Sheffton, the Dallas Boys, Sheila Buxton, Alana Cogan and Ray Ellington.

Lonnie Donegan's summer plans will be taking him out of London for a three months' season at Great Yarmouth.

JUNE HARRIS

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.

Great Scott!

DOES anybody remember that great singer, Jack Scott, who made "My True Love" a big hit? I know he is in the Army like Mr. Presley, but what of his records?

"With Your Love" was a very good number but didn't get very far. Then he had a good seller in the U.S. with "Goodbye Baby," but again in Britain it got nowhere.

Mr. Scott's latest recording to be released this side of the Atlantic has got everything, so how about helping to push it into the hit parade? The number is called "I Never Felt Like This."—G. H. WILLIAMS, Richmond House, 76 Dynevor Road, Skewen, Nr. Neath, Glam.

(This Scott has certainly been left in the cold.)

No relation now

IT'S nice to see that Colin Hicks is making a name for himself on his own merits and not just as Tommy Steele's kid brother.

Colin appeared at the Theatre Royal, Portsmouth, in "Espresso Bongo" during March and the theatre was packed all week by both young and old. Everyone liked him.

His rendering of the song "The Shrine On The Second Floor" was wonderful, and after the show many teenagers were waiting at the stage door for his autograph. He is also very well known and liked abroad as Colin Hicks.

So good luck to him, he certainly deserves it.—MARGORIE T. FULFORD, 31 Randolph Road, North End, Portsmouth.

(Colin is no "hick" singer.)

Squares and cats

IT is a sad thing that there should be so many divisions in the field of music. We have squares and cats, jazz lovers (who are also divided into many categories, ranging from traditional to modern), classicists and others who care only for pops, ballads or sentimental music.

Surely there must be a common link somewhere, and we can all learn to appreciate music in all its forms?

Book lovers don't concentrate on one type of book, and art connoisseurs have wide tastes, so why should we be so narrow in our musical appreciation?—(Miss) L. DENNANT, 44 Orchard Croft, Harlow, Essex.

(Seems that common link is a "missing link.")

Hits both sides

A YEAR or so ago records were often below standard, but not any more. Many of the records that find themselves in the hit parade are of fair length, and nearly every one of Presley's discs not only finds its way into the hit parade, but becomes a double-sided hit, such as "A Fool Such As I/Need Your Love Tonight."

Both sides of Ricky Nelson's latest

POST BAG

Don't let this
talent slip

Producers are losing up-and-coming stars

PRIZE LETTER

I GET the impression that unless an artist is prepared to raise his voice in a series of high-pitched notes which spell the big break, or wrangle his torso as if it were housing a swarm of ants, he might just as well not try to make an entry into show business.

I am not against rock 'n' roll—I think it is great—but I do feel that a straight singer, who can render a ballad or pop song with a good technique and personality, should be given a chance to prove his worth.

The few pop singers in this country have all been established for some time. I cannot think of any new singers since Malcolm Vaughan or Mike Holliday, who have got to the top of the ladder without performing a rock number.

Surely we are not so narrow-minded

offering as selling well, and Cliff Richard is doing very well with "Never Mind / Mean Streak." —RICHARD COLLINSON, 30 Ridler Road, Forty Hill, Enfield, Middx.

(After the complaints of recent weeks this is good to hear.)

Como comment

I WAS interested in the letter from Mr. Gibbs (DISC 16-5-59) about the Perry Como Show, and more particularly in the footnote.

The facts are that cuts are made in this show because of contractual reasons arising in America, and these are matters outside the control of the B.B.C. No question of cost is involved.—GEORGE CAMPEY, Television Publicity Officer, B.B.C., London, W.12.

(Questioned further on the point, a B.B.C. spokesman said that "contractual reasons" covers copyright difficulties and also artists' contracts. Commercial spots are also cut from the original one-hour show—bought from N.B.C.—and additional cuts made according to programme requirements.)

Stronger covers

IN Post Bag (DISC 2-5-59), I was interested in the letter from C. Davies who wrote about stronger covers for LPs.

Since their April releases, E.M.I. have been issuing stouter covers. They are very attractive and do not cost any extra. I sincerely hope that other companies will follow their example.—(Miss) BETTY WISE, Amberley Road, Bush Hill Park, Middx.

(Anything which gives added protection to playing surfaces has our recommendation.)

No tip from Don

WHAT'S happened to Don Nicholls? He has failed to place his DNT on all the four discs which

that we by-pass down-to-earth talent (minus gimmicks) when we hear it?

Is it any wonder then, that many of our new singers have taken their talents further afield, to the continent or America in an effort to gain recognition?

I think that some of the British producers have slipped up pretty badly by allowing good singers to pass through their fingers, and although we often hear complaints that an artist who is just beginning to make the grade here has accepted a lucrative offer from abroad, they have only themselves to thank.—(Miss) S. YAGER, 2 Holders Hill Drive, London, N.W.4.

have reached the number one spot, since "I Got Stung."

These are "As I Love You," "Smoke Gets In Your Eyes," "Side Saddle" and "It Doesn't Matter Anymore."

Can we still rely on him?—T. MENDELA, Woodhurst Road, London, W.3.

(You can, but you cannot expect him to be right all the time.)

RECORD
LIBRARIES

IN almost every town in the British Isles there are public libraries. Why isn't it possible to have record libraries in all the towns? I know that the larger cities in England have them, but why not all?

There may be arguments that it would be both difficult and expensive to keep up with the hits, but even a public library doesn't get every book which is published. If we wanted records which were released some time ago and which the retailers no longer stock, it seems to me that a library would be the most suitable place to find them.—T. A. BYRNE, 95 Main Street, Portsmouth, Co. Antrim, N. Ireland.

(We don't think the record retailers would like this idea much.)

Following Elvis

I HAVE always been a fan of Elvis Presley and have seen all his films, but I'm really thrilled that our British rock stars are following his example.

Marty Wilde is currently making "Jet Stream" and I can't wait to join the queue to see it; Cliff Richard is making "Espresso Bongo," and he has just finished "Serious Charge,"



"I still think it funny that all the burglar took last night was my guitar!"

which is now awaiting general release. Surely, with all our up-and-coming youngsters making the grade in films, we ought to threaten the American supremacy?—(Miss) D. MARSTON, 59 Southey Hall Drive, Longley, Sheffield, 5.

(But we still have a long way to go.)

Grannie's spot

I HAVE come to the conclusion that the great bulk of letters published in "Post Bag" are from the young folks, since they show so much preference for rock 'n' roll and jazz numbers.

Are there none of your correspondents who appreciate such attractive numbers as "Bedtime for Drums," by Allyn Ainsworth, or Dennis Lotis singing "Moonlight Serenade"?

Why not a separate post bag for those of us who are not so young (like me—a grannie)?

We might then get some more melodic music and songs, since I am sure that many of these compositions which so very quickly die, are written by composers with tongues in cheek, because rock 'n' roll stuff appears to receive most of the plugging, and after all, these things have to live.—VICKI MASON, The Warren, St. Ives, Cornwall.

(It's great to hear from a grannie; now what about you granddads?)

Discs on film

THE idea that artists should be filmed performing their numbers has long been a pet one of mine. But instead of juke boxes, as Jack Good suggested, record players themselves could be adapted to take film.

This could also mean that request shows could be broadcast by television networks as they are on radio, (subjects need not necessarily be limited to music), and viewers would not have to suffer weird dances to beat records.

Come on, one of you enterprising TV executives, pull in the viewers with a request show for films. If "Family Favourites" can raise twelve million listeners, very many would appreciate a comprehensive show of this nature. And to introduce the films, why not Jack Good?—N. E. RAMFORD, 70 Cyril Street West, Taunton.

(An ambitious idea, but very expensive.)

PLEASE DON'T TOUCH

JOHNNY
KIDD

and the pirates
on
HMV POP 615

WELCOME! TO THE PLATTERS

ENCHANTED
AND
THEIR SENSATIONAL
Record on Mercury No. 45 AMT 1039

BUCKRAM MUSIC LTD., 30 NEW BOND STREET, W.1 Hyde Park 3606

PAT BOONE FOR A PENNY



'OH BOY!' CAST PICKED

Disc stars 'take over' at Royal show

THE "Oh Boy!" cast has swept the board at this year's Northern Royal Variety Performance, which is due to take place on Tuesday, June 23 at the Palace Theatre, Manchester, in the presence of H.R.H. Queen Elizabeth, The Queen Mother.

Many disc stars have been invited to take part but this is the first time that such recognition has been given to a TV pop music show. The "Oh Boy!" stars—The Dallas Boys, Cliff Richard, Marty Wilde, Cherry Wainer, The Vernons Girls and Lord Rockingham's XI—are featured as individual acts, but it is obvious that Jack Good's Saturday night beat show inspired the choice.

Other famous recording stars invited to appear at this gala performance are Alyn Ainsworth and The Northern Variety Dance Orchestra, who will be featuring Sheila Buxton, Russ Conway, Ronnie Hilton and Marion Ryan; Roy Castle, Jill Day and Anne Shelton.

Liberace, due here for a tour at the beginning of next month, has also been invited to take part.

Top names from other branches of show business include "The Army Game" cast, featuring Michael Medwin, Allie Bass, Bill Fraser, Ted Luce and Norman Rossington; Arthur

Askey, Jimmy Clitheroe, Dora Bryan, Aileen Cochrane, the Dior Dancers, Dickie Henderson, Benny Hill and company, Jean Louis Bert and Bonka, Jewel and Warris, Al Read, Tommy Trioder, The Piero Brothers, Terry Wilson and Belinda Wright.

The Halle Orchestra will be appearing under the direction of Sir John Barbirolli.

The show is being produced by Jack Hyton in aid of the Variety Artists' Benevolent Fund and the St. John Council for Lancashire.

BILLY FURY

MARGO DON'T GO



JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 16)

Last Week	This Week	Title	Artist
2	1	NEVER BE ANYONE ELSE BUT YOU/IT'S LATE	Ricky Nelson
1	2	I NEED YOUR LOVE TONIGHT / A FOOL SUCH AS I	Elvis Presley
5	3	IT DOESN'T MATTER ANY MORE / RAINING IN MY HEART	Buddy Holly
4	4	I'VE WAITED SO LONG	Anthony Newley
4	5	COME SOFTLY TO ME	The Fleetwoods; Frankie Vaughan; Craig Douglas; Richard Barrett
3	6	FORT WORTH JAIL	Lonnie Donegan
9	7	DONNA	Marty Wilde; Ritchie Valens
7	8	I GO APE	Neil Sedaka
8	8	NEVER MIND / MEAN STREAK	Cliff Richard
9	9	WHERE WERE YOU	Lloyd Price
6	10	CHARLIE BROWN	The Coasters; Bernard Bresslaw; Ray Ellington

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 May 16)

Last Week	This Week	Title	Artist
2	1	THE HAPPY ORGAN	Dave "Baby" Cortez
3	2	SORRY I RAN ALL THE WAY HOME	The Impalas
1	3	COME SOFTLY TO ME	The Fleetwoods
4	4	KOOKIE, KOOKIE (Lend Me Your Comb)	Edward Byrnes
6	5	A FOOL SUCH AS I	Elvis Presley
5	6	KANSAS CITY	Wilbert Harrison
5	7	GUITAR BOOGIE SHUFFLE	The Virtues
4	8	PINK SHOE LACES	Dodie Stevens
10	9	TURN ME LOOSE	Fabian
7	10	I NEED YOUR LOVE TONIGHT	Elvis Presley

ONE TO WATCH

Dream Lover . . . Bobby Darin

TOP TWENTY

Presley takes over from Buddy Holly at the top . . . Anthony Newley now has two in the Twenty . . . Bert Weedon is in at 19

Compiled from dealers' returns from all over Britain
Week ending May 16

Last Week	This Week	Title	Artist	Label
2	1	A Fool Such As I / I Need Your Love Tonight	Elvis Presley	R.C.A.
1	2	It Doesn't Matter Any More	Buddy Holly	Coral
3	3	Donna	Marty Wilde	Philips
4	4	Side Saddle	Russ Conway	Columbia
5	5	Petite Fleur	Chris Barber	Pye
6	6	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
7	7	Come Softly To Me	The Fleetwoods	London
8	8	I Go Ape	Neil Sedaka	R.C.A.
11	9	Mean Streak / Never Mind	Cliff Richard	Columbia
15	10	I've Waited So Long	Anthony Newley	Decca
12	11	Fort Worth Jail	Lonnie Donegan	Pye
10	12	Come Softly To Me	Frankie Vaughan	Philips
9	13	Charlie Brown	The Coasters	London
17	14	May You Always	McGuire Sisters	Coral
13	15	C'mon Everybody	Eddie Cochran	London
—	16	Roulette	Russ Conway	Columbia
—	17	Idle On Parade	Anthony Newley	Decca
18	18	Lovin' Up A Storm	Jerry Lee Lewis	London
—	19	Guitar Boogie Shuffle	Bert Weedon	Top Rank
14	20	Smoke Gets In Your Eyes	The Platters	Mercury

ONE TO WATCH

Tell Him No . . . The Mudlarks

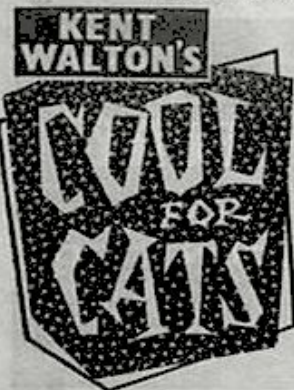
CHRIS BARBER
with Monty Sunshine
"Petite Fleur"

7N1 2025 (45 & 78)

CHERRY WAINER
America's No. 1 Hit
"The Happy Organ"

7N 15197 (45 & 78)

Pye Group Records (Sales) Limited, 10a Chandos Street, W.1.



She nearly missed the disc date

LORIE MANN, a guest artist on the show last week started her stage training at the tender age of four, and appeared in some charity shows for wounded servicemen. During the war she was evacuated to Wales, but still managed to keep training. At 12, she went into the pants "Babes In The Wood," and at 14 was touring the country in a play.

Since she started singing she has been heard with the late Oscar Rabin's band, and with Eric Robinson, as well as on "Oh Boy!"

For her "Cool" debut she sang her first record issue, "A Penny A Kiss, A Penny A Hug," an old number that she puts over with plenty of vitality. She very nearly did not make this disc. On the date of the session she contracted laryngitis, and could not speak, let alone sing. So the Bill Shepherd Orchestra assembled in the studio without her, and recorded the backing.

Three days later, when Lorie's vocal chords had recovered, she sang before the microphone and sang the words. Top Rank recording engineers did the rest—and the disc was made.

He wrote both

DERRY HART, 21-year-old leader of the new and very dynamic group known as The Hartbeats, made a solo guest appearance on "Cool" with his Decca release, "Nowhere In This World." Derry, whose real name is William Baldock, wrote this side and the flip, "Come On Baby." Before he did his National Service stint in the Army, 21-year-old Derry played and sang at clubs and dances. Eighteen months ago he teamed up with Eddie King, a fellow-guitarist, Ray Cobb, who played drums, and Colin Farrar, who was no mean hand on the bass, and they formed a group which is now known as "The Hartbeats."

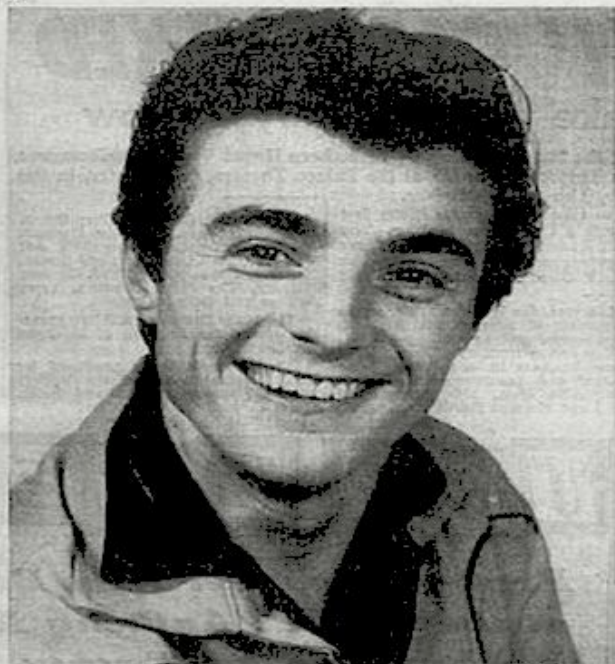
'Cool' EP has caught on

HOPE you enjoyed—if that's the word I want—our interpretation of "The Horror Show" played by Sharky Todd and his group on our "Cool" show. Just the sort of number to live up any evening; maybe Daphne Shadwell, our director, can use it again in "Crime Sheet."

This number is one of the tracks on the "Cool For Cats" EPs, which I am pleased to say have caught on fast. So fast, in fact, that the other day I was back in the Parlophone studio with a script for six tracks for our latest disc.

Ken Jones and His Coolmen as usual provided the backing, and the titles chosen were: "Lovin' Up A Storm," "Tragedy," "Turvey," "For A Penny," "Charlie In Their Daring," "Tab's Why."

All these numbers are, of course,



DERRY HART—21 and leader of a new and dynamic group, "The Hartbeats."

pops of the moment, and the arrangements are first-class. Although I spoke a few words in "Alvin's Harmonica" on the previous record, I stick strictly to introducing the titles this time. Maybe I just was not good enough as a disc artist.

I hear that the third "Cool For Cats" disc is already in preparation. The recording session should take place sometime next month.

All-girl team

ONE of the highlights of "Cool" lately has been its presentation by an all-girl team. There's Daphne, the director, Myra Hersh, her production assistant, and Lee Rowe, her stage manager.



Tony Hall goes to Germany—and meets some old friends

I'm not coming back home, says Jimmy Deuchar

TRUMPETER Jimmy Deuchar, now with the famous Kurt Edelhagen band in Cologne, is not coming back to this country when he leaves the band in August. He told me this when I saw him there last week.

The place: a pub near the local radio station. Behind the bar: a familiar "face" named Alfred, who was once at the Duke of Wellington, near Cambridge Circus.

My companions: members of the famous Kurt Edelhagen band. Each a star European jazzman. From Britain: trumpeter Jimmy Deuchar and altoist Derek Humble. From France: tenorman Jean-Louis Chautemps. (Said Jimmy: "He is a marvellous player. Since Ken Wray left we use him in the Sextet. When we get a chance to play, that is, which is not very often. He may not have so much technique as Tubby Hayes, but he is a very exciting, emotional player.")

Jimmy leaves the band on August 1. "No, I am not coming home. Think I will stay on here. I will still be writing for Edelhagen. A guarantee of 10 scores a month and the foot ain't bad at all!"

"And there is a chance that the guy who owns Storyville in Frankfurt might open a branch up here and use me."

"Sure, I would like to get back to London. But from what I hear, the club scene's not too good there just now. If I came back, I could not live on one gig a week. That is what Ken (Wray) is doing now, he tells me. He is seriously thinking of coming back to Cologne if I can fix anything for him."

"And if I could not get jazz work in London, I would have to try and get it on the session business. But you know how all that bugged me before, when I was with Cyril Stapleton, and before that, Gerardo."

Jim and Derek are looking forward to seeing Tubby Hayes at the beginning of June when he guests at a Jazz Festival there.

"I have got to write four arrangements to feature him," said Jimmy. "Have not even thought about them yet. And I have got another one that has been outstanding for weeks to do before these. And I had better do it, I have been paid for it already!"

Everyone in Cologne seems to know our Jim. I am sure he and Derek will give Tubby quite a time there.

Rough deal

There were two other guys I had not seen for eight or nine years. One was Swiss pianist, arranger Francis Coppo. I first met him when the Hazy Osterwald Sextet came to Britain at the beginning of the decade.

The other was a swinging Dutchman, trumpeter-pianist Rob Pronk. It was my pleasure to work with him in 1951 at the Royal Festival Hall, his only appearance in Britain.

NEW SERIES—NO DATE YET

WITH no indication yet when we will be back on the air after our summer rest, I was only able to say on our last "Cool" show in the present series, "See You Some Friday."

"Cool" has completed a record-breaking television run, having lasted nearly two-and-a-half years without a stop, and won a regular viewing audience that can be counted in millions.

During its successful history, "Cool" introduced many novelty ways of presenting discs on the visual medium, and was probably the most original television record programme in this or any other country, having been devised exclusively for the TV screen.

Now, during the weeks when other programmes will be filling the "Cool" slot, fresh ideas are being discussed for the next series.

For our final session, our dancers performed one of the longest routines we have ever had.

All done without film

They danced to Mel Tormé's very fine recording of "Blues In The Night," a non-stop sequence that went on for seven and three-quarter minutes, and involved the use of four sets.

For one of them we had the studio doors open so that the camera could shoot a car coming along a street. This reminded me of a similar night just before Christmas, when fog and cold air coming in from outside just about turned our studio into a deep-freeze chamber.

But on this recent occasion, with one of the warmest nights this year, the fresh air was most welcome.

The routine featured two new dancers, Josephine Blake and Patrick McIntyre, but, of course, the whole of the team was in it. It was all done "live," without the use of film.

"We had thought of having bits of it on film," our director, Daphne Shadwell, told me.

"But during rehearsals, we gradually cut down on the need for film, and finally worked it so that the dancers could go right through the whole performance."

"We're very keen on working as a team," Myra told me. "We came together quite accidentally on the 'Murder Bag' series—it's now known as 'Crime Sheet'—and we also presented the play 'Rock-a-Bye Barney.' But this was the first time we'd been together on a musical show, and we've loved every minute of it. The team has remained intact. They have gone back to the 'Crime Sheet' series."

Enjoyed it

PETER DARRELL, choreographer for the last few weeks of "Cool" has worked on a number of TV shows, but he told me as we were leaving the studio after our final evening: "I've enjoyed this more than any other TV show I've done."

Peter is a classical dancer, who is making a study of jazz choreography. At present he is working on a jazz ballet for the Western Ballet Company, of which he is associate director.

In a more serious style, his work will also be seen soon at the London Coliseum, where he is working on ballet choreography for an opera.



'The loot ain't bad at all,' says Jimmy, who is writing for Edelhagen.

Cologne's modern jazz fans get a rough deal.

"There are two jazz clubs here," Jimmy told me, "but the music's really terrible at both. Believe it or not, the only guy I dig at The Taboo is a Dixieland BANJO player! I am not kidding! He is a very good banjo-player. Plays good guitar as well."

When the American groups come to Germany they usually work at the Storyville Club in Frankfurt. Jimmy said he saw the Sonny Rollins-Honore Silver Quintet package there.

"That Sonny Rollins was ridiculous! He has got so much to say, he never gets time to say it all."

The boys took me back to the radio station with them to hear an Edelhagen rehearsal. The band sounded excellent in the Ted Heath sort of way. The musicianship is of the highest order: the arrangements they rehearsed were workmanlike, though not outstandingly original.

Two of the top people I had to see on my continental trip were jazz-minded: D.J., Bill Crozier of B.F.N., and Barry Aldis, chief announcer at Radio Luxembourg.

If it were not for their enthusiasm, I sincerely doubt whether either station would carry a jazz show. Bill's is on Friday; Barry's on Saturday.

Both get fan mail from jazz-lovers all over the continent. Both deserve your strongest support.

Back in Britain, the first band I heard was the Vic Ash Sextet. I like the band's approach to playing. It is sincere and spirited.

The rhythm section can now be very good indeed, and Johnny Scott has written some interesting "new sound" scores.

The same night I met a prolific DISC letter-writer and reader of this column. A boy named Bill Riddle, I liked his outlook on jazz. I would be pleased if I knew there were other readers around like Bill.

SIDETRACKS

By JACK GOOD

producer of ITV's 'Oh Boy!' show, who is now in America and will be reporting the U.S. scene for DISC

It was almost second nature to expect that an artist who jumps to the top overnight should become a little "difficult to handle."

An outstanding exception to this rule, however, is Conway Twitty.

He is a man who has kept a very level head in spite of his meteoric rise to the top of the American and English hit parades.

He is not ashamed to be keen. At every "Oh Boy!" rehearsal he arrived 20 minutes early. He treated everyone alike with modest southern courtesy—not only the TV and record bosses—but the autograph hunters and Press photographers, too.

The "Oh Boy!" show was a completely new sort of experience for him. In the States the television appearances of pop stars—on the Dick Clark Show, for instance—are much more casual and informal. For one thing, a "performance" merely

song well if he were playing a guitar.

Having discussed all this with Conway, and having agreed that it was a good thing in the long run for him to abandon the guitar, it had to be admitted that there was a doubt whether the benefit of a change-over could be achieved in a few days.

I suggested a compromise. For his first "Oh Boy!" appearance, Conway should not use the guitar on his first song, "It's Only Make Believe," since this was the number where we needed all the resources of a dramatic performance, but on the new song, "Hey Little Lucy," where primarily we needed a relaxed, easy approach, he should use the guitar.

Then by the second "Oh Boy!" appearance he could abandon the guitar altogether.

Conway politely, but firmly, rejected this plan. He had made up his mind. For television, he said, he was never



CONWAY TWITTY (pictured, left, with JACK GOOD) learned the difference in British and American producers when he appeared on "Oh Boy!"

CONWAY TWITTY SAYS:

THE GUITAR IS OUT ON TV

involves miming to a gramophone record. The producer of the show does little more than arrange the sequence of the various acts and chooses his pictures without any prior plan.

Conway was surprised and a little bewildered at first when I began to go over "It's Only Make Believe" with him and suggest how it should be put across.

Elsewhere, apparently, he had simply been told where to stand, guitar in hand, and then had been left to his own devices.

Oh yes, once on the Dick Clark Show, it seems, he was asked to smile when singing that song—an instruction which I find odd.

With us, Conway wondered whether he should use his guitar; he had never appeared without it. I told him that the decision rested with him. He should do whatever made him relaxed for his performance. But I felt it was only right to tell him that it was very difficult for any artist to put over a

going to use the guitar again.

So that was it—he worked like a Trojan, and by the first-show was able to tackle both songs, guitarless, with great ease and impact.

Billy cried

BILLY FURY must earn more money per record than any of the new up-and-comers. You see, not only does he get an artist's royalty, but also fees as composer of both sides of his record.

So on "Maybe Tomorrow" he will have done very nicely, and I would not mind betting that Billy's latest offering will do equally well.

It is a great double-sider from the pen of the boy himself—the ballad is called "Margot, Don't Go."

Billy tells me that at the recording session the song did not seem to be clicking.

Suddenly, Billy realized that he was so busy trying to sing the song as best he could that he was forgetting

the meaning of the words. There was no feeling to what he was doing.

He tried again—this time not worrying about his voice, just trying to mean every word.

He tells me that by the end of the song tears were trickling down his cheeks.

And the take was a good one—as you will hear on the record.

The other side is a fierce up-tempo item, reminiscent in feeling of Presley's "Mean Woman Blues."

Billy lets rip on this one as he has never done before. Backing on this side is excellent—as indeed it is on the ballad—both orchestrations by Harry Robinson.

This rocking side, "Don't Knock Upon My Door," has a piano instrumental solo that is really superb—rather, after the style of "Think It Over."



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Gordon's
the party spirit

MAGIC OF BECHET THRILLED THE WORLD

SO Sidney Bechet has gone. There are now few of the original New Orleans men left.

Bechet, whose age has variously been given as 62, 82 and anything between, was born in New Orleans, a little before Armstrong, but in the same era as Doodie, Louis, Ory and King Oliver.

He was truly a jazz great. The power of his musical invention has never been equalled. So great was it that few could keep up with him and since the middle thirties he only played one session where he was matched note for note with a man of equal calibre. That was a session with Armstrong which produced "Coalcart Blues," "Perdido" and "Two Nineteen."

His clarinet playing stemmed directly from the Creole style which uses plenty of runs interpreted with long notes, descending from the highest register to the lowest, note and back again in a cascade of seemingly never-ending phrases.

Bechet, who had played in Russia, was one of the first jazz men to leave America, playing over here early in the twenties with Will Marion Cook, later returning to New York to make a wonderful series of discs with Louis and the Clarence Williams Blue Five.

In the thirties he rejoined Tommy Ladnier for a historic series of recordings under the title of "Sidney Bechet and his New Orleans Footwarmers."

After the war he settled permanently in Paris. Ten years ago he came to London for a sensational concert at the Drury Lane Theatre—an illegal, non-advertised concert which drew a capacity house purely by word of mouth.

The thrill of my life was seeing Bechet walk down from his box, soprano in hand, and play from the wings right on to the stage.

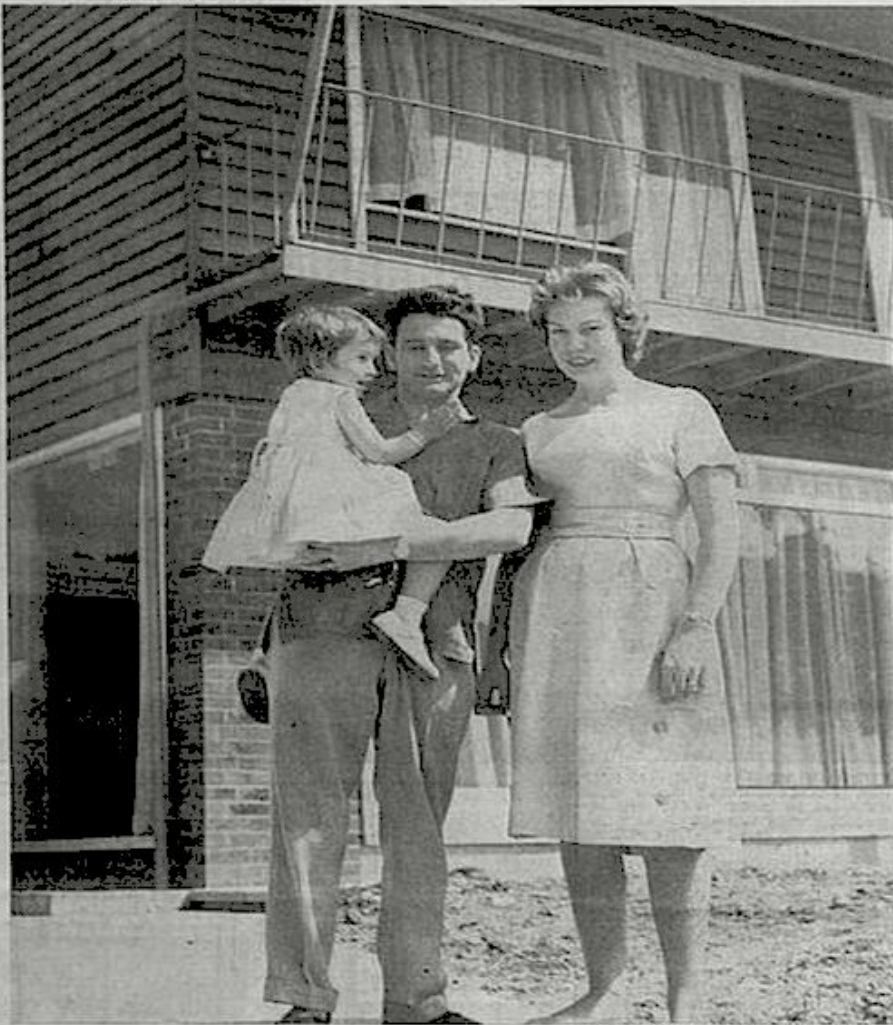
The Minister of Labour refused him a work permit and thus we were denied the opportunity of hearing him again.

Bechet's popularity was enormous in France and was loved by thousands outside the jazz movement.

Now, at a time when his "Petite Fleur" sells a million and a half copies, we lose yet another link with the Crescent City.

OWEN BRYCE





LONNIE'S £11,000 LUXURY HOUSE

LONNIE DONEGAN moved into a new house at Woodford, Essex, this week, but he'll be "moving out" soon—to start his summer engagement at Great Yarmouth. Lonnie, with his luxury house in the background, is pictured here with his wife, Maureen and daughter Fiona. (DISC Pic).

THE TRAD OUTLOOK WITH OWEN BRYCE

Britain's 'private' labels have helped many stars to fame

WHENEVER I review a record on Seventy Seven or Collector or some similar "private" label I am inundated with letters asking: "When can I buy these records?" Many of them are available throughout the country. Others can only be bought through one of the specialist jazz shops, and some must be obtained direct from the manufacturers.

The first private label in this country after the war, Jazz, was issued by Jimmy Asman and his colleague Bill Kinnell from Nottingham. I was proud, and still am, of being present on this recording by George Webb and his Dixielanders. At that time these discs were three times the price of a normal record. But they sold . . . and sold well. Well enough to establish the private label as a permanent feature of British jazz.

Their prices came down with quantity production and others followed suit. Carlo Krahnner's Esquire label, Ron Davies and his Tempo

records, Doug Whitton and Vogue, Colin Pomeroy and Jazz Collector.

Soon we had twenty-three different, small, independent labels. My shop—in Woolwich—made a point of stocking them all. Business was brisk, especially from other shops who used us as a source of supply. But big business took over and spelt the end of many small firms.

Carried on

Some of them, however, carried on, Esquire probably being the best known. Others like Doug Dobell's Seventy Seven label came up only recently.

They carry on, in spite of pressing difficulties, in spite of opposition, in spite of distribution problems, immeasurably helping the jazz cause.

The fame of the George Webb Dixielanders was very largely due to Jimmy Asman and his little label. Acker Bilk first recorded for Esquire. So did dozens of other British trad

Canadian D.J. Gerry Myers recalls Duane Eddy

THE MAN WITH A TWANG HAS A MISSION

THERE'S a very popular TV western in the U.S. and Canada called "Have Gun, Will Travel." There is also a very long playing record there called "Have Twangy Guitar, Will Travel." The star of this disc is Duane Eddy, but unlike the hero of "Have Gun," Duane has not, so far, had to fight any Indians or badmen to achieve the fame and popularity which are his.

Duane arrived in Toronto in the summer of 1958 to appear on one of the outdoor rock and roll shows which I put on. I met him not knowing what to expect, and what I saw swiftly made me realise that here was an idol that the teenagers would swoon over.

A rangy, six-foot, blond-haired young man, Duane practically had the stewardess of the plane he arrived on swooning on the tarmac. "He entertained us all the way from New York," she said. "What a guy!" We bundled Duane into the car, and on the way to the hotel I asked him about his flight and the entertainment he had provided for the passengers. "Was only practising a bit," he said, "but someone recognised me, and that was that."

Duane was born in Corning, New York State, on April 28, 1938. "When I went to school, I became very interested in folk lore and the music of the early settlers in America. I started playing my guitar at churches and socials and people started asking for more."

I asked Duane how he had contrived to get that provocative, twangy sound in his playing.

"Well," he said, "my interest in the early type of songs led me to a different approach to sound. After all, the early settlers did not have the same sort of music we have."

At the time he was appearing on my show he had a record called "Canonball," riding high on the hit parade, and when he appeared on stage and started twanging, that guitar the teenagers would not let him go.

Duane got his big break in Chicago where a small recording company executive heard him playing at a club—and asked him to come in and cut a disc!

"I've been playing clubs now for about a year," he told me. "I've been doing a lot of one-night stands, and that kinda gets a person down. The guys with me do not mind it too much, but as soon as I've got

sufficient money saved I am going to get out of the business and start studying early American folk music."

"I intend trying to investigate all sorts of early music whether it be American, Canadian or what have you. I sincerely believe there is much to be said for this early type of music."

I mentioned that the sound of his playing sometimes reminded me of the Ozark Mountain hill-billy.

"Well," said Duane, "I used to play there quite a bit. Actually the one-night stands we used to do were the only entertainment for miles about. When we had finished a set, a group of the wildest characters you have ever seen would start plunking away, and I must say this much for them, they played in tune most of the time—even if they did use hollowed out sweet-potatoes!!!!"

EVE MOVES IN

IF you should ring up the number of Scottish comedian Stanley Baxter in Glasgow, don't be surprised if a girl answers, because for the current season he has changed flats with singing star Eve Boswell.

Just fresh from conquering South America, and just prior to her forthcoming trip to North America, Eve is at present "taking over" the Scottish entertainment industry—where she is busily engaged in radio, variety and records!

Last Thursday she opened in the Alhambra Theatre's annual "Half Past Eight" show for a six months season. On the same bill is "straight" singer Don Peters, making his first lengthy appearance in this country.

Eve is also in the middle of a six-week set of Sunday evening shows for the B.B.C. Light Programme, and she is already negotiating a repeat six weeks for the autumn.

On the recording side she has just completed one side of her third long playing record. It will be issued by Parlophone in November (it will also be issued then in America to coincide with her month of hotel and television work there).

Next Sunday she will be flying down to London to make the other side of the LP and also to make a single—"You Are Never Far Away From Me" and "Once Again"—due for release in early June.

Don Peters has similar plans afoot. He has just signed a contract with Oriole Records, and once the main rehearsals for the "Half Past Eight" show are completed he will be taking a Sunday off to slip down to London and record his first LP with his new company.

It is to be a number of songs from the shows, two of which will be "Rose Marie" and "One Alone."

C. F. STANTON

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TEDDY JOHNSON'S MUSIC SHOP

Her song about a sunny island pulls in the tourists

THIS week's column comes from the sun drenched island of Majorca. A place laden with good things to eat—and shoals of English visitors to eat them.

I was reminded while I was here of the song that is dedicated to this popular resort, and has the island's name as its title.

It was recorded in Britain by Petula Clark—and a fine job she made of it. But the original version was sung by French singer Line Renaud. Line's husband penned the song, as he did so many of her hits.

Said a local resident on the beach to Pearl and I the other day: "That song was the greatest piece of tourist relationship we have had. The local government officials are so grateful to Line that they have given her an 'open house' invitation as a small measure of their gratitude.

"Whenever she wants a holiday Line can come to Majorca and a house will be placed at her disposal absolutely gratis."

Small wonder, for as the song has become a hit in different countries the local holiday makers have packed bags for this Spanish isle.

"We always knew which country Line had visited" I was told. "If it was a hit in Germany, then we would get an influx of Germans—and when the song hit the best sellers in America, well..."

HE'S MY 'LITTLE SIR ECHO'

MEET Little Sir Echo. That is the name I have given to a new recording artiste on H.M.V. The man in question is Johnny Kidd (real name Heath) and he has just made his first disc with his Pirates—"Please Don't Touch" and "Growl".

He gets the nickname because he is one of the first British-born singers to carry his own echo chamber equipment on one-night stands and variety dates.

Says Johnny, by way of explanation, "I want the public to hear my voice under the same acoustic conditions as they do on disc."

Peter's post

PETER KNIGHT has landed one of the most prized posts in British television. He has been appointed musical director of Granada. I cannot think of anyone who is more fitted for the task.

Peter's greatest admirer is rival bandleader Johnny Dankworth—and each of the artists with whom he has worked are a walking testimony of his brilliance. From great jazz singers such as Billie Holiday and Ella Fitzgerald to ballet star Anton Dolin and classical pianist Julius Katchen.

This appointment is another feather in the cap of the new-manager-about music, Dick Katz, who represents Peter.

Monty's hit

YOU all know the story of jazz man Monty Babson who had been singing over here for years, getting nowhere until an American heard him and promptly whipped him over to America, where he is currently. He has since starred on the Ed Sullivan show—is being tipped as the biggest thing to hit the States since the Mayflower I set sail from Plymouth.

I have with me a disc by Monty. Made in England—released in America. Monty—you have conquered Majorca. Everyone is going crazy about "All Night Long" on the U.S. Jubilee label. Now I hear the disc is to be issued in Britain.

JOHNNY KIDD

TALENT IN YOUR TOWN

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

Brighouse, Yorks

Philip goes solo

SEVENTEEEN-YEAR-OLD Philip Griffin of Brighouse has met with a great deal of success at theatres and dance halls in the West Riding of Yorkshire with his singing and guitar playing.

When the Red Peasants' Skiffle Group, of which Philip was a member, dis-



PHILIP GRIFFIN

banded last year, he put aside his old guitar in favour of an expensive electric model and began to sing rock 'n' roll as a solo artiste. He met with immediate success. Now a semi-professional, he has held the resident singer's place at the Royal Hotel, Brighouse, for some time.

When the Wee Willie Harris package show appeared in nearby Bradford last year, Philip attended an audition and was good enough to be given a solo spot. Backed by Tony Crombie, he was well received by the audience. Later in the year he appeared at the "2 Is" coffee bar.

Portadown, N. Ireland

Summer bookings

FROM across the Irish Channel comes news this week of a group that has shown that Portadown, Co. Armagh, is not without its talent. The Dec Boys, formed recently, are delighting local audiences with their slick rock 'n' roll act.

Following a radio spot, the boys—Pat Sheridan and the Douglas brothers—are well-booked for summer shows in Northern Ireland. Their following is now big enough to demand a fan club, whose members are most enthusiastic about the trio's future.

Birmingham

A budding Elvis

DANNY KING and the Dukes are a very much up-and-coming Birmingham group which is already

spreading out to the famous skiffle and rock spots of London.

Eighteen-year-old Danny is vocalist of the group, and he has appeared at the Birmingham Hippodrome and at the Town Hall, and came third in the Elvis Presley of the Midlands Contest last year.

The group has recently been on tour, and among their dates was one at the "2 Is" club in Soho.

This, as many young stars have found, has been the breeding ground for several show business successes. They may yet add Danny King and the Dukes to their list.

Ashford, Kent

Watch this birdie!

A TALENTED youngster in Ashford is 17-year-old Graham Lilley, known by many as "the singing photographer." Wherever Graham goes when he is on an assignment for the local paper he takes his music sheets. Often people have asked him to sing for their parties and celebrations.

'TALENT' PUTS TONY ON TV

ONE mention in DISC's "Talent In Your Town" feature and many artistes find that it serves to open the door—albeit slightly—to the road to success.

We are always pleased to hear how our "discoveries" fare in their bid for show business fame. And we feel sure that our reader-entertainers will be, too. News of the success of others help to encourage and inspire them.

So this week, it is congratulations to Tommy Mills who was featured with The Zephyrs in DISC. Since we wrote about Tommy last year, he has had a number of engagements throughout Essex and London.

He was invited to sing at the Gaumont Theatre, Holloway "Teenage Show," and was a great success.

A Top Rank Records executive, who heard Tommy sing, said that his performance was "well above average." Tommy was also booked to sing by the manager of his local Odéon theatre.

His biggest break to date was a TV appearance on the R.B.C. Says Tommy's manager, Mr. C. Owen: "I hope that you will print news of Tommy Mills' progress. It goes to prove that DISC can get the right people interested in the right performers."

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He doesn't dig jazz, he doesn't practise, he doesn't change his material and his lyrics are gruesome, but

HE'S DAMNED FUNNY

says OWEN BRYCE

THERE are three ways of putting the world to rights. By revolution, quick but messy; by argument, often successful but tedious; and by simply "taking the mickey." Tom Lehrer, the 31-year-old, former teacher of mathematics at Harvard University and current holder of the unofficial title of America's most gruesome lyric writer, prefers the third way.

Tom Lehrer is over here to do a series of Sunday concerts at the Palace Theatre, London. The first was last Sunday and the house was sold out.

Talking to him in his little purple Mayfair hotel room, "like a corner of California," he described it. I got the impression that it was all rather too much for him. He believes in a world without all the evil he tries to put right through his satire, but it doesn't seem to bother him all that much.

I found him bewildered by his overnight English success, and amazed that a few things knocked up during college parties should be in demand throughout the States.

He composes the words and the music of his macabre numbers himself. He plays his own piano, badly he thinks, but, to me, perfectly timed, simple, effective piano backings, often the best part of the performance.

Disgusted?

Yet he never practises, doesn't understand jazz, sticks to the same material, has no musical background, doesn't appear to have any ambitions as an artist, thinks all mathematicians like to play an instrument, particularly the piano, and is inwardly probably disgusted that as a University Professor he might make as much in a year as his dogs as an entertainer in a week.

What sort of people will like his act? Or his records? Designed as they were for private parties among the "sophisticated" set at Harvard, it's hard to see them becoming popular here except among the student and art school brigade.

The general public of England and America must never be reminded of the really bad things of life. True, they read the Sunday papers... but on a stage it's so different. We love our

romances, our dream worlds, our fairylands.

Tom Lehrer brings into focus the other side. And the things he sings about really happen.

The praises are being covered with radioactive dust. The Southland is a watch my mouth land. Adult Americans do cover themselves with a white sheet and burn down Negro homes. Men do cut up their wives. Motor cars are slowly but surely mangling women and children to death. And dope is peddled to school kids. And so on and so on.

I for one feel that Tom Lehrer's formula is as good as any that can be devoted to help to make it all better. And his face it—it's damned funny.

His LP, "Songs Of Tom Lehrer," was originally made privately "just for friends" and 400 were pressed. But the demand grew and so he formed his own company, Lehrer Records. Decca issued the LP over here and it has sold nearly 300,000 copies.

Now he has had two more London concerts added to his itinerary. They will be at Her Majesty's Theatre on June 7, and 14.

Basie man takes over

BANDLEADER who is basing his style on the Basie sound, George Slater, has taken over the resident spot at the West End Ballroom, Birmingham. He replaces the Sonny Rose band, who moved over to the New Queen's Ballroom, Wolverhampton, last week.



TOM LEHRER

FIRST FOR PYE

WALLY STOTT and his orchestra have cut their first LP for Pye since signing an exclusive contract with the company. The record is of numbers from "Porgy And Bess."

Another newcomer to the Pye label is well-known orchestra leader Peter Knight, who has signed an exclusive contract which involves accompanying sessions and one LP per year for that label.

Signed for B.B.C. TV's "Drumbeat" on Saturday, May 30: Dickie Valentine.

Britain is to enter singing contest

BRITAIN has been invited to enter a six-nation European singing competition at Knokke-le-Zoute, Belgium, next July.

In addition to Britain, entries will come from France, Holland, Italy and Western Germany.

The contest will be a five-part affair with light ballad, novelty, dramatic, beat and heavy ballad sections.

One singer from each country will compete in each category. Five years ago a team of young British singers won the Grand Prix at Knokke's Festival of Song when our representatives included Frankie Vaughan and David Whitfield.

The final selection for this year's competition is expected at the end of this week.

Guests due to appear at a concert for the Printers' Pension Corporation, at London's Coliseum Theatre on Sunday, May 31, include Roy Castle, Caddy Dudley, Jackie Rae and Bernard Braden and Barbara Kelly.

No contracts have yet been signed, but it is hoped that Sinatra will come to Britain in the early part of next year to telefilm these shows. Arrangements would be made for America and other countries to show them over their own networks.

TV celebrates by song and dance

TO celebrate its fifth anniversary, the Eurovision link will transmit a special programme on June 6.

The B.B.C.'s Riverside One studios provide the contribution and viewers will have the opportunity to see productions from a dozen European countries.

The theme of the programme is "The World Outside," and the British contribution will be a spectacular production in the form of song and dance.

A charity jazz concert will be held at Lewisham Town Hall, Monday, June 15 (7.30 p.m.). Groups already booked are the Jazzmakers, featuring Allan Ganley and Ronnie Ross. The Jazz Committee and the Vic Ash Sextet.

Disc stars 'sing for their supper'

Last week the Variety Club of Great Britain held their Golden Disc Lunch at the Dorchester Hotel. Here some of the recording stars present gather round the piano to "sing for their supper," which in this case was served a little earlier than usual!

Left to right they are: Russ Conway and Stanley Black (at the piano), Kent Walton, Pete Murray, Ted Heath, Cyril Stapleton, Janice Peters, Shirley Bassey, Harry Secombe, Sophie Tucker and Eddie Calvert. In the other picture Janice Peters chats to Sophie Tucker.



Dankworth to co-star with Satch

BRITAIN'S top alto-sax player, Johnny Dankworth, will be co-featured with Louis Armstrong in a July 4 concert at the Lewisham Stadium, New York.

The previous day, Johnny and his orchestra kicked off their American tour with a date at the Newport Jazz Festival, where they will also be playing on July 5 and 6.

There will also be further dates with Louis Armstrong in a series of six concerts at Lamberthville, New Jersey.

Before he leaves Britain, Johnny Dankworth has a series of four weekly television programmes on T.W.W., the first of which starts on June 9.

Ray gets Sunday 'break'

GUESTS in A.B.C. TV's "Sunday G Break" on May 31: the Ray Ellington Quartet with singer Valerie Masters, and guitarist Diz Doley. On June 7, the programme will feature American singing star Paul Anka, currently on a British variety tour, and Ruby Murray.

Liberace here in June

PIANIST-ENTERTAINER Liberace is due to arrive in Britain on June 1. He opens for a week's variety at the Finsbury Park Empire on June 8, followed by a further week at the Chiswick Empire on June 15.



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Billy Eckstine makes trip No. 5

BILLY ECKSTINE, making his fifth trip to England, is due to arrive here in August for a short variety tour, opening in Glasgow on the 17th of the month.

His tour is limited to one month. No London dates have yet been arranged.

Mercury Records are proposing to release an Eckstine LP prior to the American's British trip, and during his tour it is hoped that he will include some of the numbers which are featured.

The LP is due to be made at the end of this month and will couple Billy Eckstine with the Count Basie orchestra.



LAURIE LONDON FORCED ABROAD FOR DATES

Golden Disc star ignored in Britain

LAURIE LONDON, the curly-haired boy who won a golden disc a year ago at 14, is a victim of show business politics. That is the opinion of Mr. London, senior, Laurie's personal manager. "Laurie is inundated each week with thousands of letters from his fans asking when he is next appearing on TV or cutting a new disc," he said.

"But what can I tell them? There are no TV dates. Why? I'll tell you why. Because my boy is the victim of show business politics. Because some people object to my being his personal manager."

Laurie has had only one concert in Britain since he finished in "Babies in the Wood," at Sheffield earlier this year, said his father. And his first disc in seven months, "Boom-Ladda-Boon-Boon," / "Pretty-Eyed Baby," released this week on Parlophone, was cut in Denmark last month where already it has notched a 10,000 sale.

Laurie sings in a huskier voice than that which burst into the million disc market a year ago with "He's Got The Whole World In His Hands."

"That's because his voice is just about breaking," his father said.

"None of us knows what it will be like once it has broken. Not even the throat specialists can tell us."

"You should see the boy as a comedian," added his father. "He's just great. He would go over big on television. But is anybody interested in this country? No!"

"But abroad—that's different. They rave about him. We have made seven trips to the continent since he finished in "Babies in the Wood."

"We are off on May 22 to Norway for a radio show and personal appearances."

"In Scandinavia they can't see too much of Laurie."

"He speaks a little Danish now. Not enough to put over a number, but sufficient to greet his audience and to thank them for his reception."

For Laurie's Norwegian radio date his father said that he would be backed by a 45-piece band and a 60-strong choir.

Laurie's record contract with the E.M.I. Group has another five months to go," said his father, adding, "of course, I hope to renew it. But if it isn't renewed, well, Laurie will go to another label."

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RATINGS

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

LENA HORNE IS IN BRILLIANT FORM

directed by Geoff Love. Good late night ball that makes me want to see what the boy will do in future.

British ballad on the turnover has a religious strain in a lyric that's cleverly built to get your attention. Williams has company here from the Rita Williams Singers.

KATHIE KAY

Goodbye, Jimmy Goodbye; Come Home To Loch Lomond And Me (H.M.V. POP625)★★★★

KATHIE KAY is the latest girl to seize the chance of recording *Goodbye, Jimmy Goodbye* and she's right to do so. The ballad is right up her street, and there's no doubt at all that she will sell happily.

Kathie has a habit of whittling sales from more powerful disc stars—a habit she will continue with this release. Frank Cordell directs the sympathetic backing.

The Paddy Roberts-Peter Hart ballad *Come Home To Loch Lomond And Me* gets another disc airing with Kathie's restrained performance.

Will please her Scottish fans, but hasn't the strength to do much more than that.

LENA HORNE

A New Fangled Tango; Honeysuckle Rose (R.C.A. 1129)★★★★★

A LONG while back, when the Ethel Merman version of "A New Fangled Tango" arrived, I knocked it hard for bad taste. Here, however, Lena Horne shows that you can pare away the offending parts of the lyric and have a slick, sexy and amusing song. The difference between the two discs is quite remarkable. And this disc I applaud.

Miss Horne glides through the number in brilliant form and gets chuckles from a club audience while she does so. A shining star, Lena demonstrates, can do without smut.

On the reverse she turns in a superb performance of "Honeysuckle Rose." With bass fiddle accompanying her, Lena proves that there are still new variations to be found for this oldie. Stand-out performance and production make it a side you will never want to lose.

LENA
HORNE



THIS week has been a fortunate one in that it provided two beautiful couplings by Peggy Lee and Lena Horne. These girls never let you down. You can just sit back and enjoy the personality and technique they exhibit.

Peggy's out with the Gershwin classic "It Aint Necessarily So" and a fine per-

formance of "Swing Low Sweet Chariot." Miss Horne brushes the soot from "New Fangled Tango" and makes it really enjoyable.

Doris Day's also singing as cheerfully as ever, and in a good week for ballads, Dickie Valentine sends out a second success for his Pye bosses.

Peggy gets inside your bones

Your weekly DISC DATE with Don Nicholl

PEGGY LEE

It Aint Necessarily So; Swing Low Sweet Chariot (Brunswick 05798)★★★★★

GETTING ready for the "Porgy and Bess" flood which is about to break all over again, Brunswick dust off Peggy Lee's polished performance of "It Aint Necessarily So"—for which we should all be grateful.

Girl goes into it with a jazz arrangement that reaches inside your bones. One of the best sides she has ever made, and with some very good piano in the background.

The spiritual, *Swing Low Sweet Chariot*, has a male choir humming behind Peggy as she goes into the well-loved item softly and humbly.

Then from this quiet, deliberate start she opens her throat into a fast, bolting treatment which will set your toes twitching. Exciting half—in fact, an exciting disc any side up.

DANNY WILLIAMS

I Look At You; Tall A Tree (H.M.V. POP 624)★★★★★

SOUNDS like Danny Williams is trying to do a Johnny Mathis as he sings *I Look At You*—and he certainly makes an attractive shot at this ballad, which was part-written by Mathis.

Williams owes much here, though, to the quiet piano and rhythm backing

GLENN MILLER

Room Shot; You Say The Sweetest Things Baby (Top Rank JAR114)★★★★

THROUGHOUT their 20th Century Fox tie-up, Rank are bringing us some unheard items by the famous Miller Orchestra. *Room Shot*, which Glenn helped to compose, was included for the film "Orchestra Wives."

Moves along with the familiar swing and noise of the orchestra everyone loved. A smooth orchestral half that should soon be finding its place with other Miller masts in collections.

Turn over and you find the Glenn

Miller Six playing *You Say The Sweetest Things Baby*. Odd how dated this sounds with saxes playing in style of days gone by. Tuneful and nostalgic, but main value is in curiosity bracket.

JENNIE SMITH

Huggin' My Pillow; Huggin' My Pillow (Philips PB924)★★★★

JENNIE SMITH gives the same song two sides and two different treatments for this release.

The Robert Allen—Richard Adler ballad is first sung to a gentle Ray

MIKE HOLLIDAY is in warm voice for the love lyric, "Moments of Love," but it is unlikely to be an immediate hit.



Ellis accompaniment for "the sweet side." And Jennie sings it sweet enough to please the most romantic among us. Delightful number that will last for years.

Turn over and you'll find Jimmy Carroll taking up the orchestral baton to accompany Jennie for the "sweet beat side." Beat in question is slow and steady, while Jennie does some duetting with herself.

Both attractive halves... you pays your money and you gets a choice, anyway.

DORIS DAY

It Happened To Jane; Be Prepared (Philips PB923)★★★★

TWO songs here from the film *It Happened To Jane*. Title number is a bouncy, gay thing with some laughing strings in the Frank De Vol orchestral backing. Doris chirps the ballad through a grin and has a male chorus underlining the title for her, as well as whistling.

A catchy piece that may take on when the film is shown around the country.

Be Prepared is a cute one, too. Yes, title does take its cue from the scosa's motto... lyric is based on the one-good - turn-and-you'll-be-a-teal - good-scout line.

Accompaniment is geared to fit this mood, with a kids' chorus chanting along with Doris. I think you'll fall under the spell of this one in a hurry.

DICKIE VALENTINE

A Teenager In Love; My Favourite Song (Pye N15207)★★★★

LIGHT rock-a-ballad is swung along by Valentine on his second release under the Pye label. This is *A Teenager In Love*, and Dickie handles it so smoothly he almost slips off the edge of the turntable.

Girl group go with him, and the Wally Stott orchestra keeps up the pace in a feather-touch backing.

Either half of this one could prove to be big sales for the singer. *My Favourite Song* has a good, simple melody and lyric to back up the commercial title.

Slower ballad this, taken with a more solid beat to a fairly lush accompaniment. A very good record.

SHEB WOOLEY

More; Sweet Chile (M.G.M. 1017)★★★★

THE man who started something when he wrote and performed "Purple People Eater," Sheb Wooley tries out two more of his own compositions.

And you could not find a greater contrast than that between the old gimmicky hit and *More*. This is a slow beat ballad with a strong country flavour. Piano cling-cling in background and a girl chorus adding size to the half. Pleasing romance heading for solid sales.

Sweet Chile is a quick novelty that will have many vocalists tripping over their tongues. Sheb rips it out smartly with the girls and Gus Levene's orchestra assisting.

MICHAEL HOLLIDAY

Moments Of Love; Dearest (Columbia DB4307)★★★★

BRUSHES on the drums and a chorus singing softly set the mood for Michael Holliday's performance on the gentle ballad *Moments Of Love*.

Song Ellis along in likeable fashion and Mike's in warm voice for the love lyric. It does not strike me as an immediate hit but it will find plenty of buyers given time.

Dearest is another ballad which will take its time about climbing, but it ought to grow on you; a good ballad with simple romantic sentiments. No trace of beat as Mike sings this one with Norrie Paramor's orchestra and chorus.

BERT WEEDON

Sing Little Birdie; Lady Is A Tramp (Top Rank JAR 121)★★★★

Petite Fleur; My Happiness (Top Rank JAR 122)★★★★

Charmaine; It's Time To Say Goodnight (Top Rank JAR 123)★★★★

IM grouping these three releases together, since they're being issued that way as part of Top Rank's excursion into the strict-tempo dance music field.

Bert Weedon, with a small band, is producing a series of sides which will delight not only dancing schools but

DICKIE VALENTINE'S

"A Teenager In Love"

7N 13202 (45 & 78)

Available June 2nd



LAURIE LONDON IS BACK AGAIN—WITH A TWO-STAR DISC

anyone who wants to roll back the carpet at home. Indeed, they're extremely pleasant halves if you want to sit them out and just relax.

Bert leads the group on guitar, slipping the melodies across simply and attractively, while a good drum and bass section keep the tempo as strict as anyone could wish. Virtue I find on all these discs is that they never become boring as dance-time material often tends to.

DON LANG

Percy Green; Phineas McCoy (H.M.V. POP62)***

DON LANG'S gone to the Boy's Brigade Song Book for Percy Green. A quick tongue-twister with a familiar tune as Lang ploughs his way through the lyric. He uses speeded tape to dart with himself in "Witch Doctor"-type voice.

A side to gather your grins and to move your toes.

Phineas McCoy could be a rival to "MacNamara's Band." All about a piccolo player and his men who play for weddings and wakes—and go off to the States to make their fortunes.

Based on an old joke which has been neatly cleaned up.

LAURIE LONDON

Boom - Ladda - Boom - Boom; Pretty Eyed Baby (Parlophone R4557)***

LAURIE LONDON is growing up—judging by the huskier sound of his voice on this release.

The boy goes away on a catchy ballad Boom-Ladda-Boom-Boom with orchestra and male quartet behind him. The title refers to the pounding of his heart when he kisses the girl in question.

Fair stuff, without exactly bringing you to your feet.

Gittie Haecning joins her voice with Laurie for some duetting in the swinging ballad Pretty Eyed Baby on the other side.

Material is quite a change for the boy, but the standard is no higher than average dance band output.

WOW!!

Luscious MARILYN MONROE stags two cute numbers from her film "Some Like It Hot"—a boop-a-doop number and a saucy oldie.

MARILYN MONROE

I Wanna Be Loved By You; I'm Thru With Love

(London HLT8862)***

FROM her film "Some Like It Hot," the mmmmmmm girl sings two cute numbers. I Wanna Be Loved By You is the old boop-a-doop number that originally went with Charleston skirts and cloche hats.

Marilyn sings it with sultry voice, for a saucy version of the old-timer I'm Thru With Love is another one with that days-gone-by feeling. Again Monroe wisely stays within the limits of her vocal powers, almost talking the number.

Slightly more than curiosity value.

JIMMY DARRIN

Gidget; There's No Such Thing

(Pye-International N25019)***

THIS is the first British release under Pye's deal with the American Colpix label. And both songs are taken from the Columbia picture, Gidget.

Jimmy Darren's got a young mellow voice and he sings the lilting title ballad easily and pleasantly. A song which has plenty of merit, but which may take its time about rising. As well as Darren's vocal we get a good moving accompaniment directed by Morris Stoloff.

The big orchestra sets up a slick pace for the flip song, too. Kind of song which would normally be handed to a Sinatra. There's No Such Thing may rival Gidget for top-deck honours. Darren's performance again relaxed and swinging.

MARION RYAN

Jo-Jo The Dog Faced Boy; Doin' What Comes Natur'ly

(Pye N15200)***

MARION offers a quick, beating ballad, Jo-Jo The Dog Faced Boy, which tells of a strange singer at a teenage hop. Amusing story novelty which Miss Ryan handles confidently in company with a Beryl Stott Group and the Bill Shepherd music. Background noise is deliberately edgy and keyed to the mood of the item.

Turn over and there's Marion reviving the Irving Berlin success from "Annie Get Your Gun." Peter Knight's orchestra accompanies the girl this time—opening up in square dance fashion.

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THE BIG BEAT

reviewed by
Don Nicholl

'On Parade' Newley can have two in hit parade

ANTHONY NEWLEY
Idle On Parade;
Idle Rock-A-Boogie
(Decca F11137)★★★★

FILM star Newley is already in the Top Twenty with one coupling taken from the sound-track of his picture, *Idle On Parade*. Here he comes with another pair of songs from the film—to complete the break-up into singles of his EP.

The boy can certainly rock, and he belts through both numbers here with a professional style that bodes well for the work he'll be doing under his new Decca contract.

Humour peeps into both efforts here. Simple rock tunes with a sergeant's voice shouting title accusation. Disc should sell all right.

DERRY HART
Nowhere In This World;
Come On Baby
(Decca F11138)★★★★

DERRY HART and the Hartbeats provide a nice, relaxed sound for the strolling beat song, *Nowhere In This World*. Derry has a full husky style and he makes a particularly good job of this ball. Pleasing guitars in the backing will help the number creep into high sales.

Watch the boy—and this disc. Both look like going places.

Noise on lipside has the "Oh Boy!" touch about it with frantic rough sax noises sawing under Derry. A quick rocker, *Come On Baby* is pepped up with whoops from the Hart man. I know there'll be some custom for this half of the release, but, personally, I think the newcomer shows much more polish on the other deck.

CHICO ARNEZ
Yashmak; Aint She Sweet
(Pye N15195)★★★★

CHICO ARNEZ, and his Latin American Orchestra stray from Latin pastures to get the atmosphere of *Yashmak*.

Slow, simple melody carried on thin instrumental noise and relying heavily on the steady rhythm section. Made me drowsy, to be truthful.

More lively was the revival of *Aint She Sweet*, which is taken at cha-cha-tempo, with voices planting tide occasionally with a scream.

HERE they come again, those Everly Brothers. And they arrive with what must be another Top Twenty entry—"Take A Message To Mary." Archie Bleyer must bless the day he discovered this twosome—the boys from the corn-belt have certainly made hay.

Big British flavour to the rest of the rock crop, with another Anthony Newley sound-track release and a smart coupling from Bob Miller's band included. Mr. Miller's cashing in once more with a beat treatment of a traditional item.

JOHNNIE LEE
Echo; It's-a Me, It's-a Me,
It's-a Me My Love
(Pye N15201)★★★★

THE label gives composer credits to "Brian Shepherd" but I understand that Johnnie Lee himself was the writer of *Echo*, with which he makes his Pye debut.

Simple tune and lyric based on the old echoing gimmick, but the teenage Leicester lad does it with the modern beat sound. Johnnie's got a strong, friendly voice and can rock without making it seem like hard work. He should do extremely well with this initial release.

Bill Shepherd directs the backings on this record and supplies an ear-catching rhythmic accompaniment for the second side. This is a romantic adaptation of the old spiritual "It's a Me Oh Lord" Tune, therefore, is already in your head, which helps.

BOB MILLER
The Keel Row; Little Dipper
(Fontana H192)★★★★

OLD Northumbrian folk song *Weel May The Keel Row* has been arranged in beat fashion by Brian Fahey for Bob Miller's Millermen, and comes well up to the mark.

Still think Miller should be having more disc success than he's been getting. Noise and general performance is first-class. This half sweeps along so smoothly it could be a ship with pneumatic tyres.

Little Dipper is a cute instrumental with some low sax work to paint the picture. Whole orchestra move into it later to provide some out-of-the-rut sounds that may turn this one into a sleeper.

LORD ROCKINGHAM'S XI
Ra-Ra Rockingham; Farewell to
Rockingham
(Decca F11139)★★★★

MOCKING the old college-days style of the twenties, Rockingham's rock men go off with a quick humorous number *Ra-Ra Rockingham*, with taxes and shouts from the crew whipping up the fun.

Harry Robinson wrote the item and it should do pretty well in the stores. *Farewell To Rockingham* emerges aptly as the "Oh Boy!" shows are about to take a rest.

D.N.T.

That's the sign that indicates a Don Nicholl Tip—a disc that looks like spinning right to the top.

THE EVERLY BROTHERS

Take A Message To Mary;
Poor Jenny
(London HLA 8865)

THE Everlys look like maintaining their fantastic run of successes with their new single "Take A Message To Mary." Some with an easy-to-grasp melody and lyric tells a sad frontier story about a cowboy who finds himself on the wrong side of the law.

Gimmicky accompaniment will help the boys to get away smoothly on this one. Cannot see it missing the parade.

Fast heater for contrast on the reverse. Lyric is treated with amusement, but the humour's rather callous.

Slow, sax-dragging rocker this with the musicians shouting out their farewell call.

I am told that this is the first time that the full Rockingham complement from the TV show has taken part in a disc session.

THE CHAMPS

Caramba; Moonlight Bay
(London HLH8864)★★★★

THE CHAMPS tear away on another Latin-American beat kick with *Caramba*. The side really sparkles with a crisp sound—some excellent guitar, handclaps, whistles and whoops from the musicians.

Personally, I think the group is one of the greatest in its section.

Moonlight Bay gets yet another revival on the other side with sax in unison rocking the familiar melody slowly and with quite a sense of fun.

Nice tongue-in-cheek atmosphere about this half which will probably make it take over as my favourite side of the release.

BOB MILLER
puts over a
Northumbrian
folk song in
a smooth
manner.

★
THE
EVERLY
BROTHERS
★



BARRY BARNETT
Cuckoo Girl; I'll String Along With
You
(H.M.V. POP627)★★★★

BARRY BARNETT should be well known by now as a result of his many television spots. The British youngster chants a steady rocker in *Cuckoo Girl*, and he gets feminine screams to punctuate the half as if he were singing to an "Oh Boy!" audience.

For all that, the half lacks the enthusiasm it tries to whip up.

No screams for the ballad on the turnover. Here, Barry revives the oldie *I'll String Along With You*, taking it fairly straight and to pleasant effect. Orchestra backing him is directed by Brian Fahey.

NAT WRIGHT

Anything; For You My Love
(H.M.V. POP629)★★★★

SWEEPING string and chorus opening on a slow beat is Don Costa's introduction for Nat Wright as the singer goes into *Anything*.

He varies his pitch between intensive whisper and wild shouting of the title phrase. The half has plenty of power and could climb into the Twenty with some pushing. Commercial noise all right.

For You My Love is a more light-hearted romance taken quickly by Mr. Wright while Costa's orchestra rocks smoothly behind him. Sufficient excitement stirred up here to move the coupling pretty quickly.

FATS DOMINO

I'm Ready; Margie
(London HLP 8865)★★★★

DOMINO, to my mind, is still one of the best of the rock merchants. He has more of the original race feeling and true rhythm 'n' blues feeling than those who have climbed aboard the wagon in recent years.

His steady rocker *I'm Ready* follows the pattern of many of his earlier releases with that strange piano and muzzy background while he chants the piece.

He couples it with a revival of the oldie *Margie*. I am inclined to tip this deck for the major honour.

DUFFY POWER

That's My Little Suzie; Dream Lover
(Fontana H194)★★★★

NEWCOMER from the same stable which bred Steele, Wilde, Eager and Fury, Mr. Power has been given a nurse which carries on the tradition. In this case it seems to fit because Duffy certainly has plenty of power and he rocks steadily through *That's My Little Suzie* in a Presley manner.

In fact, my main criticism is that he often sounds too much like Elvis on this half. But it is a very good debut.

The other half is the one I tip to take over as the selling side. The Bobby Darin song, *Dream Lover*, is sung with a solid beat by Duffy and he gets away from Presley comparisons. Number, performance and general production are all first-class.

BOOKS

LOADED—BUT GOOD

THE BOOK OF JAZZ
Leonard Feather (Arthur Barker Limited, 21s.)

THE NEW YEARBOOK OF JAZZ

Leonard Feather (Arthur Barker Limited, 35s.)

TO make the fullest use of these books you must thoroughly understand the Feather mentality.

An English journalist who emigrated to the States just before the war, he rapidly got himself well in on the American jazz scene.

It would be hard to find a writer less affected by his own personal likes and dislikes. Yet some of the comments attributed to musicians sound strange to say the least.

Jimmy McPartland, who knows his jazz, mistakes Bunk Johnson for a twenty-year-old kid and George Lewis for Omer Simcox. Coleman Hawkins says of Jelly Roll Morton: "All that Dixieland stuff sounds the same to me. Take

that boy Pee Wee Irwin." You don't believe it? It's all there in this book. Patti Page gives Beanie Smith one star and says she's never heard of her before. And so on.

This all takes place in the "Yearbook of Jazz," a book, which, because it is a yearbook, is limited. It's very witty, too.

The book does have some new photographs, though badly printed, and Feather deserves strong support for his criticism of such bad films as "St. Louis Blues."

But the "Book of Jazz" is certainly a worthwhile buy. It's still loaded the Feather way, but there's a reasonably good introduction to the whole subject of jazz and an absorbing analysis of several hot solos. The chapters on the various jazz instruments and their history are worth it to themselves.

Owen Bryce



REG OWEN

"Manhattan Spiritual"

NFL 28000 (12" LP)

Available Jazz Ltd



PUTTING ON THE STYLUS

Ken Graham's LP line-up

Miss Ryan passes the LP test with flying colours

MARION RYAN

A Lady Loves

A Lady Loves; I'll Take Romance; I'm Beginning To See The Light; Hit The Road To Dreamland; This Can't Be Love; My Heart Belongs To Daddy; Don't What Comes Naturally; Over The Rainbow; Isn't This A Lovely Day; There Will Never Be Another You; It Might As Well Be Spring; Heat Wave.

(Pye NPL18030)*****

THIS is Marion Ryan's first 12in. LP, so she can be doubly proud of the result as I consider this to be one of the finest efforts ever produced by a British girl singer.

The songs are well chosen and beautifully presented. There are excellent arrangements from the Peter Knight Orchestra. A word of praise, too, to photographer Ron Cohen for his superb cover shot.

If this album gets the reception it deserves then Marion's career should be boosted still further.

I can't fault this performance in any way whatever and I send my congratulations to all concerned.

CLIFF RICHARD

Chill

Apron Strings; My Babe; Down The Line; I Got A Feeling; Jet Black; Baby I Don't Care; Donna; Move It; Ready Teddy; Too Much; Don't Bug Me Baby; Driftin'; That'll Be The Day; Be-Bop-A-Lula; Danny; Whole Lotta Shakin' Goin' On.

(Columbia 33SX1147)*****

THIS is a magnificent debut on LP for one of Britain's leading rock idols. The only thing which puts me off a little is the fact that Cliff's vital performance is closely linked to his visual as well as vocal abilities.

I also found that an LP of such similar material was at times just a little monotonous.

I vehemently disagree, however,

American group in Britain since the exchange scheme began.

Forget the Miller tag and judge this band on its own merits and I guarantee that you'll enjoy what you hear.

HARRY BELAFONTE

Love Is A Gentle Thing

Fifteen; Bella Rosa; I Never Will Marry; I'm Goin' Away; Small One; All My Trials; Green Grow The Lilacs; Times Are Gettin' Hard; Turn Around; Go 'Way From My Window; Delia's Goin'; Walkin' On The Green Grass.

(R.C.A. RD-27116)*****

"LOVE Is A Gentle Thing" says the album title and Belafonte is a wonderfully delicate and gentle vocal artist. This album, although of a very high standard, falls again for me to come up to the peak set by that wonderful "Belafonte Sings The Blues" set I wrote about in January.

The album sets out to show all the symptoms of love—the beauty, the sadness, the odd heartbreaks, the fresh youthfulness, the tenderness.

NELSON RIDDLE

The Joy Of Living

Life Is Just A Bowl Of Cherries; You Make Me Feel So Young; Makin' Whoopee; Bye, Bye Blues; It's So Peaceful In The Country; The Joy Of Living; It's A Big Wide Wonderful World; Jump In January; Let's This A Lovely Day; Indian Summer; It's A Grand Night For Singing; I Got The Sun In The Morning.

(Capitol T1148)*****

THIS doesn't quite measure up to the first Nelson Riddle album of this type which you may recall was entitled "Hey... Let Yourself Go." However, this is forgivable as it doesn't set out with the same boisterous intention. The swing in this case is of a gentler nature.

Although I personally preferred the original effort, this set has plenty of merits of its own to warrant big customer reaction.

The Riddle touch is predominant throughout and few people need further recommendation than that. There is an easy lift throughout all the arrangements which makes for restful listening.

PHIL HARRIS
That's What I Like About The South; The Darktown Poker Club; Woodman Spare That Tree; That's What I Like About The South; The Preacher And The Bear; Deck Of Cards; It Is True What They Say About Dicks; Goofer; The Thing; The Persian Kitten; St. James' Infirmary; Masked Rumble; Row, Row Row.

(Camden CDN-124)*****
THIS album was a very pleasant surprise indeed. Some of you may remember the terrific success some of these numbers had when they were first released some ten years ago. I had them all, but my collection of 78s has dwindled through breakages and wear and tear. No doubt several of you are in the same position and therefore will welcome this chance to replenish your collection with a handy-priced LP.

Apart from demonstrating the excellent capabilities possessed by Phil Harris for raptier-like wit, this set also showcases his "straight" vocal approach to jazz numbers of the 'twenties, and a couple of pops, too.

THE NEW GLENN MILLER ORCHESTRA

The Miller Sound.

Greensleeves; Civilization; Nobody Knows The Trouble I've Seen; You Smiled; Confetti For Clarinet; Candlelight Serenade; The Lady Is A Tramp; Too Little Time; Jimmy Cricket; Oranges And Lemons; Pennies From Heaven; Hey, Jealous Lover.

(R.C.A. RD-27114)****

I DON'T know whether it is the fact that Glenn Miller himself is not fronting this revival group, but there is something missing in the sound produced by this line-up. Perhaps it is just the difference in recording techniques.

But without comparing this band directly with that which Glenn Miller led to fame during the early years of the war, most critics must admit that this is one of the finest bands on the scene today.

Leader Ray McKinley brought them over here a short time ago and I believe that the tour was one of the most successful achieved by an

THIS IS SINATRA — with a purpose

FRANK SINATRA

Come Dance With Me

Come Dance With Me; Something's Gotta Give; Just In Time; Dancing In The Dark; Too Close For Comfort; I Could Have Danced All Night; Saturday Night; Day In, Day Out; Check To Check; Bambule; Bangles And Beads; The Song Is You; The Last Dance.

(Capitol LCT6179)*****
BY any standards other than those set by Frank Sinatra this album is a candidate for a place among the "greats." But Mr. Sinatra has set himself such a high peak of perfection that should he even slightly drop below that pinnacle the critics will fall on him mercilessly.

Some critics have already criticised him—unfairly, to my way of thinking—for this album, but the main point to remember is that it is a dance set and as such the tempos must restrict Frank's ability to ad lib on a song's phrasing.

Once you are prepared to accept that this is a Sinatra with a special purpose in mind, then you can sit back and enjoy the music—or better still, roll back the carpets and dance along with the album.

Maestro Billy May is in control of the arrangements and who can ask for anything more than this combination.

LONGIE DONEGAN

"Tops With Lonnie"

Available June 1st
NPL 18074 (12" LP)



with other critics who dismissed this album out of hand. Cliff Richard is undoubtedly one of the finest talents uncovered by the rock age and he is going to be around the music scene for a long while to come.

I must add a word of praise for the excellent Drifters who do a first-class accompanying chore.

MIKE NICHOLS AND

ELAINE MAY

Improvisations To Music

Cocktail Piano; Mysterious; Second Piano Concerto; Everybody's Doing It Now; Bach To Bach; Tango; Sonata For Piano And Celeste; Chopin.

(Mercury MMC14005)*****

UNFORTUNATELY, I dare not raise the star award for this album any higher as I am very much afraid that this brilliantly sophisticated twosome are going to have a very limited audience.

The off-beat approach to humour as heard on this album is going to miss out quite a bit as far as Britain is concerned and one of the reasons is that we have not—as yet—picked up the psychiatric mania which has taken a very strong hold in America.

The people who will enjoy this album most will be those who keep up with current trends in American life and literature.

PEGGY LEE

Miss Wonderful

Mister Wonderful; They Can't Take That Away From Me; Where Flamingos Fly; You've Got To See Mama Every Night; The Comeback; Take A Little Time To Smile; I Don't Know Enough About You; Wrong, Wrong, Wrong; Crazy In The Heart; You Oughta Be Mine; We Laughed At Love; That's All Right Honey.

(Brunswick LAT2287)*****

BACKED by the best Big Six Orchestra, Peggy Lee swings out this best Brunswick album since "Black Coffee." The collection is titled "Miss Wonderful" and it kicked off with Peggy's hit waxing of Mister Wonderful.

Peggy Lee has a rare ability with a song. She moulds it to herself as if it was written just for her and her soft husky tones caress every word every note.

I sincerely hope that many pop fans are going to give this a hearing as it merits a lot of attention. A fine recording by one of the greatest vocal artists on the music scene today.

The original San-Remo prizewinner

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sings

"CIAO CIAO BAMBINA"

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"MY PETITE MARIE"

sung by

BOB KING & THE COUNTRY KINGS

CB 1497 ★ 45/78 rpm



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Seldom have I heard this School of jazzmen in such swinging, fiery form

RONNIE ROSS WILL SHAKE THE ANTI-BRITISH BOYS

BERT COURTLEY plays even better than before.

The latest in MODERN JAZZ

RONNIE ROSS QUINET Double Event
Stompin' Lucky Bean; Blue Grass; Red Prance; Blues For Terri; Donation; Smoke Gets In Your Eyes; T's And A's; The Serpent; Slidin'.
 (12in. Parlophone PMCI1079)★★★★
PERSONNEL: Ronnie Ross (baritone, alto); Bert Courtney (trumpet, melophone); Eddie Harvey (piano, trombone); Pete Blannin (bass); Andy White (drums).

THIS is a very much better jazz record than anyone connected with the sessions suspected at the time (last summer). There were two

dates, easily distinguishable by the balance, which is very rough and ready, especially for the ensembles, on the second.

But the spirit of the playing more than makes up for the indifferent sound. I have seldom heard this particular school of British jazzmen in such swinging, fiery form on records.

Ross, one of the best baritonists anywhere in the jazz world, blows freely and forcefully with fine ideas all the way. He takes *Smoke* as a ballad feature. His excellent, earthy playing on this LP should make the anti-British boys sit up and take notice.

Courtley plays even better than on the recent Don Rendell "Playtime" LP. He is direct and outspoken.

Ed Harvey again proves himself to be a much better section (and solo) pianist than most of his contemporaries. And many of them cannot play trombone or write like Eddie! Pete and Andy are particularly effective on the "rough" titles.

Except for the standard *Smoke* and Ralph Burns' *Bloss*, all the originals are by local jazzmen. The composers include Harvey, Ross, Rendell, Courtney, Tubby Hayes and Harry South. I enjoy it more at every hearing. Britain should be proud of Ronnie.

summer morning. To judge by *Dizzy* and *Way You Look*, it must have been a pretty wild session—and a wild night before!

These two up-tempo, hell-for-leather tracks are not, at all the average critic's meat. They are really hard-hitting with no holds barred and tremendously exciting of their next-to-no-preparation kind.

Hawkins more than holds his own against the younger tenors. I have seldom heard him roar with such spirit, heat and enthusiasm. Gonsalves, too, has his own brand of up-tempo excitement, combining lyricism and rhythmic urgency.

Despite the excellence of Hawk and Gonsalves, I think Getz is the best of three soloists here. He is fluent and forceful and immensely confident. So is Dizzy, who was obviously the dominating force on the session. Dig him on *Way You Look*.

On the Ballad medleys, Gonsalves probably takes the individual honours. He has been greatly underrated. I feel Getz again sounds so very confident.

For what it is—a strictly let's-go-and-blow-out-heads-off session—this is very nearly a five-star disc.

CHARLIE MARIANO - JERRY DODGION SEXTET
Beauties Of 1918

After You've Gone; When Johnny Comes Marching Home; Deep River; Till We Meet Again; K-K-Kat; 'Til The Clouds Roll By; Over There; In-Da-Hello, Central, Give Me No Man's Land.
 (12in. Vogue LAE12166)★★★★

PERSONNEL: Charlie Mariano (alto, recorder); Jerry Dodgion (alto, flute); Victor Feldman (vibes); Jimmy Rowles (piano); Monty Budwig (bass); Shelly Manne (drums).

I KNOW that the jazz LP market has become so competitive that every album has to have a gimmick. But this idea of doing 1914-18 war tunes seems absurd.

The First World War veterans, who remember the tunes, would not dig the modern jazz adaptations. On the other hand, today's jazz fans will not particularly dig these old tunes, which, good as some of them may be of their kind, are not ideal vehicles, melodically or harmonically, for jazz improvisation.

Basically, this is a sort of west coast version of the Phil Woods-Gene Quill combo. Feldman's front-line presence gives added scope for the writing, however.

Both Mariano (the more impressive of the two) and Dodgion are fine altoists and play their jazz with warmth and spirit. They are both Parker-influenced and solo with feeling. Victor, and particularly the underrated Jimmy Rowles, are both beautifully relaxed and the rhythm section swings lightly, but not too politely, on this well-recorded LP.

Rowles' *Johnny Comes Marching* is a gem.

Although a pleasant album, which would have been more impressive had the material been better suited for jazz purposes.

BILL HOLMAN - MEL LEWIS QUINET

West Coast Swing. Out Of This World; Mah Lidy Lou.

(7in. H.M.V. TEG8444)★★★★
PERSONNEL: Bill Holman (tenor); Lee Katzman (trumpet); Jimmy Rowles (piano); Wilford Middlebrook (bass); Mel Lewis (drums).

HOLMAN here reminds me of our own Ronnie Scott, though I think Ronnie is a much better jazz player. Katzman blows with plenty of feeling. Rowles is his customary, soft-spoken, swinging self. Middlebrook (recently here with JATP) plays well and Mel is unobtrusive, but fine.

TERRY GIBBS QUARTET

Terry Plays The Duke Rockin' In Rhythm; Let A Song Go Out Of My Heart; Do Nothing Till You Hear From Me; Sophisticated Lady.

(7 in. Mercury YEP 9503)★★★★
PERSONNEL: Terry Gibbs (vibes, marimba); Pete Jolly (accordion); Leroy Vinnegar (bass); Gary Pronner (drums).

A LIGHT-HEARTED, swinging little tribute by Terry to Ellington. But it is spoiled for me by the use of accordion, which tends to give it a "Music While You Work" type of sound.

Gibbs is in good head-nodding form. Leroy walks through it all as steady as a rock and Pronner seems to complement Terry's playing perfectly.



STAN GETZ blows with confidence.

GILLESPIE - GETZ - HAWKINS-GONSALVES

Sittin' In Dizzy Atmosphere; Ballad Medley (In This Walk Love, Without A Word Of Warning, Sweet Lorraine, Love Walked In, September Song); Ballad Medley (On The Aloha, Stompin' At The Savoy, This Time The Dream's On Me, Time After Time, Gone With The Wind, The Way You Look Tonight).
 (12in. Columbia 33CX10120)★★★★
PERSONNEL: Dizzy Gillespie (trumpet); Stan Getz, Paul Gonsalves, Coleman Hawkins (tenors); Wynton Kelly (piano); Wendell Marshall (bass); J. C. Heard (drums).

THIS entirely spontaneous jamming date began, according to Nat Hentoff's notes, at six o'clock one

IN CLASSICAL MOOD... with Alan Elliott

JOSE ITURBI PUTS THE WRONG LILT INTO CHOPIN

CHOPIN
 José Iturbi

Polonaise in A Flat Major Opus 53; Fantasia Impromptu in C Minor Opus 66; Waltz in D Opus 64 No. 1.
 (R.C.A. RCX1016)★★★★

ITURBI is essentially a virtuoso of the old school, and his playing is founded on the dexterity of the digits rather than on the attention he pays to phrasing and the beauty of melody.

This does not mean that he sacrifices everything to give us sheer brilliance. Indeed, he shows great respect for Chopin's intricate phrasing, and his pedalling is more or less perfect.

It is in the A flat Polonaise that we see him at his best, although the Fantasia Impromptu is very good, too.

I was a little disappointed with the Waltz, as his interpretation was inclined to be played with a Venetian lilt—which is fatal when applied to Chopin's waltzes.

SCHUMANN
 Julius Katchen

Fantasia in G Major Op. 17; Toccata Op. 7; Arabesque Op. 18.
 (Decca LXT5438)★★★★

MORE piano music, in a somewhat similar vein to the Chopin reviewed here. Schumann,

too, was a most romantic composer when so inclined.

Julius Katchen is another virtuoso of the flamboyant school, but I class him slightly above José Iturbi.

His playing of these three important works of Schumann are well in keeping with his style and we have many a brilliant passage, especially in the "Fantasia."

TCHAIKOVSKY
 Andre Kostelanetz and his Orchestra

Love Theme From Romeo; Chanson Triste; Andante Cantabile from String Quartet in D; None But The Lonely Heart.
 (Philips NBE11105)★★★★

I DID not enjoy this recording as much as Album No. 1, which I reviewed last week, but nevertheless, it is quite an attractive disc.

All the pieces—some of Tchaikovsky's best-known—are of a quiet, melancholy nature.

This orchestra is of very high quality and is considerably better than some of its American con-

temporaries, who participate in music of a lighter vein.

ROSSINI
 Overtures

La Scala Di Sera; La Cenerentola; La Gazza Ladra; The Barber of Seville; L'Italiana in Algeri; Il Signor Bruschino.

Minneapolis Symphony Orchestra conducted by Anatol Dorati
 (Mercury MMA11006)★★★★

YET another batch of Rossini overtures for the collector. The standard of playing on this disc is generally good, but in the forte passages the orchestra becomes very loud and in consequence sounds rather unwieldy. American orchestras seem to have a tendency to overstress their percussion section.

La Gazza Ladra (The Thieving Magpie) is the pick of the six, with L'Italiana in Algeri (The Italian Girl in Algiers) a close second, but the others are all up to scratch and if it were not for that predominant harshness, this disc would be first-class.

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THE ELECTRIFYING EARTHA IS LET LOOSE AGAIN!

EARTHA KITT

Just Eartha

Monotonous; I Want A Man; Nobody Taught Me; A Woman Wouldn't Be A Woman. (R.C.A. RCX-138)★★★★

WOW! The electrifying Miss Kitt has been set loose again on an eager public. I believe this is the first reissue of the famous *Monotonous* track since R.C.A. switched companies, and issued through Decca over here.

I have always rated it one of Miss Kitt's finest numbers since I watched her first perform it in the film "New Faces."

The album features the point number side of this artist's talent. But really every song that Miss Kitt performs becomes a point number when you hold it all down.

NO, NO NANETTE

Vocal Gems

No, No Nanette; Tea For Two; Take A Little One-Step; Too Many Rings Around Rosie; You Can Dance With Any Girl; I Want To Be Happy. (Columbia SEG7883)★★★★

THIS is another of the great musical comedy hits which first appeared several decades ago. "No, No Nanette" was written in 1924; it featured two songs which have recently been revived in cha-cha form—"Tea For Two" and "I Want To Be Happy."

Hearing them again as they were originally written is, to say the least, something of a shock.

They are certainly a little "square" but, nevertheless, the excellent lasting quality is very apparent.

Pip Hinton and Peter Mander handle the vocal chores and are ably backed by the Williams Singers and Michael Collins' orchestra.

BARBARA McNAIR

Front Row Centre—Vol. 1

Old Devil Moon; Hello Young Lovers; Love Is A Simple Thing; Alone Together. (Coral FEP2021)★★★★

ALTHOUGH very much an attacking vocal stylist, Miss Barbara McNair, for me, has unfortunately nothing very different from other similar type artists. At least, this goes for her first album—perhaps the next will have more to offer.

She does sell a song pleasantly and there is excellent accompanying work by the Dick Jacobs orchestra.

Her voice tends towards the legitimate at times but this is no drawback as there are some very fine singers putting over pop very effectively in a straighter manner than usual.

She does not lack talent, only that little extra something to give her the final push up to the top rung of the ladder.

PERRY COMO

Relaxing

Far Away Places; Black Moonlight; If; Over The Rainbow. (R.C.A. RCX-136)★★★★

ALTHOUGH I believe that this set by Perry Como is aimed primarily at the Mums and Dads among his vast public, I feel certain that many, many teenagers will be popping down to their local disc shop for a copy.

As the sleeve title claims, the mood is relaxing and Perry seems to be sitting cozily in front of a roaring fire and reminiscing over some fond memories.

JANE MORGAN

The Day The Rains Came; The Day The Rains Came; Everybody Loves A Lover; Volare; Bambino. (London RE-R1204)★★★★

A recent LP, Miss Morgan has included her top hit, *Rains*, and keeps up the standard with the other three offerings.

An excellent buy for the fans who cannot afford to lay out the money for an LP.

CHET BAKER

Plays Standards

Tenderly; Autumn In New York. (Risted ESD3069)★★★★

THIS surprisingly cropped up among my pop pile of discs this week and although I think it would be better reviewed on Tony Hall's



jazz page I think that the mood of the album merits a little attention from pop fans.

Chet Baker is the possessor of a very fine soft tone which has raised his popularity high in the jazz field. Here he caresses two standards which are familiar to all.

CARMITA

Lazy River; What Can I Say After I Say I'm Sorry; If I Should Fall In Love Again; Flamingo.

(Fontana TFE17121)★★★★

CARMITA—a girl who is going to be heard a great deal in the very near future. From this disc I would say that this Fiji miss has quite a bit to learn in putting over popular material, although her strong straight voice is practically flawless.

Experience will straighten out any rough edges in delivery and interpretation.

Carmita has the fire of a Shirley Bassey when the songs call for such treatment.

LITTLE RICHARD

Volume 5

Baby Face; By The Light Of The Silvery Moon; She Knows How To Rock; Early One Morning. (London RE-U1208)★★★★

LITTLE RICHARD comes up with a couple of his current hits in *Baby Face* and *Silvery Moon* and my remarks concerning the latter when I reviewed his LP a few weeks ago still stand.

I did enjoy the remaining tracks, however, and have awarded a four star rating because of this. I doubt if his fans will ever forgive me for daring to criticise any note uttered by their hero, but I am afraid that despite its success in the charts, I still think

EARTHA KITT gives us one of her finest numbers—"Monotonous," featured in the film "New Faces."

that his version of *Silvery Moon* is just too much to take.

TOMMY DORSEY ORCHESTRA

Tea For Two Cha Cha

Tea For Two Cha Cha; Dardanella Cha Cha; Trumpet Cha Cha; Dinah Cha Cha. (Brunswick OE9448)★★★★

I HAVE been typing the words "cha cha" so often recently that every time I come across it I expect to hear a voice murmuring "bless you."

Seriously, though, this is Warren

Covington again leading the Tommy Dorsey Orchestra into four of their hit formula offerings. The selection is contained on the LP.

IDO MARTIN

Cha Cha At The Cote D'Azur; French; Ido's Cha Cha; Guaglione; Dansero.

(Columbia SEG7868)★★★★

IDO MARTIN achieved popularity through his residence at a London club. On this set he puts over some good cha-cha material which should please patrons of the club and members of the disc public.

Ido himself is mainly featured on vibraphone and trumpet but is a multi-instrumentalist.

THE 'HISTORY OF HUMPH' CONTINUES

HUMPHREY LYTTTELTON AND HIS BAND

Humph's Jazz

Fool's Company; Kater Street Rag; Shake It And Break It; Closing Time.

(Parlophone GEP8734)★★★★

THE hobby of issuing those old Humph records of years back continues. Unwisely, for those who were interested in this band in 1952 and 1953 must surely have the records. And, historically, they are hardly worth while.

If we want to issue records by British bands for historical reasons there are some good Original Dixieland ones around. This is the band that re-formed from the remnants of

LYTTTELTON and WALLY FAWKES (right)—the latter does well on the bouncy numbers.

the George Webb band. There are one or two early Mike Daniels, and perhaps, if we want to be nostalgic, a John Hains or two.

These Lytteltons come too late in the story to be bought for those reasons. And musically they are not a patch on the later material. So they fall in between two stools, so to speak.

Four's Company introduces Al Fairweather and Sandy Brown, both showing little promise of the greatness to come. *Kater Street Rag*, a Benny Moten composition, emphasises the point that most of the really fine jazz tunes were written well over 20 years ago. So, too, does *Shake It And Break It*, perhaps the most successful of these four tracks. Bruce Turner



TRADITIONAL JAZZ

by Owen Bryce

joins the band on this and *Kater Street*; playing soprano sax on the latter side.

These two bouncy sides knock the others into a cocked hat. Humph is never a blues player, although Fawkes does well on them. The rhythm section wonders how to keep the beat going and still swing at its tempo. None of them manages it at all well.

BOB KELLY

Sporting House Piano

Whiskey Blues; Spoutmouth; Something Else; Good Halfpenny Blues.

(Seventy Seven EP9)★★★★

THIS is a disappointing record. Bob Kelly, like the woman who could spoil Corn Flakes, achieves the impossible. How can you make boogie woogie sound so dull? Boogie is a bright, jolly form of

piano music. Even at a slow tempo it has life, and plenty of it. This version not only sounds watered-down, it also sounds flat and lifeless. The whole percussive effect of the idiom is lost. Only one person has managed to play boogie woogie without a strong percussive effect—Mary Lou Williams. And she only succeeds because her melodic invention is so superb.

Unfortunately, Bob Kelly's is not. It is in fact, quite ordinary, using all the accepted notes and phrases of the masters.

Good Halfpenny Blues has a touch of Yancey about it. The notes are there but the delicate Spanish tinge is missing.

All the compositions are by Bob Kelly, a young Scot from Glasgow. He has been featured recently with the Ken Colyer band and also on his own around Sobo jazz clubs.

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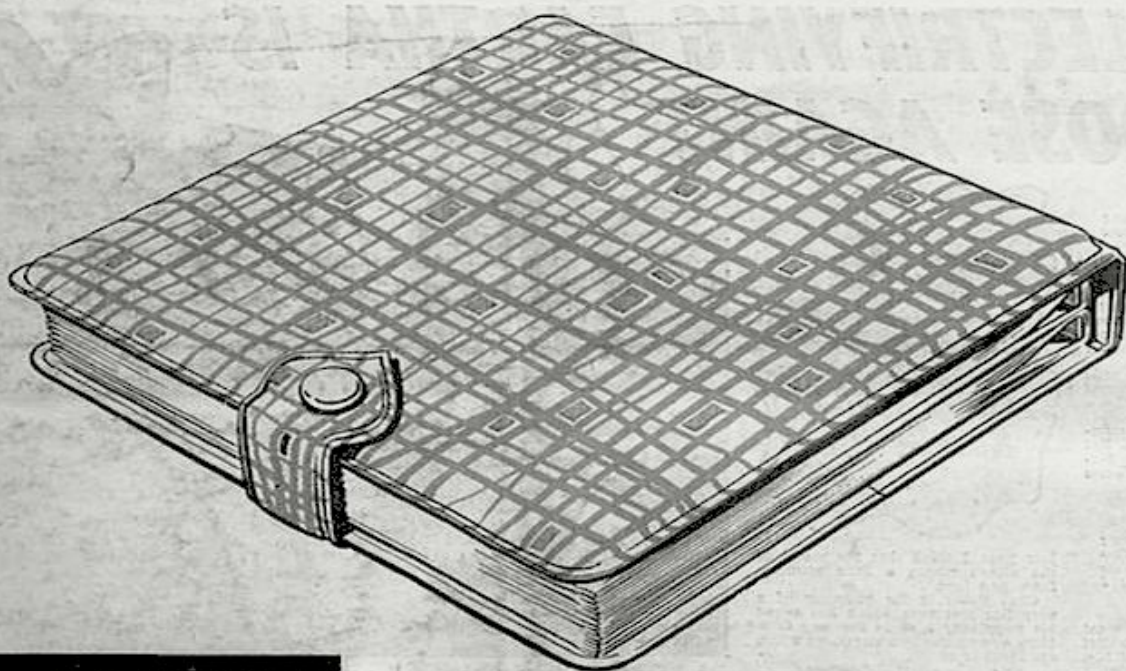
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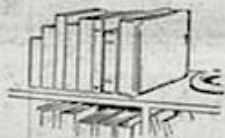
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