

May 17, 1958

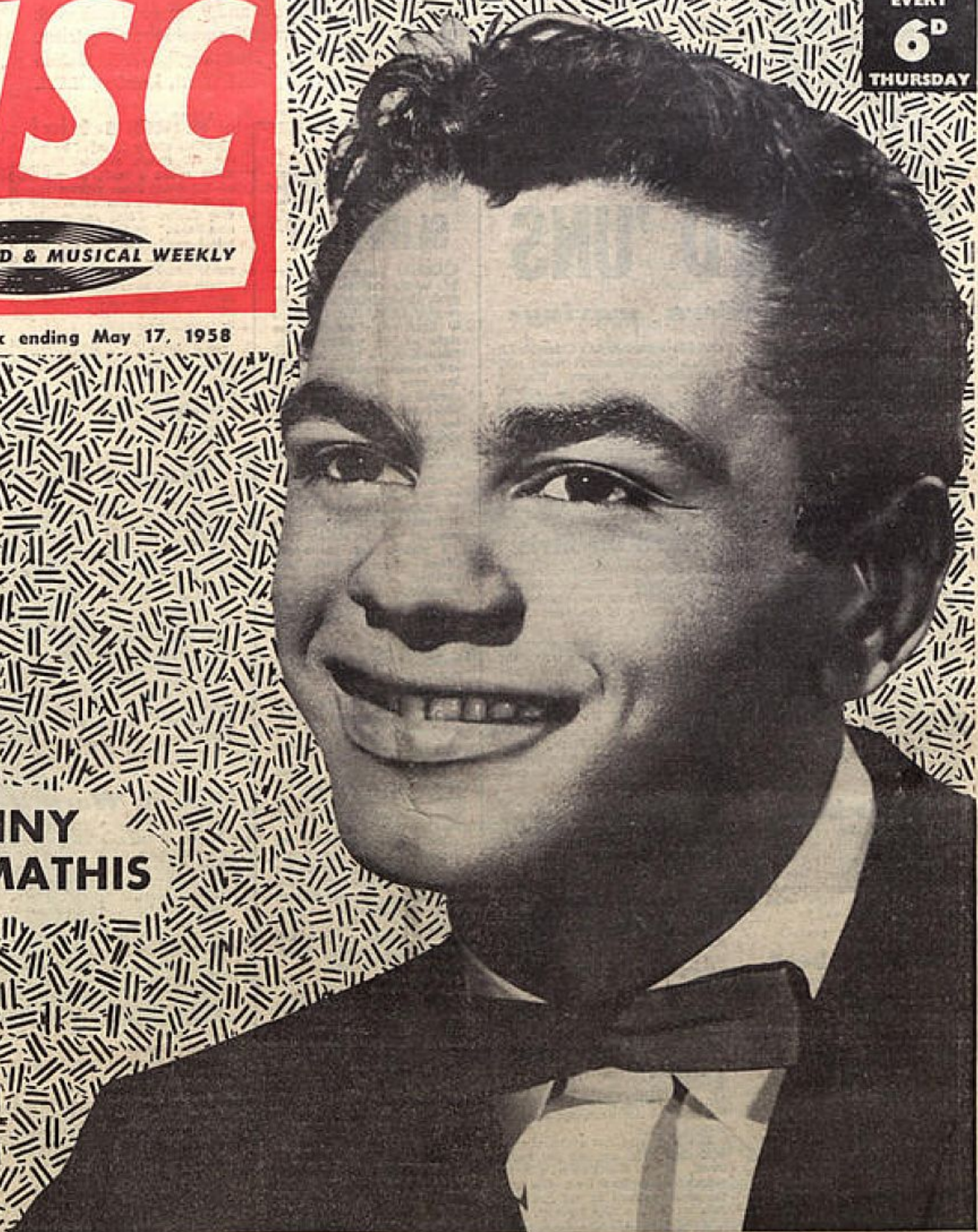
DISC

THE NEW RECORD & MUSICAL WEEKLY

EVERY
6^D
THURSDAY

No. 15 Week ending May 17, 1958

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POST BAG

BRING BACK THE OLD 'UNS

-but on modern waxings

THE recent Philips re-issue of Sinatra "oldies" poses a question for the record industry generally. Why can't we have modern waxings of songs made famous 20 years ago by those invincibles who are still so great today?

My personal choice would be: "Night and Day," "Begin the Beguine" and "Laura" (Frank Sinatra); "Blue Skies," "Beautiful Dreamer," "Please" (Bing Crosby); "Temptation" (Perry Como); "Thanks for the Memory" (Bob Hope); "Over the Rainbow" (Judy Garland).

The original waxings of these classic numbers when available (and so many are being withdrawn lately!) don't stand up to playing on modern hi-fi equipment.

Sinatra, Como and Crosby are greater than ever today but tomorrow they may be past it. Let's capture the old nostalgia of their greatest recordings before it is too late.—JUNE B. SOUTHWORTH, Mexford Avenue, Blackpool, Lancs.

(Though reproduction may suffer, there's a lot to be said for the original versions.)

'Ferlin's better'

I UNDERSTAND that Ferlin Husky is being considered for the lead part in the film about Hank Williams instead of Elvis Presley. This, I feel sure, will be much more acceptable to Hank Williams fans.—JANE EHEMANN, Edinburgh, 3.

(Husky singer suggested.)

Best for beat

I HAVE been a reader of DISC since it was first published and while I think that the paper is tops in all ways, I really can't understand why there have been no articles on the greatest of all the big-beat singers, Gene Vincent.—PAMELA COWEN, James Square, Chester.

(The omission will be rectified in the near future.)

Girls and jazz

DO girls really understand true jazz? I generally find those claiming to are mere pseudo jazzists! I feel that there are no girl pianist followers of jazz anywhere.—R. T. ADAMS, Windsor Road, Bristol, 6.

(Ever what do you think of Adams?)

Clean sleeve

ONE of our readers recently wrote about 78 rpm jackets. It might interest him—and others—to know

WE'RE just sitting back and waiting for a brave male reader to be torn apart! Post Bag this week carries a brief query: Do girls really understand jazz? Girls, it's up to you! And, of course,

letters on all disc topics will be considered for the prize of an LP, awarded each week to the writer of the most interesting letter. Write to: "Post Bag," DISC, Hulton House, 161, Fleet Street, London, E.C.4.

PRIZE LETTER

IS SERVICE SLIPPING?

SCENE: Large record bar in the middle of Liverpool. The assistant was about to play an LP that I wanted to hear. She dropped the stylo on the middle track, allowed me to hear it to the end, removed the disc (making sure that her fingers mauled as much of it as possible) and dusted it (so that her ring scratched happily along the surface).

Fortunately, I got the record home in a playable condition. But the incident set me thinking and I decided to conduct a private survey of local shops to see just how good or bad the service is.

I picked out 10 record shops. Three of them had excellent service, one was passable and the remaining six were below what I would consider to be a reasonable standard.

In one store I asked the assistant (who was reading a magazine) whether she had a certain EP.

With an exaggerated sigh she gestured vaguely towards a showcase of some 100 EPs and said, "If it isn't there, you've had your lot!"

In another store, I was not allowed to hear even one hand of an LP (excuse it: was Saturday afternoon and the shop was busy).

No wonder disc sales are dropping if my experiences are typical of the rest of the country. Record store managers should start pepping up their salesmanship. Otherwise they will lose a lot of business.—PAUL EDWARDS, Hicks Road, Litherland, Liverpool.

(Thanks for making your private survey. There's something in what you say. Your prize LP will be in mint condition.)

things that will be for a long time yet.—BILL RIDLEY, Hazell Grove, Staines, Middx.

(Change of school suggested.)

Short-lived

I DON'T think that the world of "pop" music is as lucrative as we are led to believe. True the artists receive fabulous salaries but so many of them thoughtfully disappear after a few years.

The only people who keep going for ever (thank goodness!) are ones like Robert Farnon and other light orchestra conductors who continually turn out excellent music.—DAVID ADES, Grand Drive, Leigh-on-Sea, Essex.

(And "pop" goes the singer.)

Single EPs

I AM a great fan of Doris Day and reading DISC (3-5-58) I noticed that one of your correspondents suggested that Philips should issue single EPs.

I should like to advise that reader that Philips do make single EPs: I have recently purchased a single EP record by Doris Day singing "A Very Precious Love" and "Teacher's Pet".—D. V. WALTER, Helson, Cornwall.

(New "Days" at Philips.)

What a trio!

BEING utterly dismayed by today's Hit Parade material (most of which makes a mock of the word entertainment) I was relieved beyond words to find an excellent new EP by Bing Crosby—"Bing and the Dixieland Band."

If I could be granted one wish it would be this: that Bing, Ella Fitzgerald and Frank Sinatra and other artists of the same calibre would join forces in a musical picture in one last effort to bring the record buying public to its senses.

Finally, I think that the present attitude of disc jockeys of ignoring completely new records by the world's real artists is deplorable.—JOHN CRAWFORD, Selkirk Street, Hamilton, Lanark.

(Surely "High Society" helps in this direction.)

Warped 45s

I AM in full agreement with Mr. Brian Jones (DISC 3-5-58) in hoping that record companies do not stop making 78s.

My experience is that after some time, 45 rpm discs tend to warp and I am able to play only one at a time instead of a full load of 10.

I have one 78 record—a Nixa—which is unbreakable. If other companies were to follow that example a lot of people would be happy.

I should like to tell you how much I enjoy reading DISC and I particularly find useful the list of engagements of visiting stars.—MISS P. BEAUMONT, Aveline Road, Ardleigh, Essex.

(45s must be stored very carefully indeed.)

DISC in Warsaw

A BRITISH friend of mine who lives at Dartford has just sent me my first copy of DISC. I am very interested in popular music, especially songs, and I therefore read your paper with great pleasure.

Here, in Poland, we have a magazine devoted to popular music, called "We Sing and Dance," but it is slightly different from DISC.

But although I am Polish I prefer DISC!

A weekly list of the best popular songs is a very good idea and most useful to record lovers.

I am rather surprised that you do not publish words and music of top songs; most magazines in my country do.

My British friend has promised to send me another copy of DISC and I hope when I receive it that it will be as interesting as the first one I received.—JERZY DATEK, Warsaw.

(And now praise from Poland.)

Classics corner

I SHOULD like to congratulate DISC on saving space for classical records. I collect Chopin records and I find that the news given in DISC is very helpful.

I am also a great fan of Elvis Presley and I am sure that other readers join me in my request that you keep us up to date with news of him while he is in the Army.—D. LYNN, Highlands Crescent, Hornham, Sussex.

(You want us to reveal "private" information?)

Praise done

SONG writers should get just as much praise for a hit as the recording star. Anyone can sing a song but the composer has more work to do than anyone else.—TREVOR R. CROMPTON, Blackpool Road, Preston, Lancs.

(You evidently haven't seen some singers in the recording studio.)



Non-stop

NOW that I have started to read DISC I feel that my weekly reading is complete. DISC is frank and accurate—and that's a most important thing. Once I settle down to read your paper I don't stop until I have finished. Roll on next Thursday.—JOHN D. HONE, Aldbourne Road, London, W.11.

(Frankly—it's DISC always.)

True ballads

WHEN I was at school I was taught that a ballad was a story. And now I often refuse to believe that tunes like "To Be Loved," "My Special Angel," "A Very Precious Love" are true ballads. I would class them as "pops."

How pleasant it is to listen to Jimmie Rodgers or Johnny Cash singing "a story."—EDWARD McMILLAN, Bughall Street, Stonehouse, Lanark.

(Surely ballads have always been the pops of the time when issued.)

Floored!

I ALWAYS read "Post Bag" with especial interest as I think that the comments printed underneath are so clever. Indeed, I should not be surprised, if this letter is published, to see an equally clever remark beneath it.—MICHAEL CLAYDON, Kenilworth Road, London, E.5.

(To! We are too surprised for words!)

'Secondhand'

MANY people buying records don't realise that they have probably been played a lot on behalf of other potential customers. In other words, records are sometimes second-hand when bought.

My solution would be for record shops to have something like a juke box containing one disc of each new release so that the customer could be certain of buying an unplayed record.—JACQUELINE MITCHELL, Belmont Road, Brixham, S. Devon.

(How would the dealer dispose of the juke box records?)

COMING!

YOUR correspondent, Mr. G. D. Fischer (DISC, 10-5-58), may be interested to know that Oriole Records are shortly to release on EP908 Eric Coates' "The Dam Busters' March" and "High Flight," played by Michael Freedman and his symphony orchestra.—H. E. NORTON, Oriole Records Ltd., Oxford Street, London, W.1.

On the air

IF British records got as many plugs on radio and TV as American discs, we should get many more home-produced versions outstripping those from the US.

The whole idea (which seems to be current) that if it's American it must be good is often far from the truth. My latest buy, "A Very Precious Love" by the Johnston Brothers, is way ahead of the Ames Brothers' American record which I have heard played several times on the wireless. Yet I bought the Johnston version after hearing it once—played on Pete Murray's Radio Luxembourg programme.—C. J. WATTS, Broad Road, Lower Willington, Sussex.

(Johnston's wit is polished.)

The only way to make sure

THERE'S a big demand for this exciting new record paper. THE ONLY WAY to make sure of your future copies is to ask the paper shop to order "DISC" for you regularly. Don't delay. You will be risking disappointment if you do.

FONTANE SISTERS

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American Top Ten

These were the 10 top-selling sides in America last week:

Last Week	This Week	Title	Artist
1	1	WITCH DOCTOR	David Seville
7	2	ALL I HAVE TO DO IS DREAM	Everly Brothers
2	3	TWILIGHT TIME	The Platters
3	4	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London
4	5	WEAR MY RING AROUND YOUR NECK	Elvis Presley
6	6	BOOK OF LOVE	The Monotones
5	7	TEQUILA	The Champs
9	8	OH, LONESOME ME	Don Gibson
-	9	RETURN TO ME	Dean Martin
8	10	LOLLIPOP	The Chordettes
ONES TO WATCH:			
		LOOKING BACK	Nat King Cole
		YOU	The Aquatones
		THERE'S ONLY ONE OF YOU	The Four Lads

EVERLY BROTHERS

ALL I HAVE TO DO IS DREAM

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CHUCK BERRY—His "Sweet Little Sixteen" has moved up to No. 14.

TOP

TWENTY

WEEK ENDING

MAY 10th

Last Week	This Week	Title	Artist	Label
2	1	Who's Sorry Now	Connie Francis	MGM
5	2	Wear My Ring Around Your Neck	Elvis Presley	RCA
1	3	Whole Lotta Woman	Marvin Rainwater	MGM
3	4	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
10	5	Grand Coolie Dam	Lonnie Donegan	Nixa
6	6	Lollipop	The Mudlarks	Columbia
11	7	Tom Hark	Elias and his Zig-Zag Jive Flutes	Columbia
4	8	Swingin' Shepherd Blues	Ted Heath	Decca
7	9	Magic Moments	Perry Como	RCA
17	10	Lollipop	The Chordettes	London
8	11	Breathless	Jerry Lee Lewis	London
9	12	Tequila	The Champs	London
16	13	Happy Guitar / Princess	Tommy Steele	Decca
18	14	Sweet Little Sixteen	Chuck Berry	London
-	15	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
12	16	To Be Loved	Malcolm Vaughan	HMV
14	17	Maybe Baby	The Crickets	Coral
-	18	Kewpie Doll	Frankie Vaughan	Philips
-	19	On The Street Where You Live	Vic Damone	Philips
13	20	Don't / I Beg Of You	Elvis Presley	RCA

ONES TO WATCH:

Crazy Love	Paul Anka
Stairway Of Love	Michael Holliday
On The Street Where You Live	David Whitfield

Compiled from dealers' returns from all over Britain.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending May 10th)

Last Week	This Week	Title	Artist
5	1	WEAR MY RING AROUND YOUR NECK	Elvis Presley
1	2	TEQUILA	The Champs
7	3	WHO'S SORRY NOW	Connie Francis
2	4	BREATHLESS	Jerry Lee Lewis
-	5	TOM HARK	Elias and Zig-Zag Jive Flutes
6	6	OH, LONESOME ME	Don Gibson
4	7	SWEET LITTLE SIXTEEN	Chuck Berry
8	8	GRAND COOLIE DAM/NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan
3	9	A WONDERFUL TIME UP THERE/TOO SOON TO KNOW	Pat Boone
9	10	WHOLE LOTTA WOMAN	Marvin Rainwater

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



MARVIN RAINWATER—Down to No. 3



VIC DAMONE—Now No. 19

MEET JOHNNY DANKWORTH, FILM ACTOR

THE acting bug has bitten the Dankworths in a big way. Close on the heels of Cleo Laine's great success in her first acting part comes the story of Johnny Dankworth's starring role in a film due to start production in August or September.

Reports on John's film test were highly flattering and producer Lionel Temple is confident that he has quite a find in Johnny Dankworth, actor. Like Cleo, Johnny has never acted before, but it becomes more and more obvious that he is capable of doing anything.

At the Bath Festival this year, opening June 2, Johnny takes a turn at lecturer and Brains Trust member.

The Dankworth band have a couple of television dates lined up. On May 20 they are due to appear in Chelsea at Eight and this Saturday they will be seen in the BBC TV Record Roundabout show to close the Record Week. Then on June 3 the band are making what is literally a flying one-day visit to an American air base at Hahn in Germany.

Certainly no one can complain that life with Dankworth is dull!



Once you are a star, it's very difficult to get away from it all, as DENNIS LOTIS discovered. See "Fans found out."

boys who talked about Ella's so-called irritation during her first interviews. The only times she did lose her smile were when she had very good reason. Apart from that she was most co-operative, and great fun to talk to.

Watch Dinah

WATCH out for the Dinah Shore programme on BBC TV on Wednesday, when Dinah has as guest stars Betty Hutton, Peter Lawford and Tony Martin. And Rosemary Squires fans get a double ration this week and next with Rosemary in a short programme with the Donald Purchase Quintet tonight (Thursday) and on May 24 in "Six-Five."

Fans found out

SPARE a thought for poor Dennis Lotis, who went down to St. Ives for a quiet week off from the hectic world of show business.

Dennis stayed in an hotel owned by Tony Osborne's mother, a lovely place where everything should have been just fine. The one snag was that the fans found out that Dennis was there. He couldn't even put his nose outside the door.

They tried putting a notice on the hotel saying "Dennis Lotis is not



The worst thing about filming on location for JEAN CARSON was the lack of cigarettes. See "What a fag!"

Mitzi Gaynor's next chore, they say, will be a musical version of the "39 Steps." No connection with the "Stairway Of Love."

What a fag!

HAD a quick phone conversation with Jean Carson, who is still up on the Isle of Barra making the first of the seven films she is working on for Rank. Jean tells me the weather has been so bad that they are way behind on shooting schedule, so it looks like being a long stay on the island.

The thing that worries Jean most is that she can't buy her favourite filter tipped cigarettes there, so

NEWS FROM BEHIND THE LABEL DISCLOSURES

by Jean Carol

husband Bill is having to send up regular parcels to keep her happy. There's talk about Jean appearing with Olivier in *Devil's Disciple*, by the way, when this film is finally in the can.

Happy Danny

ONE person who is very happy about the return of the ballad is Danny Patches, who never did feel happy about rock. It looks as though his revival of the song "He" may bring Danny back into the limelight. True the BBC probably won't play it—it's one of those numbers with a religious theme—but Danny's not worried. After all, Malcolm Vaughan has managed quite nicely without any help on his titles.

Which 'Witch'

Though the David Seville disc hit the American charts, I think Don Lang could pip him to the post with his version of "Witch Doctor." Even though Don's last word on the subject is "phooey." Well, that's what he says on the disc.

It's friendly

IT has become such a habit to call artists by their first name that no one gives a thought how the "victims" feel about it. Ella Fitzgerald, for instance, is "Ella" to dozens of people who have never met her. The Fabulous Fitzgerald is very good-humoured about it. "It's a sign of the times. So often these days you walk into a room and someone introduces you to 'June' or 'Sam.' You never find out what the other half of their name is. I guess it's kind of friendly to have so many people call me Ella." By the way, ignore those Press

staying here," but it didn't work, the fans still congregated and Dennis lost his vision of that week's rest.

PIANO star Winifred Atwell performed the opening ceremony for the new premises of the Central School of Dance Music, in London's Wardour Street, last week.

Winnie has endowed an annual Piano Scholarship at the new school which is run by famous guitarist Ivor Mairants, pictured with her here. (Disc Pic)

Cheap craze

KWELA, the penny whistle jive, which first turned up on "Six-Five," looks like developing into quite a craze. The *Jika Spoket* disc is catching on fast, and several television producers are planning to include the Kwela dance in their shows. One big advantage for the teenagers is that a penny whistle comes a lot cheaper than a guitar.



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THIS IS LONDON (MG 20015). Vera Lynn, John Henson, Maxine Davis, and many others in a cavalcade of London songs and melodies—from "London Pride" to "The Lambeth Walk."

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LET'S DANCE THE CHA-CHA-CHA (MG 20022). The greatest dance craze of 1958, presented by its finest South American exponents—Ramon Marquez Orchestra and the Orquesta America.

CONTINENTAL COCKTAIL (MG 20020). Stanley Laadan, famous as a bandleader, composer and singer on both sides of the Iron Curtain, takes you on a musical grand tour of Europe.

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He's only just made the Hit Parade—but life's been good

"SEVENTEEN," says Robert Earl, "is my lucky number." Born on the 17th (November, 1926). Married on the 17th (June, 1947). And currently his seventeenth disc, "I May Never Pass This Way Again," looks like being his best-ever, vocalwise and saleswise.

Let's take a closer look at Robert Earl. Well-built, dapper, energetic. Neat grey suit set off by a blue tie dotted with red hearts. A modest man with sincere convictions.

And consistently good on wax. "I've been lucky with titles," he told me over a cup of tea in London's Tin Pan Alley. "Although my versions may not have got in the Hit Parades until now I've had a good living all through."

How did he get into show business? That's always the intriguing question—and Robert's answer was pretty intriguing, too! "I was born in the East End. I'm a real Cockney, Bow Bells and all. When I left school I went into the gown business. Did pretty well at it, too."

"But there came a time when I realised I had something of a voice. So in the evenings, I joined a semi-pro outfit, singing at 10 shillings to 12s. 6d. a night."

"I moved up to the West End, doing the same sort of thing. I sang with Sidney Lipton and Harry Roy. I was getting the best of both worlds—selling frocks by day, singing by night."

"Then, six weeks before my son was born, the boss put it to me: Which career did I want? And everyone knows the answer to that."

I decided to be a professional singer."

There was no meteoric rise to fame for Robert. He was freelancing for two years before the chance of an audition with Philips came along.

He took another sip of tea, nodded "hello" to a couple of music publishers across the cafe, then chuckled in memory of that audition.

"You know how it is," he said.

"He looked through a batch of tunes just arrived from the Continent and passed over a song translated from French. It was a number called *If You Love Me*."

"I took it away and studied it until I knew it backwards, then went along to Philips, with 'if' on top of a pile of scores."

"They realised that it was going to be a big number and asked me if I could sing it. I told them I'd only just picked up the score but

Spotlight on ROBERT EARL



complete his packing for a quick trip to the continent (to Germany to record his show for the British Forces Network and to Luxembourg to telefilm a show for continental consumption).

"I put one final question to him: 'Although your discs are first-rate, how do you feel about others singing the same songs getting into the 'top' lists?'"

"It would be wrong, of course, to say I don't want to be a STAR but I'm happy as I am. I'm quite aware of the responsibilities I'd have if I had a very big success—after one great record, people expect you to follow it with greater ones . . ."

"Let's just say I do my best to give as many people enjoyment as possible—and enjoy myself in doing it."

It couldn't be put better than that. So to paraphrase his latest disc (and quite likely the one that will see him up in front), let's keep hoping Robert Earl will be passing this way—quite often!

Michael Cable

CLASSICAL CORNER

by J. C. DOUGLAS

LSO's fine mixture

LONDON SYMPHONY ORCHESTRA,

conducted by George Weldon
Trad. arr. Grainger, *Londonderry Air*; Bach, *Air On The G String*; *Gavotte*.

PHILHARMONIA ORCHESTRA

Delibes: *Pizzicati From "Sylvia"*
(Columbia SED5547)

AN excellent EP with an exceptionally pleasant mixture of pieces. The Irish melody *Londonderry Air* sounds quite superb in this arrangement for strings and horn, played slowly but with none of that dreary mournfulness which so often has been connected with the piece.

The Delibes *Pizzicati* must have been played by almost everyone, and unfortunately it has so often been used as a source of comedy that we sometimes forget just how lovely it can sound. This performance remedies that.

The Bach *Air* you will probably know best as the *Air* on a G String. On this disc it is

scored for the orchestra and not solely for violin. This and the gay *Gavotte* receive a superlative performance from the London Symphony Orchestra.

Excellent value for money.

ARTURO TOSCANINI and the NBC Symphony Orchestra

Respighi, *Pines Of Rome*; *Fountains Of Rome*,
(RCA RB-16108)

TWO symphonic poems in which Respighi has tried to convey his love for Rome, and the atmosphere of the various parts of the city.

In the *Pines* we range from the *Villa Borghese* and the gay, rather noisy sounds of children at play in the park, through the pines near a *Catacomb* which evoke a quiet, sometimes a little frightening atmosphere of ancient prayer, on to the *Pines of the Janiculum*, where the nightingales sing. Finally to the *Pines of the Appian Way* with its marching background.

The four fountains chosen by Respighi to express his feelings about the lovely city of Rome are those of the *Valle Giulia*, the *Triton*, the *Trevi* and the *Villa Medici*. This composition is, on the whole, more restful than the *Pines*, though it has some entrancingly gay sections.

The two compositions are full of life and vitality and the performance, under the driving hand of Toscanini, clearly brings out these qualities. Recording, as normally with RCA, is first-class, but keep your hand near the volume control if you want to keep the peace with your neighbours.

would like to have a go at it.

"All they said when I finished was, 'That's it. Bob Earl's going to wax it.' And so I did—with terrific sales success."

How does the "If you want to get ahead, get a hit" Robert view those "brink" years?

"A very worth-while struggle," was the way he put it to me. Now, he's as contented a man as it's possible to find.

He listed off the big-number discs he's made in the last year or so—starting with the daddy of them all, his fabulous recording of *More*.

"That's got a special place in my heart," he says. "It's been the best seller to date—and every time I hear it played, I think to myself: 'What more can a man want?'"

There was *My September Love* that stirred a lot of platter-chatter, even if (once again) it was his competitors' versions that took the plums. *My Son, My Son* took him a stage further up the ladder. And then *With Your Love* and *My Special Angel* brought him hosts of new fans.

At the mention of the word "fans," Robert gave an appreciative smile. "I have the staunchest fans—of all age groups—I could ever wish for," he said.

He keeps in close touch with all of them—particularly the club secretary, Joan Smith of Blackpool. "A wonderful girl, Joan," he commented. "When I was in Blackpool last summer, she didn't miss a show. During the season, she sat through 180 performances."

Memorable

I asked Robert what had given him the greatest kick in his career. He thought for a minute or so, then plumped for the week he took over Shirley Bassey's star spot at the Adelphi, London.

"It was a wonderful week," he recalled. "A bit terrifying going on, knowing that 90 per cent. of the audience had paid to see Shirley—but I had a marvellous reception."

I asked him why we didn't see more of him on TV.

"Frankly," said Robert, "I don't believe my full impact comes over on television. A TV studio restricts a singer. I have been asked to do a 6.5 Special show now that the emphasis has shifted from rock 'n' roll—but, generally, I concentrate on my stage act."

I asked him how he felt about the return of ballads to the hit charts after the invasion of rock.

"That's what everyone asks me," he said. "Ballads have never been OUT, though. It's just that they've returned to the forefront."

Even his son, seven-year-old Robert, he grinned, was becoming an Earl fan after an enthusiastic period of "rock addiction."

When Robert goes along to the Philips studio, there's a joke among technicians: "We'll get no overtime tonight!" For they know that Robert is as slick as they come when it's time for recording.

What does he do when he gets time to relax? Snooker. He's always ready for a game. And he's a home bird too. His wife rarely accompanies him on tour, "so it's good to get home for a quiet evening watching television."

Robert was in rather a hurry to

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THE INKSPOTS

Yesterdays! (Parlophone GEP8673) Yesterdays; Someone's Rocking My Dreamboat; Stranger In Paradise; When You Come To The End Of The Day.

BACK over the years to the vocal group which practically started the gimmick vogue, and who are still imitated, though the original group doesn't exist any more. The character with the high voice is still higher than any one else, and the other one with the deep, deep brown voice is lower than ever before. And what a beat they had!

DORIS DAY (Philips BBE12167) Bewitched; My Dream Is Yours; Pretty Baby; Canadian Capers.

THESE four re-issues of her past hits make very good listening for Doris Day fans, with a varied



They were the pioneers of the vocal group gimmick vogue—the Inkspots.

Reviewed EXTENDED PLAY by JACKIE MOORE

Inkspots—and no blemish!

bunch of titles displaying Doris's many-sided talent. If you like your Day to have a tender touch you'll be happy with the first two titles, while the second two are on the up-tempo side.

NOEL COWARD SUCCESSES NUMBER TWO (HMV 7EG8346)

The Last Time I Saw Paris; Half Caste Woman; Any Little Fish; Let's Say Goodbye.

THIS disc takes us even further back, with some really old Coward numbers. It's staggering how little he has changed. As the cover notes so rightly remark, it's difficult to know how he missed being included in the Cinerama Seven Wonders Of The World.

The last three titles are Coward compositions, the first is of course from Jerome Kern, but is associated in everyone's heart with Noel Coward. The incredible diction, the distinctive voice which no one quite captures, even the occasional off-key notes, all add up to Noel Coward—and what could be better.

MY FAIR LADY and SOUTH PACIFIC Boston Pops Orchestra conducted by Arthur Fiedler (RCA RCX109)

TWO very timely selections from the musical shows we are destined to hear for at least the next year. A superlative performance, as you would expect from this orchestra. Fiedler makes the most

of both scores without turning them into an imitation symphony concert.

It's amazing how many of the melodies are packed into this EP without any impression of overcrowding. If you want two for the price of one, you'll find this a bargain.

JACKIE DAVIS at the Hammond "Chasing Shadows" (Capitol EA1815)

Chasing Shadows; Central Park; You Keep Coming Back Like A Song; I've Got A Pocket Full Of Dreams.

THIS is the first of a series taken from the Jackie Davis LP which has guitarist Irving Ashby plus Shelly Manne on drums supplying the rhythm backing. With



Joni James, dancer turned singer.

Jackie at the keyboard even I can enjoy listening to a Hammond organ—and normally I can't stand the thing. Perhaps it's because he brings a little more jazz and a lot more beat than usual.

JONI JAMES I Love You (MGM EP651)

Stardust; But Not For Me; Someone To Watch Over Me; Fools Rush In.

JONI James, like Doris Day, turned to singing when ill-health ended her dancing career. But this EP isn't as successful as this month's contribution from Doris. It's difficult to say what has gone wrong. They are four good titles, the arrangements are fine, but Joni James has an infuriating habit.

Instead of hitting straight on the

note, she sidles up to it and on each number here she repeats this trick until I, for one, felt like throwing something at the turntable.

Usually I enjoy Joni's discs, but this one, to quote Mr. Gershwin, is "not for me."

IAN STEWART His For Six (Fontana TFE17033)

Swingin' Shepherd Blues; It's Too Soon To Know; Mandy; I May Never Pass This Way Again; Love Me Again; Who's Sorry Now.

THE sure, clear piano technique of Ian Stewart with six more popular titles. I am not sure that they all adapt themselves easily to strict dance tempo, but the sound is pleasant, and it's always easy to listen to Mr. Stewart.

COVER PERSONALITY by DOUG GEDDES

Johnny Mathis—He's here to stay

OUR cover portrait this week is Johnny Mathis, a first-rate artist who has been gently nudging his way into the hearts of British record buyers, with performances that guarantee him a very long stay.

He first made his impression here with an enjoyable recording of "Chances Are," and was soon following this issue with further disc delights.

Amongst these was the haunting "Wild Is The Wind," and more recently his excellent waxing of "Wonderful, Wonderful."

Right now Johnny has a new single release which could put him further up the sales charts, the pleasing "Teacher, Teacher."

BUT it is perhaps as an LP artist that Johnny scores best. He is a song-stylist far above the average "pop" singer class, and the evidence of this is well demonstrated by his album sales in the States.

The best selling LP charts in America show Johnny to have three in the first 15. No mean

achievement, especially by a comparative newcomer!

Titles of these LPs are "Johnny's Greatest Hits"; "Good-night, Dear Lord"; and "Warm."

Johnny has become one of the hottest pieces of LP property that American Columbia have on their lists. And the position looks like repeating itself for his British outlet, Fontana; they too, are finding a tremendous demand for his LP and EP releases.

So far, Fontana have released two successful Mathis LPs. A collection of some of his great titles released as "Johnny Mathis" and, more recently, "Wonderful, Wonderful."

For release next month in this country is his current American best-seller called "Warm," whilst for additional good measure there is to be an EP under the title "Come To Me."

WITH such a solid position behind him in the record field, it's somewhat difficult to realise that Johnny is still only 22, and made his first disc only two years ago.

Star quality will out, however, no matter what the age of the performer, and Johnny Mathis is certainly a star and a performer.

Brought-up in San Francisco and one of seven children, Johnny developed an early interest in music. This interest was encouraged by his father, Clem, a former vaudeville performer. Under his father's expert know-how, Johnny was taught the art of both singing and showmanship.

But whilst his interest revolved around singing, another interest was tugging at his arm. That of sporting activities.

He continued to take a serious interest in both fields, and excelled equally in each.

Johnny turned out as all-city High School basketball player, and a track star at San Francisco College. Apart from his prowess at running, he was also a top-class high-jumper and has jumped 6ft. 5in.—good enough to win at most meetings in Britain!

But, under the guidance of his father and a music teacher, Johnny was also making his

mark as a singer. He even took part in operatic productions in San Francisco!

HIS first appearance as a solo singer was at the 440 Club in the same city, and he was an immediate success.

It was through the owner of another club that Johnny was first spotted for records. His mention to a Columbia Records executive sent the latter bouncing along to the 440 Club.

Two songs from Mathis were enough to impress him, and soon Johnny was heading for New York for the first time in his life. That was in March, 1956, and there he was to make his first sensational waxing of "Wonderful, Wonderful."

The outcome was not only record recognition, but engagements in the plush night-spots were soon to follow. Now he is so much in demand that he is having to turn down many dates.

ACCORDING to Columbia (America) executive Nat Shapiro, with whom I spoke last week, Johnny is most anxious to come to Britain. If the opportunity arises he will make the trip here as soon as is possible.

I think I speak for many, when I say "It couldn't be too soon."



LP BY JACKIE MOORE

Line-up

KAY STARR

Blue Starr

(RCA RD27056)

It's A Lonesome Old Town; You're Driving Me Crazy; The House Is Haunted; We Three; I Really Don't Want To Know; Blue Starr; Wedding Bells; It's Funny To Everyone But Me; Little White Lies; Just Like A Butterfly; Blue And Sentimental.

THE throaty, individual voice of Kay Starr back with a great disc mostly with up-tempo numbers, and the blues touch. Every track's a winner, so much so that it's difficult to pick out any special number.

Kay has gone a little off the same old beaten path to pick out some songs we haven't heard on every other LP in the last year. Quite a few of these will be new to you—and how long it is since we heard *We Three*.

Some may quibble at the way Kay Starr bends the phrases here and there, but I can take that for the sake of hearing a singer who has her own style, and puts so much into every number. Backing Kay is a fine, unidentified band,

Many of Kay Starr's songs will be new to you, but they're good.



and I should mention the recording quality, which seems better than usual.

DON LANG AND HIS FRANTIC FIVE

Hand Jive or Wave Rave (HMV DLP1179)

Hand Jive; Riverside Rock; Texas Tambourine; It's Time To Jive; School Day; Red Planet Rock; The Climb; Rock Around The Cookhouse; Hand-Jive Boogie; Rock And Roll Blues.

DON seems to have a hand in writing almost all these numbers but I don't think it was too great a strain on his musical ability. The same basic rhythms and lyrics seem to fit in whatever the title.

Regular Six-Fivers will already be acquainted with the material used on this 10 inch LP and they are the people who are most likely to buy it. For those who remember the Gordon Langhorn days there is a fair amount of trombone around the disc if you're patient. Strictly a disc for 6-5 jivers; whether they use their hands or feet.

GUY LOMBARDO AND HIS ROYAL CANADIANS

Decade On Broadway (1946-1956) (Capitol T788)

I Could Have Danced All Night; Getting To Know You; I Love Paris; Hello, Young Lovers; If I Loved You; My Darling, My Darling; Stranger In Paradise; Once In Love With Amy; On The Street Where You Live; Hey There; I've Grown Accustomed To Her Face; All Of You.

THIS could just as easily have been called *Decade on Broadway (1936-1946)* as far as the sound goes. Atoms, governments, John Foster Dulles—they may

EVERY TRACK IS A WINNER

come and go but Guy Lombardo goes on forever, playing in just the same way as always.

The music from "The King And I" seems to have particularly caught the arranger's fancy. *Getting To Know You* has a crazy *Tea For Two* beat behind the melody and *Hello Young Lovers* has developed an incredible tempo. In fact none of these numbers sounds quite the same as before, but Lombardo lovers will be perfectly happy.

One thing always amazes me. Where does Lombardo find his singers? On this LP Kenny Gardner and Bill Flannigan have the same timeless sound so much a part of Guy Lombardo's music and so very different from anyone else.

MUSICAL THEMES HOLLYWOOD USA

Symphony Of The Air conducted by Jack Shaindlin

(Columbia 33S1128)

Theme From Anastasia; Around The World; Theme From Laura; Theme From St. Joan; Over The Rainbow from The Wizard Of Oz; The Song From Moulin Rouge; The World Is Mine from Strategic Air Command; Theme From The Rains Of Ranchipur; Theme From Spellbound.

THE Symphony of the Air orchestra is what was once the NBC Symphony Orchestra as conducted by Toscanini. Jack Shaindlin has been working in motion pictures since he was 22, and has composed several film themes. With such a capable combination of orchestra and conductor you would expect an extra special collection of film music, and that's just what you get.

Most film themes these days are intended for large orchestras and



Florian Zblich is to the violin what Liberace is to the piano.

written on symphonic lines and on this disc they get the full treatment. With the result that they sound superb.

FLORIAN ZBACH Till The End Of Time (Mercury MPT7529)

Till The End Of Time; The Very Thought Of You; My Blue Heaven; I Married An Angel; The Waltz You Saved For Me; Tenderly; Cuddle Up A Little Closer; Lovey Mary; I Can't Give You Anything But Love; The Anniversary Waltz; When Your Hair Has Turned To Silver.

ZABACH is something of an oddity in the disc world—we don't often find a violinist coming up with high record sales. But then in the States Zblich is to the violin what Liberace is to the piano, and he is at present hitting the peak, with his television show throughout America.

He certainly gets a full rich sound out of his violin and combined with smooth arrangements for the orchestra he has created a very pleasant LP.

MALCOLM MITCHELL Dance To The Singing Of Malcolm Mitchell And The Trio (Fontana TFR6007)

I Won't Dance; 'S Wonderful; One Two Button Your Shoe; Mal' She's Making Eyes; Mountain Greenery; Miss Annabel Lee; C'est si Bon; In A Shanty In Old Shanty Town; Goody Goody; The Lady Is A Tramp; Lillete; Cha-cha-cha In The Moonlight; The Fox; The Zombie Jamboree; Hold 'em Joe.

HERE'S a disc that is really different. Malcolm and the boys provide music for the dancers—and you really can dance to it. Meanwhile they make the kind of vocal group noise that makes listening very easy work.

The disc is divided into four, with batches of non-stop music meant for quickstep, foxtrot, and Latin American rhythms. Great for parties because it will keep everyone happy. And it's good to hear Malcolm Mitchell back in good form again.

ROGER WILLIAMS The Boy Next Door (London HA-R2089)

You'll Never Walk Alone; The Boy Next Door; Moonlight In Vermont; Stella By Starlight; 'Til Roses Cry; The Nearness Of You; My Funny Valentine; There You Are; Everyone Wants Something; Ebb Tide; Take Care; It Never Entered My Mind.

THIS is described as "a piano serenade for the girl next door." Roger Williams started out as a classical pianist and was something of a child prodigy. Now he has turned his talents to the pop side of the business and specialises in the lush, glossy piano arrangements.

Not a speck of jazz influence in sight, but good listening to those who enjoy the Liberace/Ian Stewart brand of quiet keyboard artistry.

RONNIE CARROLL Lucky Thirteen (Philips BBL7236)

Love Is Here To Stay; Orange Coloured Sky; Stay As Sweet You Are; Sweet Lorraine; You Go To My Head; Stella By Starlight; This Can't Be Love; April In Paris; Have You Met Miss Jones?; The Nearness Of You; Blue Moon; That's My Girl; Moonlight Becomes You.

RONNIE is lucky, indeed, in his support on this disc, with fine arrangements played by the Wally Stott Orchestra and great work from the Bill McGuffie Trio. On the whole, the choice of material is good too—but the snag is that Ronnie himself isn't always up to the standard necessary. Lack of confidence, I'm sure, has a lot to do with it.

Ronnie does some great singing, with imaginative phrasing which takes quite a bit of nerve and talent. Then a couple of seconds later he sings a note so blatantly off-key that you can't imagine how it slipped through on the tapes.

In *Blue Moon* this is particularly noticeable. And the Nat Cole influence, alas, still comes through. This could have been avoided by omitting such numbers as *That's My Girl* and *Orange Coloured Sky*.

MUSIC in the AIR

Radio Luxembourg

MAY 15

7.0—208 Music Shop.
7.45—Ranch-house Serenade.
9.15—Liberace.
10.0—It's Record Time.

MAY 16

7.0—208 Music Shop.
7.45—The Song and the Star.
8.30—Friday's Requests.
9.15—The Dickie Valentine Show.
9.45—Godfrey Winn's Concert.
10.15—Record Hop.

MAY 17

7.0—Saturday's Requests.
9.30—Scottish Requests.
10.0—Irish Requests.
10.30—Spin With the Stars.
11.30—Jack Jackson's Record Round-up.

MAY 18

7.0—Sunday Requests.
7.30—The Winifred Atwell Show.
8.30—Calling All Stars.
9.30—Roxy Time with Jim Dale.

9.15—The Magic of Sinatra.

9.30—The Cream of the Pops.

10.0—Record Rendezvous.

10.30—Humphrey Lyttelton Show.

MAY 19

7.45—The Song and the Star.
9.15—Smash Hits.
9.45—Rosemary Clooney and the Hi-Lo.

10.0—Jack Jackson's Hit Parade.

10.30—Pete Murray's Top Pops.

MAY 20

7.45—Ranch-house Serenade.
8.30—Tuesday Serenade.
9.15—Dennis Day Show.
9.45—Tomorrow's Top Ten.
10.0—The Capitol Show.
10.30—Fontana Fanfare.

MAY 21

7.15—Great Tunes From Great Shows.
7.45—Midneck Merry-Go-Round.
9.15—Favourites Old and New.
9.45—Amateur Skiffle Club.
10.0—Pete Murray's Record Show.

MAY 15

7.0—Music In The Air.
10.0—Music From America.
11.0—Late Request Show.

MAY 16

6.0—Music On Deck.
7.0—Music In The Air.
10.0—Stars Of Jazz.
11.0—Late Request Show.

MAY 17

7.0—Music In The Air.
8.0—Grand Ole Opry.
9.0—Bandstand USA.
10.0—Music Views From Hollywood.

MAY 18

4.0—Highway of Melody.
10.0—Mitch Miller.
11.0—Portraits In Music.
12.0—Philadelphia Orchestra.
6.0—Eddie Fisher Show.

MAY 19

7.0—Music In The Air.
10.0—Hollywood Music Hall.
11.0—Late Request Show.

MAY 20

7.0—Music In The Air.
10.0—Modern Jazz 1958.
11.0—Late Request Show.

MAY 21

7.0—Music In The Air.
11.0—Late Request Show.

AFN

YOUR WEEKLY

DISC DATE

With

DON NICHOLL

THE girls are firing some very big guns this week . . . and top of them all is a beautiful coupling from Ella Fitzgerald. Ella sends us a vocal treatment of the "Swinging Shepherd Blues" that should be a "must" for your shopping list.

Dinah Shore and Kathie Kay have good ideas about "The Secret of Happiness" while Patti Page also proves she's no back number in the pop world.

Men? Well, there's David Whitfield for one. We've a late review in the "My Fair Lady" stakes here, and, late or no, Whitfield's on a winner.

Ella's so good I just can't stop listening to her!

ELLA FITZGERALD
The Swinging Shepherd Blues;
Midnight Sun
(HMV POP 486)*****
(D.N.T.)

WORST of having a record like this in the week's review bag, is the fact that I just don't want to stop playing it!

My pick of the week without any doubt at all.

Let's hope it gets its due reward and enters the hit parade fast. I know we've had the instrumental

version of Swinging Shepherd Blues up there for a while, but this lyricised treatment by Ella is tremendous. Good little lyric and some delightful semi-scat stuff from the star. Great idea to do the song this way—one to keep. In fact buy two copies . . . for you'll soon wear out the first one!

Ella's *Midnight Sun* is already well enough known. I need do no more than say it makes the coupling just about the best value of the year to date.

DAVID WHITFIELD
On The Street Where You Live;
Afraid
(Decca F11016)*****
(D.N.T.)

DECCA have been somewhat late in getting out the pressings of David's version of the "My Fair Lady" ballad *On The Street Where You Live*, but the star has had plenty of TV space for it.

Plenty of holes one could pick in the quality here . . . there's an occasional harshness—but throughout

Ella Fitzgerald, currently touring Britain with "Jazz at the Philharmonic," will please her fans with her new HMV release.



everything shines a tremendous commercial power.

David's on another winner. I've already tipped Vic Damone, Ronnie Hilton, as hit parade contenders with this ballad . . . now I'm adding Whitfield to make it a hat-trick.

Cyril Stapleton backs David for the show song, but it's a Roland Shaw orchestral accompaniment you'll hear for the turnover ballad *Afraid*. Fairly pleasant stuff here, but a long way below the standard of the song upstairs.

JONI JAMES
Love Works Miracles; Never Till Now
(MGM 978)***

JONI JAMES is out with a possible in the shape of the hard-driving *Love Works Miracles*. Happy lyric line helps the song to

RATINGS

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

And the really hit records that look like spinning to the top we'll be marking D.N.T. (Don Nicholl Tip).

have a Spring-like feeling, and there's a chorus riding high above the star most of the way.

Joni's in true, clear voice. The return of numbers like this, could also mean her personal return to the top rungs.

For the flip the singer's got the lyricised theme from "Raintree Country"—*Never Till Now*. A slow waltzer—whose thoughtful charm I've already noted—it couldn't get a sweeter performance.

KATHIE KAY
The Secret of Happiness; Summer Is A'Coming In
(HMV POP 485)*****

WITH the Frank Cordell orchestra and the Michael Sammes Singers, Kathie Kay comes up with an excellent performance of the waltzer *The Secret of Happiness*. Wouldn't surprise me in the least to see Scotland's darling challenging Dinah for honours with this song. It's got all the gentle sweetening you could ask for—and it's a smart choice for the songstress.

Summer Is A'Coming In is a seasonal luller that could have done with a little more size for my liking. The sound seems just a trifle too tight and restricted when you want a wide open-air atmosphere.

JOSEPH McNALLY
Rooney; Innocent Sinners
(Oriole CB1437)***

TWO title songs from recent films which ought to bring joy to the hearts of the Rank Organisation.

Joseph McNally's typical Irish balladeer style couldn't be more right for the Phil Green *Rooney*.

As Irish as a shillelagh it sweeps merrily along with McNally and the Ken Jones boys enjoying themselves mightily.

OVER THE BORDER

By MURRAY GAULD

David Hughes starts his comeback bid

DAVID HUGHES, the disc star who hasn't made a record since May of last year, is hoping for a break this month.

On Monday he opens at the Glasgow Alhambra in Stewart Craikshank's 1958 production of "Five Past Eight"—and out front will be Norman Newell, Columbia's recording chief. Norman, a regular patron of the No. 1 Scottish shows, could be interested in David's future.

As we hear 10 times, a 100 times a day, the ballad is on the way back. And the right number for David would make its mark on the hit parade—and on the disc market.

David looks at it equably. He probably feels he's on a pretty safe wicket if the pops future is the one predicted.

As we all know, of course, David is one of the stars who has been able not only to fight the rock 'n' roll era—not that he particularly needed to, since there was always a following for the straight singer—but to amble alongside it, tongue-in-cheek.

Which was precisely what David did—and does—in his rock 'n' roll skit on Elvis.

But David has been singing numbers with a beat along with the best of them. And in his own way. I suppose if he'd had the luck to record one of them he would have been in on the craze.

There seems no reason why he still can't pursue one or two beat numbers, though I know his fans prefer his straight ballads. They give his voice full scope.

But David has a natural rhythmic flair for beat numbers. I think it has been a mistake on the part of his recording company—if it is their fault—to miss out on the opportunity.

He is still as popular as ever; the absence of new discs in the past 12 months does not appear to have lost him any fans. He was due to appear in "Toast Of The Town" at the week-end and I bet that his performance confirmed my belief that he's very much top in his field.

His appearances on "6.5

Special"—his last one featuring his "Presley" act—have proved just how versatile this man is. He's going to do that act in the first programme of "Five Past Eight," too, Glasgow fans, so he tells me.

So you're in for some fun. Last year the fans brought the house down for David's act. Just what this new "Hughes" is going to do, I shudder to think. But I shall most certainly be there to see!

Blow that horn, John!

COUPLE of months ago I wrote of the hopes and ambitions of a rock 'n' roll kid called Johnny Luck. Now it looks as if I may have to write off the hopes and ambitions of this 16-year-old who feels he should be called Johnny No-Luck.

Johnny, I'll recap, was class-mate in Leith Academy with another screamer, Jackie Dennis. But Jackie beat his "sparring-partner" Johnny to the punch.

Johnny feels he's being "out-classed" at the moment. And second best—even on a very remunerative points basis—does not appeal to him.

So, he says—at the moment—if his next disc (for Fontana) doesn't click, he's making an early retreat from show business. Probably means it too.

Johnny's alternative is to go back to being a draughtsman—or at least learning to become one.

Still . . . there's many a slip. And the gimmick that might keep young Johnny interested in the business is one I mentioned in March . . . his trumpet.

If that goes into the act and clicks—Johnny's luck may yet turn. His next television date is a "6.5 Special." How about it, John? Blow that horn.

Last week Johnny spent at home—while he made appearances on stage at an Edinburgh cinema, which was showing "Violent Playground." Johnny sings the background number "Play Rough," in that film.



David Whitfield's version of "On The Street Where You Live" makes him a strong contender for hit parade honours. It is coupled with "Afraid."

Innocent Sinners has a kind of fairground sound to it. A quickie with chorus lah-lahing and Ken Jones's orchestra keeping up a quick pace. Mr. McNally is absent for this half.

WINIFRED ATWELL
Portrait Painter Of Paree;
Syncopated Sadie
(Decca F11015)**

At her "other piano," Winnie returns to the Parisian atmosphere of previous success like the "Poor People Of Paris." I have my doubts about this effort being such a seller, however.

For some peculiar reason—and all against the grain of the tempo—the side has a listless sound. Melody's cute and fairly catchy but it will need plenty of work to move.

Syncopated Sadie steps up the speed a little and Winnie's away on a honky-tonk jaunt that's got a tune well conveyed by the title.

Not one of the pianist's best by a long long chalk.

TED HEATH
Tom Hark; Cha Cha Baby
(Decca F11025)****

Now that the Zulu penny whistling theme from TV's "The Killing Stooges" is away to best-seller proportions, Ted Heath and his Band come out with a big swinging version that has much more musical merit than the original.

The Heath band really move the thin little tune and keep much of the whistle flavour. Personally I'd take this copy any day in preference to the Zig Zag flutes.

On the turnover Ted batons the boys into one of the most popular rhythms of the moment with the darkly intriguing Cha Cha Baby. Pleasant, relaxed listening and good for dancing.

LAWRENCE WELK
On The Street Where You Live; I
Could Have Danced All Night
(Coral Q72317)**

MORE "My Fair Lady" material... this time from Lawrence Welk and his champagne music. If you know the innocuous, lilting style of Mr. Welk, you'll know the tinselly appeal of this recording. An unnamed vocalist manages to make nothing at all of the strength of the song.

I Could Have Danced All Night is somewhat better. Moves at a fast lick with Lawrence living up to his

"sparkling" tag. Here it's a girl singer who goes without credit.

DICKIE VALENTINE
In My Life; Come To My Arms
(Decca F11020)****

FROM the film "6-5 Special," in which he appeared, is Dickie's ballad Come To My Arms. Opens with a powerful chorus belting the title before Dickie steps in easily to run the number on a lilting, attractive course. Some Latin influence here with Johnny Douglas giving the star a smooth orchestral accompaniment.

In My Life, however, is more probably the top half of the coupling. Valentine lets himself zip through this unusual ballad. With male and femme groups colouring the backing, Dickie's got a good one here. The voice is in good shape and the arrangement sounds like a winner.

LITA ROSA
I Could Have Danced All Night;
The Wonderful Season of Love
(Nixa N15139)****

YET another of "My Fair Lady" singles. Lita's shot at the ballad I Could Have Danced All Night will stand up to comparison with most of the other sides.

She takes the song firmly—hesitating effectively on a phrase here and there. Bill Shepherd's orchestra gives her a light-enough backing.

Narrative-style on the flip has Lita talking the story of The Wonderful Season Of Love before breaking into song for his slow, sentimental, romantic number. Doesn't quite come off.

PATTI PAGE
Another Time, Another Place;
These Worldly Wonders
(Mercury MT206)***

FROM the Paramount picture "Another Time Another Place," Patti Page sings the title ballad. Led into the slow-moving number by a chorus, she is perfectly at home.

One of her smoothest sides for a long while it may even go part of the way to bringing the star back into the higher sales brackets. Quiet mood and with a lot that's worth keeping.

These Worldly Wonders is another slow romantic ballad. Apart from Miss Page's strange pronunciation of "worldly" (sounds like whirly), I like this half. It flows easily and softly with loads of charm.

(Continued on page 12)

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Salute to the BBC

WE spotlight this week the BBC and the encouragement they have given to the record industry with their Radio Record Week.

Currently in progress, Radio Record Week is the BBC's tribute to the fascinating business of discs, which in recent years has contributed largely to keeping the wheels of entertainment revolving in almost every sphere.

Though often maligned for some of their decisions in serving up our daily entertainment, the BBC deserves particular praise for their salute to the record world.

Through radio and TV the public have the opportunity to hear the newest record releases which, at the volume that they are issued, would take hours and maybe days to listen to in our local record dealer's shop.

Dealers become aware of new issues, and their possible impact on the public, through BBC broadcasts, and it has always been a well-known fact that such programmes as "Two Way Family Favourites" contribute very largely to record sales.

The BBC often comes under fire for the banning of certain records, but we defend them to a degree by stressing that SOMEONE has to decide if certain lyrics are in good taste. Whatever their decision, it would always be possible to find fault, and we on DISC never envy their task.

One thing is certain. The BBC is the largest single consumer and purchaser of records, and without the use of their wavelengths many records would never see the light of day, nor sell in the quantities that they do these days.

We thank you, BBC, for highlighting, and in particular during this week, the field of entertainment within the reach of most people—our favourite subject—RECORDS.

Hurry up, girls!

You have only a short time left to enter DISC's latest competition—to find Miss Safety Sue. The great prize is a free holiday at any Buxton camp, plus £20 in cash.

Safety Sue must possess charm, attractiveness and deportment, and be over 16. Submit a photograph and the coupon below BEFORE MAY 31, 1958. DON'T DELAY.

MISS SAFETY SUE COMPETITION

(Block letters please)

Name Age
Address
Height Weight Colouring

ENTRIES TO BE SENT TO: (MSS) DISC, Hulton House, Fleet Street, London, E.C.4. Closing date: May 31, 1958.

Jerry Lee on tour

AMERICAN singing personality, Jerry Lee Lewis, is due to arrive in Britain next week for his first British tour. He will open in Edmonton on Saturday, May 24, with the State, Kilburn, the following day, and a long tour.

Also with this dynamic artiste are the fabulous Treniers and our own Hedley Ward Trio.

In addition to the tour dates given on page 17, they will be appearing at the Granada, Tooting (May 26), and the Public Hall, Preston (May 28).

Radio series for Pearl and Teddy

SINGING duo, Teddy Johnson and Pearl Carr, commence a further series on Radio Luxembourg, starting on Sunday, June 22.

The series, which will continue for three months, will be transmitted from Radio Luxembourg each Sunday from 7.45 to 8 p.m.

4,500th broadcast

THE BBC Northern Dance Orchestra has just completed its 4,500th broadcast, including TV transmissions, since the formation of the orchestra in May, 1951.

The unit was originally called the BBC Northern Variety Orchestra, but the title was changed in September, 1956.



Ellington visit all but fixed

THE long-awaited visit by Duke Ellington (below left) and his Orchestra is well under way, and the contracts are now being finalised. If things go according to plan it is intended to present Ellington at the Royal Festival Hall on October 5 for his opening concert. This would be followed by a provincial tour of some 16 to 18 days.

Preceding this big event, jazz fans are awaiting the proposed September opening in Britain of an all-star instrumental package, the title of which is yet to be decided.

A number of jazz stars have been approached, amongst them Miles Davis, Buddy de Franco, Kai Winding, "Cannonball" Adderley, and John Coltrane, and it is hoped to present all these plus further names yet to be decided.

Marvin flies out

MARVIN RAINWATER, currently completing his British tour in Newcastle, is to fly to Luxembourg on Monday next (May 19), with Ronnie Bell of MGM Records, to meet Keith Fordyce and the staff at the radio station.

Rainwater will be taking with him a copy of his newest release, I Dig You, Baby. He will also be introducing it on Cool For Cats on Wednesday, May 21, and on the Jack Jackson Show on May 24.

Vaughan is back after his best-ever tour

BRITAIN'S singing ambassador, Frankie Vaughan, returned to this country last Saturday, after his most successful visit yet to the States. He appeared on "The Big Record Show" last Wednesday with Bob Hope, and created a tremendous amount of interest. Not only in himself, but for future visits to the States by British artistes.

Mackintosh picks singer

BANDLEADER Ken Mackintosh has now settled the problem of finding a new girl vocalist for his band, and has selected Shirley Western.

Shirley is currently with Sid Dean and his Band, and she joins the Mackintosh unit on May 26, following their annual summer vacation, which they started on Monday of this week.

Shirley takes over from Kay Elvin who has now left the band to prepare for the birth of her baby.

Top Yanks for our TV

MORE top American stars are to be seen during the next few weeks on BBC-TV through their guest appearances on the Dinah Shore Show, and the Perry Como Show.

The next Dinah Shore programme will be seen on Wednesday, May 21, and will feature two famous singing personalities—Tony Martin and Betty Hutton.

The following week, May 28, Perry Como will have as his visitors, top comedy star Bob Hope, Carol Channing, and the ever-popular variety presentation, Johnny Pulco and his Harmonica Gang.

Bob Hope has told Frankie Vaughan that he will make every endeavour to appear with him at the Boys' Club concert which will be held at the Royal Festival Hall on October 20.

Since Vaughan announced in the States his offer of a yearly scholarship for the most promising young artiste, he has been finalising plans for its institution. He hopes that the first winner of this will be able to appear in Britain at the Festival Hall concert in October.

All expenses will be paid for by Frankie, and he hopes to take the winner on a short tour with him.

Currently he is filming again, and then he opens at Brighton on July 7. He stars on TV from the Prince of Wales theatre on June 22.



Crowds for Christening

BIG crowds assembled in Sidcup last Sunday to see the christening of Donna Allison, the newest addition to the Joan Regan family, at St. Laurence's Catholic Church. Joan, is of course, married to Harry Cliff, box-office manager at the London Palladium. Godfather to baby Donna

was Max Bygraves, and Godmother was Joan's sister-secretary, Romain.

Spotted among the visitors were Alma Cogan, Bernard Delfont and his talented wife Carole Lynne, Tony Fayne with his wife, his triplets and his two other daughters, and personality singer Audrey Jeans.

Gracie back next year?

SOON after completing two successful concerts at the Granada, Woolwich, last Sunday, popular singing star Charlie Gracie flew out from London airport on his way home with his wife, Joan.

Charlie Gracie told DISC on Sunday night, "As on my last visit, I've had a great time over here. Naturally I wish to come back at the first opportunity. When that will be is not too clear at the moment due to engagements already contracted in the States. However, I hope I can manage a return early next year."

Dates for Tony

POPULAR singing star Tony Brent, following his successful appearance on last Sunday's TV programme, "Top Tunes," has a number of variety and TV dates in store for the immediate future.

Next week, commencing May 19, he will be in variety at the Empire Theatre, Edinburgh. He follows this with a Sunday concert (May 25) at Letchworth, with a further week in variety on May 26 at the Empire, Newcastle.

Additional dates for Tony Brent include, a BBC "Worker's Playtime" broadcast on June 3, "Cool For Cats" TV on June 4, a Sunday concert at Westcliff on June 28.

The Monotones

BOOK OF LOVE

HLM 8625

45/78



You won't 'till you've

Jack

pres

Lord Rock

FRIED

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Paul Anka may appear on Como show



THERE is a strong possibility that popular young singing star, Paul Anka, will be seen on British TV in a forthcoming "Perry Como Show."

Paul, in an exclusive interview with our American correspondent, said that he had been selected by Como for a guest-spot appearance in his programme which goes out in the States on June 7. If this particular programme is put out in Britain, his appearance on our screens would be during early July.

Currently Paul is on an extensive American and Canadian tour. He finishes this tour on May 18, after giving 46 performances in 42 different cities.

During early June, the new movie "Let's Rock," starring Julius La Rosa, is due for release. In this film, Paul Anka has a featured spot and sings a new song which he has written called "Waiting For You."

The film is a Columbia Pictures release and it is hoped to screen it here later in the year.

Since his return from Britain at the end of March, Paul Anka has been kept extremely busy on television, apart from his present concert tour.

He has a starring date in July at

the famous summer resort, the Atlantic City Steel Pier in New Jersey, where he will be appearing from July 20.

Will she?

SURPRISE in musical circles during the past few days is the speculated marriage between popular singer Don Rennie, and TV and variety's "Strongest Woman In The World," Joan Rhodes.

Don has already asked Joan if she will marry him, but she is still considering the proposal, and it is not known for sure whether Don will eventually "take the Rhodes to the aisle."

Rennie has been adding to his reputation recently by excellent showings in "Six-Five Special," and has further dates lined up on Scottish Television for May 26 and the following day.

Joan Rhodes is off to Milan next week for cabaret dates, and will consider Don Rennie's marriage proposal whilst she is away.

NIXA TO WAX NEW MUSICAL

AFTER much speculation as to who would record the new British musical hit, "Espresso Bongo," the Nixa company announce that they have acquired the show for an LP. Recording is currently taking place under the direction of Nixa's recording chief, Michael Barelay.

"Espresso Bongo" was written by Wolf Mankowitz, with music by David Heneker and Monty Norman. The lyrics were penned by Julian More, David Heneker, and Monty Norman.

This show, a satire directed at the record industry itself, has a cast headed by Paul Scofield, James Kenny, Millicent Martin and Hy Hazell.

The LP will be a 12-inch one and Nixa are speeding up its production and release, so that it may be in the shops by the end of this month.

Alma Cogan will be starring in the BBC's first live television show from Scarborough on Friday, May 23.

Also featured in this show, which will come from the Spa Theatre, are Jimmy Wheeler, Albert and Les Ward, and many speciality acts.

News in Brief

ONE of Britain's most underrated feminine singers, Joan Small, has just had a new record release on Parlophone. Titles are "Afraid" and "How Many Times."

Joan has many TV and broadcast dates to her credit, including guesting with Cyril Stapleton and the Show Band. This summer she will be guest vocalist with Eric Winston and his Orchestra at Butlin's camp in Clacton.

Lonnie Donegan will be the guest artist in the BBC-TV programme the "Billy Cotton Band Show" on Thursday, May 22.

Benny Goodman and his Orchestra are now nearing their starring engagement in Europe at the Brussels World's Fair where he will play daily between May 25 and May 31.

Apart from his normal jazz concerts, Benny will also appear in a classical concert. He will play a Mozart clarinet concerto with the Belgian National Orchestra. The concert will also be broadcast over the Belgian Radio.

Steve Martin has been busy this week in the film studios recording and filming his part in the forthcoming Warwick Films production, *The Man Inside*. Anita Ekberg plays the starring role, but Steve Martin has been signed for the sound-track, and will also be seen in vision during the film.

The popular BBC record request programme, "Hello Mum," reaches its 100th edition on Monday, May 19.

This successful programme has been a means of linking families together from all parts of the globe. The 100th programme will be extended to 30 minutes, and be compered as usual by Alan Dixon, and produced by Michael Bell.

Recording stars will be well featured in the second TV show on BBC, starring Scottish favourite, Jimmy Logan.

The show on May 24, will also include "Golden Trumpet" star Eddie Calvert, Petula Clark, and popular husband and wife singing team, Teddy Johnson and Pearl Carr.



Paul Anka
CRAZY LOVE
COLUMBIA DB4110



TONY BRENT
Chanson d'Amour
(Song of Love)
COLUMBIA DB4120

TOP HITS



Alma Cogan
Stairway of Love
H.M.V. POP482



JOHNNY DUNCAN
AND THE BLUE GRASS BOYS
Itching for my Baby
COLUMBIA DB4118



Ella Fitzgerald
The Swingin' Shepherd Blues
H.M.V. POP488



Ronnie HILTON
On the Street Where You Live
(from "My Fair Lady")
H.M.V. POP478 All records at 45 & 78 r.p.m.



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Gashed hand nearly meant finis for Fats

IN all the mail which floods into DISC, if readers are not asking for more pictures and features of either Tommy Steele or Elvis Presley, one other name is always predominant.

Who is it? None other than one of the great Kings of the Rock—Fats Domino.

Consistently in the best sellers with every issue, Fats is not only admired by the record buying public, but by other singing stars too. In almost every case when I've asked another artist who their favorite "rock" might be, they never hesitate to name Fats.

But they substantiate this with the claim that Fats Domino is not only just a singer of the present-day trend but is one of the greatest performers of the original "rhythm and blues."

BY
MERVYN DOUGLAS

In this way, he not only satisfies the lovers of "rock" but also those who like their music with a jazz inflection.

Though Fats Domino has enjoyed the benefits of fantastic record sales through the present rock 'n' roll era, he has not had to adjust his style to suit the craze.

Basically, he has all the true qualifications for an expert in his vocal style. He has been surrounded by a jazz atmosphere since his birth in New Orleans on February 26, 1928.

One of a family of nine children, Fats was the only one to show any musical interest. But with a father who had been a violinist, and an uncle who had played with jazz outfits like Kid Ory and Oscar Celestin, it was not surprising that Fats showed an interest in the piano at the age of five.

The old family upright gave him ample opportunity to practice and, with encouragement, he was soon adept on the instrument. At 10, Fats was already earning a few pennies by thumping out

melodies on the piano in local honky-tonks.

This was insufficient, however, to help maintain the family and his career in this direction was short-lived.

As soon as he was old enough to take a proper job, Fats was put to work in a bed spring factory. His daily labours did not deter him in his ambition to become a musician, and at every opportunity he would play pianos in bars and roadhouses after work.

It was hard work, but Fats was happy. He was playing his part in the family life and was also able to enjoy his first love—the piano.

A factory accident nearly cut short his piano playing. He badly gashed his hand, had the wound stitched and only by persevering with exercises did he begin to regain the use of his hand.

To this day he still carries a scar to remind him of the accident which almost put paid to his career before it had really started.

As his playing developed, Fats' ability soon showed that he was a musician's musician. His deep, inborn feeling for rhythm and

blues came to the fore and his style rapidly won him honours and made people sit up and take notice.

Most of the best musicians in town would drop in on where he happened to be playing, and encourage him and even, on occasions, join him in a session.

It was the "raves" by fellow musicians who brought his name to the ears of Lew Chudd, President of Imperial Records.

By this time, Fats was a busy and successful night-club entertainer.

When Lew Chudd went to New Orleans on a talent-spotting trip he heard so much praise about Fats that he could not ignore the recommendations and was soon taking a "looksee" for himself.

It only needed a couple of numbers from Fats to convince Chudd that here was a great potential for record. A contract was produced, and signed, on the spot.

Apart from his ability as a singer-pianist, Fats is an established composer too. Pat Boone made a big hit from Fats' composition of



"Ain't That A Shame," whilst Teresa Brewer enjoyed a big success from another of his writings, "Bo Weevil."

But it is as a record star in his own right that has really been the means of establishing Fats.

He made his real impact on British buyers with his version of "Blueberry Hill," followed by a string of successes like "I'm Walking," and, more recently, his recording of "The Big Beat."

In the States he is a regular headliner wherever he plays, and so date he has grossed well over 10 million

in record sales.

He has appeared in movies, two of which have been seen over here—"Shake, Rattle and Rock" and "A Girl Can't Help It."

Nowadays he is also a happily married man, the father of a family of six children and his home is still in New Orleans, the city where he always feels happiest.

Whether rock 'n' roll disappears from the music scene or not, Fats Domino will still go on enjoying the success he derives by playing what he has always played—true rhythm and blues.

YOUR WEEKLY DISC DATE with DON NICHOL

Continued
from
page 9

FOUR PREPS

Big Man: Stop Baby
(Capitol CI 14873)*****
(D.N.T.)

THE Four Preps, who smashed them in the States with "26 Miles," died a horrible death here on the same song. What are their chances now?

Much more powerful I'd say with Big Man, a rock-a-ballad that was written by two members

of the vocal group, Bruce Bellard and Glenn Larson.

Plenty of size in the sound and I think there'll be sales figures to match. Easy to sing, Big Man should attract lots of other disc versions soon.

The reverse, Stop Baby, has a catchy lyric and deliberate beat that could be a useful foot-tapper. Set with a rock 'n' roll beat, the vocal is supplemented by a spiritual-sounding chorus backing.

Though not the top side, could well be the buyer will go for this through the novelty presentation.

VALERIE MASTERS

The Secret of Happiness; Sharing
(Fontana HI32)***

RAY ELLINGTON'S discovery, Valerie, makes her Fontana debut disc with the slow waltz ballad The Secret of Happiness.

A pity that she must be overshadowed by Dinah Shore—for that is what undeniably (and understandably) happens. Miss Masters has a high, fairly strong voice and she does well with the song, but we'll have to wait for future releases to get the true measure of the girl.

Sharing on the other side is a quick cutie that could have been more amusing than it is. Valerie sounds a trifle too coarse here.

DINAH SHORE

The Secret of Happiness; I've Never Left Your Arms
(RCA 1060)*****
(D.N.T.)

DINAH SHORE should know her television signature tune better than anyone—and she certainly proves it with this delicious treatment of The Secret of Happiness (based on the "Impala Theme"). From a lush orchestral introduction Dinah takes over simply and sweetly to put all the romance you could desire into the waltz. A dreamy, reminiscent ballad, it should be sending Dinah into our Hit Parade very swiftly.

For the flip Miss Shore has a more difficult—and more exotic—melody to sell. I've Never Left

Your Arms is a slow ballad with something like a tropical atmosphere. Dinah handles it perfectly but I don't expect it to be a seller. It's the top side which will draw all the custom.

COLIN GRAINGER

This I Know; Are You
(HMV POP484)***

INTERNATIONAL footballer Colin Grainger finally makes a disc appearance after many false alarms. And it's a useful debut too.

The boy's got a warm ballad style and a lot of strength which is firmly controlled here. This I Know is perhaps a little too awkward to be immediately popular but I'd keep your ears on Are You.

With a little more experience I can see Mr. Grainger scoring a lot of goals in his new field.

SPOKES MASHIYANE

The Boys of Jo'burg; Jika Spokes
(Oriole CB141)***

JIKA SPOKES is Oriole's follow-up to the success of "Tom Hark" and is part of the campaign to make the "Kwela" jive popular in this country.

The repetitive reedy noise may of course be just a here-today and gone tomorrow gimmick but there's no doubt that this stuff settles in your brain and is the devil to shake.

Ben Nkosi and France Pilane share the credit honours with Mr. Mashiyane, if the names mean anything to you.

MORTY CRAFT

Long Legged Ladies of Labrador; It's Melody Time
(MGM 979)***

MORTY CRAFT'S orchestra and chorus arrive with the week's most intriguing title. . . . The Long Legged Ladies of Labrador. Song doesn't live up to its title, however, but it's a neat novelty for all that.

It's Melody Time is a happy theme swung easily by the big orchestra with some trombone work lifting it a little out of the rut.

Nothing sensational about it, but it will fill a couple of pleasant background minutes.

TONY BRENT

Little Serenade; Chanson D'Amour
(Columbia DB 4128)****

TONY BRENT takes up the lyricised version of the Italian melody Little Serenade and it suits him down to the last bit.

A cutie with mandolins and chorus in the Norrie Paramor backing. Tony's in light-hearted voice for a gay half that could sell smartly.

I'm still not sure about Chanson D'Amour.

Last time out I remarked about the sharp contrasts in this song and they still worry me. I must say, however, that Tony handles them more competently than any other I've heard.

MAXINE DANIELS

You Brought A New Kind of Love To Me; Somebody Else Is Taking My Place
(Oriole CB1440)***

MAXINE DANIELS has the right sort of warmth and feeling for You Brought A New Kind of Love To Me. I got a little weary of the unnecessary rock drum Denny Boyce kept hammering away, but there's a definite strength about this half which ought to satisfy both the ballad and the beat searchers.

Somebody Else Is Taking My Place comes up strong and fresh with Maxine at the peak of her form.

DANNY PURCHES

The Shrine On The Second Floor; He
(Columbia DB4129)***

WITH the Tony Osborne orchestra accompanying him, Danny Purches chooses one of the numbers from the musical "Expreso Bongo". . . . The Shrine On The Second Floor. Intended as a biting piece of satire it looks as if it may ironically be taken as a serious ballad!

Certainly that's the impression I get from this treatment.

He on the second deck is a religious effort, I find the combination slightly distasteful but I could be in the minority.

Dinah Shore puts romance into "The Secret of Happiness," a dreamy waltz ballad destined for big sales.



THE BIG BEAT

THE first British release by the Treniers is worth more than a slight mention this week. I still can't understand why we've been missing out on this group's fine performances.

But the most potent side in the beat category is unquestionably David Seville's piece of black magic called "Witch Doctor." Watch "Witch Doctor" cast a spell on everyone in earshot.

DAVID SEVILLE
Witch Doctor; Don't Whistle At Me Baby
(London HL 08619)*****
(D.N.T.)

EVERY so often you can trust David Seville to pop up with something that has the stamp of a hit in every second. Such an item is Witch Doctor. If this one doesn't whip into the Top Ten in double quick time I'll forfeit this week's pay cheque (well, I'll think about it).

A good beat number with strong male vocal and the niftiest "other" voice scrambled up on tape with an "oo-ee-walla-walla-bang-bang" chorus. One of the most contagious productions to emerge from the rock pastures and that's saying an awful lot. Seville (or Ross Bagdasarian to give him his real name) has made many a novel sound commercial. Even so... few of his sounds have been so commercial.

I liked the flip deck too... but it'll be in the shadows forever, I'm afraid.

THE TRENIERES

Oo-la-la; Pennies From Heaven
(Coral Q.7219)*****

FOR the first time the rock 'n' roll outfit, The Treniers, get a record released on this side of the water. The coloured octet's appearance at the London Palladium accounts for this belated issue—and many thanks for that.

A singing-musical group who really know what the beat is all about they've not an unusual effort in Oo-la-la which ought to make them a lot of new friends. One lead voice does most of the vocal work.

Pennies From Heaven is the old Bing Crosby smash revived. No vocal on this side. Sax predominates all the way in a slow, thoughtful arrangement that never loses sight of the melody.

EVERLY BROTHERS
All I Have To Do Is Dream; Claudette
(London HLA8618)*****

FROM a reverberating guitar start the Brothers go into a slow drawing ballad that will do

them no commercial harm but which may take quite a time to catch on.

All I Have To Do Is Dream has an insidious quality and a slightly Latin undercurrent that ought to assist its chances. A quiet romancer in contrast to their previous hits.

With the turnover we are introduced to **Claudette**—a quick beater cut after the pattern of the vocal duo's "Wake Up Little Sannie."

The Everly Brothers have been wise to combine this half with the break-away upstairs.

CARL PERKINS
Lend Me Your Comb; That's Right
(London HES8608)*****

ROCK 'n' roller Carl Perkins—without a big seller in Britain since his *Blue Suede Shoes* created a new fashion—returns late but still extremely hopeful on *Lend Me Your Comb*.

This song still hasn't done the business expected of it so don't be surprised if Carl suddenly pops into the Top Twenty. He's a singer with a strong style and the rock noise is just the ticket on this deck.

That's Right is a steady rocker with an introduction that goes on so long I began to doubt if Carl had shown up for the session. But he's there... a lot of teenage customers will think he's worth waiting for too.

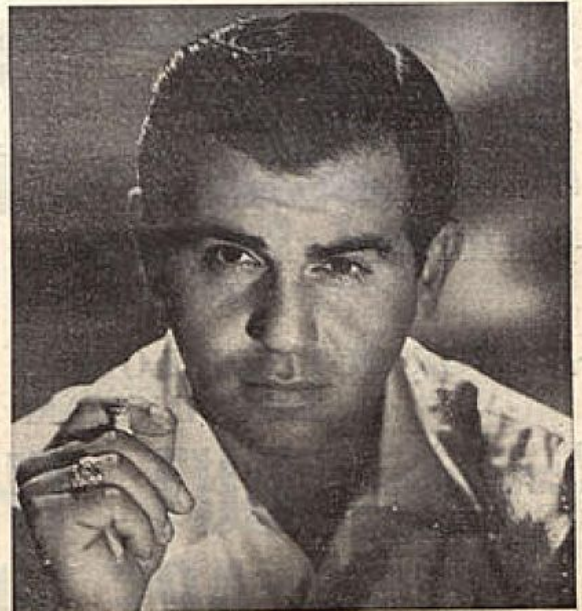
The Everly Brothers' latest is a slow drawing ballad that may take time to catch on.

THE DIAMONDS

Straight Skirts; Patsy
(Mercury MT208)*****

ROCKING group, The Diamonds haven't been able to repeat "Little Darlin'" but they're on the right track with the beater *Straight Skirts*. Words are audible and the backing lacks the muzziness of previous attempts. May grow monotonous if you're not in the mood, but I'd watch it.

Clyde Otis's number *Patsy* is another song cut in the present "stroll" pattern. Whether the "Stroll" itself catches on or not, there's no doubt that the tempo is pretty infectious.



Few of David Seville's discs have been as commercial as this one. ↑ A rich, enjoyable noise from Ralph Marterie and his orchestra. ↓

David Seville can't miss with this spell binder

Same goes for this performance, in which the lead voice has the right ideas all right.

SAM BUTERA

Good Gracious Baby; It's Better Than Nothing At All
(HMV POP476)***

ODD to see Sam Butera popping up under the HMV banner when we're used to hearing his work on Capitol.

Good Gracious Baby is a loud and steady rocker with the hoarse voice just managing to cope with the notes. Occasionally I felt like clearing my throat in sympathy. Song stands a chance.

It's Better Than Nothing At All is a cling-clinger with group and piano opening things up. A slow tear-jerker that could be a sleeper, I'd stake more on this side than on the other side.

RUSTY DRAPER

That's My Doll; Gamblin' Gal
(Mercury MT 211)***

ROCK 'n' roller Rusty Draper's got a good light-hearted swinger in *That's My Doll*. Odd combination here between the old vaudeville technique and the modern beat boys.

A likeable side which is so easy to remember you probably know it before you spin it! For the flip-side, Rusty goes more dramatic on a fast clip-clopper about a gal he met on the border down Texas way. Familiar pace and mood once more, but that will do anything but hurt its chances.

RALPH MALTERIE

Trombone Blues; Night Stroll
(Mercury MT 213)*****

RALPH MALTERIE and his orchestra produce a rich enjoyable noise for the easy-going *Trombone Blues*. Big band stuff this that should please those who like a deep familiar beat in their

orchestral sides. Most of the soloists enjoy themselves as much as their customers will.

Night Stroll is a heavy beat item that has all the pounding drag implied in the title—and there's the right kind of sax for the juke crews. A powerful coupling with the sales emphasis on this deck, I'd say.

BILL JUSTIS

College Man; The Stranger
(London HLS8614)*****

BILL JUSTIS, who's blown us many a strong rock instrumental of late, is back with another pretty potent pairing.

College Man has a "rah-rah-rah" opening before settling down to a fast beat mood with the sax coming in for the usual squawks. Drums, guitar, piano and hand-clapping keep the number rolling furiously all the way and I can visualise the button pushers going wild about it.

The Stranger has some good sax from the start and offers a quiet, attractive contrast in style. Chorus whispers the title phrase and there's a whistler present too. Something haunting about this slow instrumental which is worth your coin.

FARON YOUNG

I Can't Dance; Rosalie
(Capitol C1 14860)***

COUNTRY and Western stylist Faron Young strums up a middle-rocker in *I Can't Dance*. Nothing startlingly fresh about the tune but Mr. Young knows what he's doing.

I like this boy's voice and the effortless way with which he treats items of this calibre.

Rosalie (no relation to any previous titles you may remember) is another rock 'n' roller with a teen-age wedding lyric theme. Not so potent as the upper deck but performed with plenty of polish.

But I do wish they'd escape from this habit of dragging other rock titles into every other song they do.



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SIDETRACKS

by

JACK GOOD

★ THE 'MY FAIR LADY'
DISC FIGHT

★ LOOK OUT FOR LORD
ROCKINGHAM

It's a pity

BUT THESE BALLADS ARE HERE TO STAY

IN Chicago juke boxes are booming bigger than ever. Reason is unemployment, of all things. The more people hanging around with nothing to do, the more the boxes are played.

So in London juke boxes around bus garages should do well—which rather contradicts the statement: "This is a battle which no one can win."

On the topic of battles that no one can win, what about this "My Fair Lady" disc fight? Talk about "growing accustomed to her face"—I am sick of the sight of it.

What makes me slightly cynical is that for a long time ballad-singers in particular and rock-knockers in general have been having a go at the big-beat boys thus wise: (a) They all sound the same. (b) They lack originality in their choice of numbers. (Not another Tutti Frutti?). (c) They can't sing and are lost without their Bert Weedon-type guitarists and screaming saxes.

Along comes "My Fair Lady" and suddenly all these original-type warbling wonders (with their singing strings without which they would be lost) are chanting fifty-odd versions of "The Street Where You Live" or "I Could Have Danced All Night" (according to sex)—the strength of the American accent being the only noticeable variant. I don't see the sense of it.

It'll take more than A Little Bit Of Luck to get any of these same-y unadventurous discs to the top. Still, Wouldn't it be Lovely? However much I complain, nevertheless, I suppose these ballads are staid to hear—sorry, I meant here to stay.

So much for the originality of the sweet - old - fashioned - melody-manufacturers.

As for their complaint that Elvis and Co. can't sing—they are the first to applaud Rex Harrison's gin-and-tonic-sol-fah solos—"singing" that has to be believed to be heard.

Disc of the week

THIS Saturday you can hear the first public spinning in Britain of the Lord Rockingham record "Fried Onions." It is Disc of the Week on "Six - Five Special"—so there!

I am particularly glad about this. For one thing I still have a warm affection for the old Six-Five. For another, it should help finally to settle all those "did-he-jump-or-was-he-pushed?" discussions that always go on when someone leaves Six-Five—discussions which, in my case, were encouraged by some uninformed and irresponsible statements made in the Press.

The same sort of thing happened to Pete Murray, and I suppose it will keep on happening for as long as the harsh glare of publicity continues to focus on this, the most

controversial of TV programmes.

The fact that Six-Five remains controversial is due, in no small degree, to the present Producer, ex-colleague Denis "Mate" Wilson (so called because of his mode of addressing everyone in the BBC from Director General downwards).

"Mate" Wilson is continuously on the look-out for new rhythms, sounds and personalities.

For instance, he has just discovered a jazz singer hailing from Manchester for whom he predicts a big future. And "Mate" should know—it was he who put jazz singer Rosemary Squires on the map.

Plans for '6.5'

YOU know, Six-Five is going places. Plans are being made for Six-Five to descend on the Isle of Man from a very great height—by helicopter.

Could this idea have come from the original Six-Five script writer, Trevor Peacock, who left the show to write a TV series on Navy helicopters for the BBC? Or is the idea simply to get a few aerial shots of three-legged Kwela?

Rumours, too, are rife about a projected Six-Five from Cannes. May I make a programme suggestion for



Jimmy Rodgers has made a hit out of being lost and lonely. Something from nothing, in fact. See "New gimmick."

this scheme? Replace Mike and Bernie Winters by Noraah and Bernie Docker (still a few vacant dates for sea-side resorts—flag-tearing a speciality).

Many odd noises

BUT back to Lord Rockingham. His son, the Squeech, was on the blower to me again the other day.

He was delighted to hear how the XI's disc was being received and asked me how the recording session went. I was sure that he would be impressed to hear that the man in charge of our recording session was the man who had first signed up Tommy Steele to make records—Hugh Mendt.

"Never heard of him, old man," grunted the Squeech.

"Never heard of Hugh Mendt?" I said, amazed.

"Never heard of Tommy Steele, old man."

Well, it's no good talking to some people, is it?

The big difficulty was that we had so many odd noises going on at once apart from the main current of sound which is the backbone of the XI. If we made sure that all the odd noises were recorded loud and clear, the main sound was weakened.

On the other hand, if we recorded the main sound bashing away to its fullest extent, then the other noises were completely lost.

We had to compromise. And compromises are dangerous and difficult to make.

It was here that Mendt's judgment was so valuable. At that stage I had heard so much of the Rockingham noise that I could no longer rely on my own judgment about it. Mendt came to the session without having heard the noise—which meant that he looked on it in a fresh light. He quickly grasped the essentials of its excitement and for three hours we wrestled with the sound until we had caught it on the recording—or thought we had.

For listening to two numbers blaring away solidly for three hours is bound to blunt the sharpness of your hearing.

Four agonising days passed by before the first acetates—preliminary recordings made on a lacquer surface—reached me.

Hearing them I was relieved. I

Just released by popular demand).

It's called "The Shrine on the Second Floor." It gets boots of laughter.

I wondered if anyone would have the nerve to put it out as a serious offering. No, I decided this would be going too far—even for the pop-music biz. Next day I received a test pressing of "The Shrine On The Second Floor," a serious offering from Danny Purches. Give me "Dinner With Drac" any day.

New gimmick

ON the strength (if strength is the right word for it) of his appearance in the Dinah Shore Show, I should say that visually Jimmy Rodgers has not nothing—to such a shattering degree that it amounts to a new gimmick.

The programme exploits this "angle" to the full, presenting him as a lost, lonely boy on a vast empty stage.

It was a staggering triumph of obliteration. All of which leads to the conclusion that maybe our TV presentation of recording artistes isn't so bad after all.



It didn't seem possible that anyone would have the nerve to do it, but Danny Purches had. See "Danny is serious."

Squeaky telly

WHILST we are on the topic of TV let's kick up a rumpus again about the bad loudspeaker equipment fitted to most TV sets these days.

The public is becoming accustomed to first-rate hi-fi sound in radios, gramophones and especially on the latest juke boxes. Why should it have to tolerate tinny, squeaky sound from the telly?

If you are interested in actually hearing the top numbers in Top Numbers of the stars on Six-Five, why not have the sound from your TV set, wired through to the loud-speaker(s) on your radiogram? It should make a tremendous improvement.

But you must have the telly on or near the radiogram, otherwise the difference in the sources of sound and vision is disturbing.

On the other hand, if you are buying a new TV set, refuse any set that has a tiny, tinny speaker attached to it as a necessary evil.

There are (at last) some sets on the market with goodish speakers and tone control.

Danny is serious

ONE of the high-spots in Expresso Bongo—which I am reviewing next week for DISC—is a satire on my most unfavourite kind of pop-song—the pseudo-religious number.

There is a mock example in the show which uses every nauseating gimmick of its kind (the kind, that is, that is advertised in the States as "Sacred Recording"—

KENT WALTON'S COOL FOR CATS

CELEBRATING 100 SHOWS

Anne's is the lucky disc

"THANKS for a wonderful evening!" That's your overwhelming verdict on "Cool's" 100th show, judging from the letters you have sent me.

The stars rolled up in force. There were so many that I scarcely had time to introduce them all even though the show ran for almost an hour. Malcolm Vaughan, Dickie Valentine, Bill Kent, Ronnie Hilton and Marion Ryan are a few among the many you probably glimpsed during the evening.

With them were people who've helped to make "Cool" such a success; I was disappointed that time did not allow them all to be brought to the cameras. It had, you would have seen Brian Taylor, who directs the Wednesday "Cool," and Ronnie Marriotti, one of "Cool's" earliest directors.

But I was glad that just before we went off the air I was able to present Bimbi Harris, who is directing the Friday night show now that Joan Kemp-Welch has left us for the Dickie Valentine programme.

Surprise guest of the evening was not, as you might have expected, a personality from show business, but a distinguished visitor from the House of Commons—the Postmaster-General, Mr. Ernest Marples.

Mr. John Macmillan, Controller of Programmes for Associated-Rediffusion was also in the studio, with Mr. Stephen McCormack, who's in charge of our programme planning.

Anne was the lucky one

THIS edition of "Cool" was largely unrehearsed, and its smooth passage was a triumph for Joan Kemp-Welch. During the programme, she was called out of the control room to be presented with a 1,000-day clock as a measure of appreciation from the technicians, dancers, artists and others who have all been part of the team.

The numbers—except for the dance routines—were chosen by a draw out of a hat. The artists had brought their latest discs with them, but none knew beforehand which was likely to be played.

There was a great round of applause for Anne Shelton when her pressing of "The Girl He Left Behind" came up as "Cool's" 1,000th disc. After it was played, Stephen McCormack presented her with the disc in a plaque as a memento.

The others chosen out of the hat were "The Street Where You Live" (David Whitfield), "Play That Big Guitar" (Bert Weedon), "Photographs" (Jimmy Jackson), "Little Serenade" (Frank Cordell), "The Man from Marseilles" (Tony Osborne), "Love Me Again" (Petula Clark), "Stairway of Love" (Alma Cogan) and "He's Sold Gone" (Nancy Whiskey).

DICKIE VALENTINE told me of an amusing incident during his visit to Peterborough. In the middle of his Mario Lanza act, an elderly man turned to his wife and whispered loudly: "It's a false chest he's wearing!"

'You're in our seats!'

LONNIE DONEGAN, too, had an odd experience recently, when he and his wife arrived at a theatre to hear Sarah Vaughan sing and found their seats already occupied.

After much checking of ticket stubs, two people stumbled out into the aisle—Marion Ryan and a friend.

Barry waxes his first

RONNIE HILTON introduced me to a new singer, Barry Johns who has just cut his first disc for HMV. Barry's record is

"Are You Sincere?" and "Locked in the Arms of Love."

He and Ronnie first met about a month ago at the HMV studio. Soon after, they appeared together on a BBC TV show. Barry has got several useful engagements lined up, including a date for Folkestone this summer.

Wet feet

MARTY WILDE nearly ended his career both as a singer and a learner-driver at Dublin recently in a waterfall. Seems he was practising near the waterfall on a lakeside, when he discovered he hadn't learned how to stop the car.

Before his passengers could stop him, the car had gone into the water—but they all escaped with only wet feet.

Another young driver who found out the hard way that a car can be tough to handle was Colin Hicks. While he was out on a prac-

tice run, the car got out of control and turned over. Bill for repairs came to £114.

All's well now, however, for Colin has since passed his driving test successfully.

Golf Mad

THE return of summer weather has been welcomed by Don Lang, a keen golfer who likes to spend his spare time on a course near Dorking, Surrey.

"I'm just picking it up again," he told me. He didn't finish playing until about 9 p.m. before he drove to London to be with us on "Cool."

Early call

GLEN MASON has really made a big name for himself as a TV comic as well as an outstanding vocalist, but in his first movie

role he'll be an entirely different character.

"I'm an innocent type who gets mixed up with a lot of racketeers," he told me. To be on the set for this film, "Man With a Gun," Glen has to set his alarm clock for a call at around six o'clock every morning.

Alma's off

AT least one of "Cool's" centenary guests will be away for a short time, to enable her to sing to British troops in Germany. Quite confident that she will meet all song requests was Alma Cogan.

"I'm working hard to try to learn as many songs as I can before I leave England," she said. "You've got to know a lot of numbers when you're singing at concerts of this kind."

But Alma will be back before long; she's been booked for the summer season at Morecambe.

THIS WEEK'S SURE THING

... I think it will be the David Seville release on London of "Witch Doctor," with Don Lang on HMV and Jimmy Lloyd on Philips following hard behind. "Hallelujah I Love You" is a fast-driving Sammy Davis number on Brunswick that deserves a mention, while Frankie Laine tries again for high rating with "My Gal and a Prayer" (Philips). Yana gives us an expressive interpretation of Joe Henderson's "I Need You" (Parlophone) and for your next party your guests are sure to enjoy the "kwela" penny whistle jive flute number "Jika Spokes" played by Spokes Mashiyane and Ben Nkosi, and released by Oriole in advance of their forthcoming long-player. SEE YOU FRIDAY.



(above) Kent Walton (right) chats with Lonnie Donegan (extreme left) at the "Cool" centenary party. Looking on are Dickie Valentine and his wife.

(below) Stephen McCormack presents Anne Shelton with the disc of "The Girl He Left Behind," the 1,000th record to be played on the programme.



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"A Foggy Day"; "The Theme"; "Oh My"

EXA 81: JIMMY DEUCHAR QUINTET

"Between The Devil And The Deep Blue Sea"; "Milestones"

OVER

*

THE

*

POINTS

There's no stopping this Show-Biz XI

with
PETE MURRAY



The latter two had no experience of football whatsoever. Steve had never kicked a football in his life and Mike Desmond's sporting activities were exclusively devoted to ice hockey.

Needless to say we lost. But it was a beginning. The next week produced a slightly stronger team with Ronnie Carroll, an ex-Irish youth international, adding punch to the attack. Mike and Bernie Winters also became members of the "Layabouts," as we were then known.

It is strongly rumoured that Glen Mason was largely responsible for getting the Jack Jackson Show transferred to Saturdays in order that Glen could play his weekly game of football.

But we still had to beg, borrow or steal fixtures because we had no ground of our own. Then we arranged a charity match to be played in Battersea. That was the turning point. I asked producer Jack Good if we could mention

the match on "Six-Five Special." "Certainly not," replied Jack. "Bring the whole team and let them all mention it."

From then on we never looked back and were literally flooded with requests for us to play all over the country. Thousands rolled up for the games and the Show Biz XI was truly established. We've made hundreds of pounds for charity and at the same time we've thoroughly enjoyed ourselves. Stars have given

Michael Desmond had never kicked a football in his life until he played for the Show-Biz team.

up concerts in order to appear and for the Manchester and Portsmouth games comedian Stan Siennett motored from Cardiff.

Stars who have played in the team include Kenneth Wolstenholme, Walley Barnes, Peter Waterman, Dave King, Mike and Bernie Winters, Lonnie Donegan, David Hughes, Gary Miller, Andrew Ray, Des O'Connor and many others.

Undoubtedly the highlight of the season was when we played the Boxers and Jockeys at the West Ham Stadium a couple of weeks ago. Watched by a crowd of 26,000 people we won 6-4 and gained a magnificent cup. We were also presented with a brief case each and cuff links bearing a remarkable resemblance to a Mr. Bob Hope, which Bob had had specially flown over for the occasion.

Incidentally it was after this game that Queens Park Rangers

trainer Alec Farmer said to me, "Any time that skiffle king, Chat McDevitt wants to play for us he can!" If skiffle is dying, Chat is one guy that's all right!

Hit for Bob

WHAT a difference a hit record can make to an artist. For one whole year that fine singer Robert Earl failed to get a TV booking. "I begged, pleaded, went on my knees, but they didn't want to know."

Now that Bob's record of "I May Never Pass This Way Again" is in the Hit Parade, Bob is busily sorting out the offers. Yes, it would seem a best seller is the best way of selling yourself if you are a singer.

It escaped!

NOW to Murray's record of the week. My award goes to an out and out monstrosity called "Fried Onions" played by Lord Rockingham's XI. As far as most disc jockeys are concerned they will consider this record smells as much as the title. But there I'm different.

This disc was supervised by that most unorthodox of men, ex-President of the Oxford University Dramatic Society, Jack Good. Jack was out to find something new, and whether you like it or not, it will certainly make you sit up and take notice—I think the kids will go for it too.

It wasn't released by Decca—it merely escaped.

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NOW the football season has ended, I'd like to say a few words about the Show-Biz football team, the team that was started just eight months ago by music publishers Jimmy Henney and Pat Sherlock.

We played our first game at, of all places, Woomwood Scrubs way back in September last year, when the team included Pip Wedge, assistant head of Light Entertainment at Associated-Rediffusion and an outstanding goalkeeper, Alec Fine, Booking Manager at ATV, and singers Steve Martin and Mike Desmond.



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'My Fair Lady' man gets a present

SEEN closely examining the miniature Dutch barrel organ is Dr. Goddard Lieberson, President of Columbia Records Inc., U.S.A., and producer of the original recording of "My Fair Lady."

A girl dressed in traditional Dutch costume presented this novel gift to Dr. Lieberson on behalf of his many friends in Holland in the Philips organisation before he, and Mrs. Lieberson, left for America.

This was the highlight of a reception held at the Dorchester Hotel to which two hundred personalities in all fields of show business and the Press were invited.

Seen also in the picture, left to right, are Mrs. Zoreina Lieberson, Mr. J. A. W. Langenberg, head of the international gramophone records organisation in Baarn, and, extreme right, Mr. G. Hofman, Managing Director of Philips Electrical Ltd., in England.





WELCOME to

He hit rock bottom—
in the middle of his career

GUY MITCHELL

IT'S a BIG welcome this week to a likeable Guy by the name of Mitchell. Always a popular visitor to these shores, Guy Mitchell was due to arrive on his latest trip yesterday (Wednesday).

This visit will be short, with only three variety dates on his tour. They are Liverpool, Birmingham and Glasgow, all favourite locales for this popular American entertainer.

For the many who may be disappointed that Guy is not playing in their particular area, there is the compensation of being able to see him on ATV's "Sunday Night at the Palladium" on May 18.

Right now, of course, Guy hasn't a hit record nor has he had for quite some time. It's safe to say, however, that he'll arrive with a wide, contented smile, and keenly anxious to please his public.

If ever a singing star has had his ups and downs, it's Guy Mitchell.

He has known hit record after hit record. He's enjoyed star billing at all the best dates. And he has had a starring role in an American movie.

But he has also known the feeling of being at "rock-bottom," not in the days prior

to stardom, but right in the middle of his career.

Guy, of course, is not the easiest person to submerge. He has the physique—and the philosophy—to fight back and show that he has the star quality and the qualifications that go to make a true entertainer.

Guy came to our notice soon after he had signed a contract with Mitch Miller and American Columbia Records.

That was in 1950 (yes, eight years ago!), and soon a steady stream of hit records made their impact on the British market.

These were refreshing records with a new orchestral sound devised by Mitch Miller that commanded our attentions.

Songs like "My Heart Cries For You," "Christopher Columbus," "Sparrow In The Tree-top," "My Truly, Truly Fair," came winging their way across the Atlantic and notching up successes on every occasion.

But Guy's run of successes didn't end there. More were to come.

Songs like "Belle, Belle, My Liberty Belle," "Look At That Girl," and "Chicka Boom" were follow-ups that kept the name Mitchell strongly to the fore front. Meanwhile, of course, the

demand to see him in person had grown to such an extent that he came to Britain and topped the bill for the first time in July, 1952. The fans flocked to the Palladium: they weren't disappointed.

After his stint there, he went on a tour of Britain, and everywhere received an overwhelming reception.

It was during that time that I met this colourful character for the first time.

I found him enjoyable, pleasant company, as did many of my journalist colleagues. He is still the same and one star that most of us look forward to as much as the fans.

Since that first trip, Guy has

States, so that he neither had record successes nor engagements.

His records meant nothing, and his status as a performer took a nasty jar whilst out of favour.

He has confessed on many occasions, quite openly, that he was really down to his last and that he had no idea where his next income was to come from. All his savings had practically gone.

In the midst of all this, a Danish beauty queen came his way. Her name was Else Sorenson and soon Guy found himself taking the matrimonial plunge for the second time.

This decision was to prove a good one. You cannot have a honeymoon without a bride, and it



"I suppose we're going to the same dance!"

happy state of the blues, he sent us another winner in "Knee Deep in the Blues."

Life since then has been "pretty good," though Guy hasn't hit the jackpot recently in the record charts.

His most recent waxing, however, "Wonderin' and Worryin'" coupled with "If You Don't Like It, Don't Knock It," has been making a goodly impression and receiving high ratings.

Meanwhile, Guy Mitchell is far from finished. He'll be back with another smash hit one of these days. You can't keep a good artiste down.

In any case, what he might be lacking in Hit Parade popularity he has since made up for as an entertainer of high stature. You'll see when he comes your way during the next few weeks, or if you make a point of catching his Palladium show.

BY DOUG GEDDES

returned on several occasions, and improved in presentation on every visit.

For me, one of his highspot performances was at the Albert Hall during February last year. There I saw Guy give the performance of a lifetime, in a setting not of the best for his act, to prove himself a sensation and an entertainer in every sense of the word. That night is one which I shall certainly remember for a very long time to come.

Guy, at this time, was just emerging from a particularly black spot in his career.

Though he had always ranked high in this country, he slipped from the popularity poll in the

was during his honeymoon that Guy heard a song that took his fancy. That song was to put him way up top again, both on record and in entertainment generally.

He heard the song on his portable radio, sung by a country and western singer friend of his, Marty Robbins. The song was called "Singing the Blues."

Soon Guy was far from "singing the blues," for the disc rocketed to success in the States and soon was doing likewise in this country.

His name was back with a bang, and when he returned to this country soon afterwards he proved himself a greater performer than ever.

The demand for more Mitchell discs increased and, whilst still in a

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Tony Kinsey now has the best band he's ever had.

Boom time may backfire

outstanding single jazz talent in the country. Seems he wants to be playing all the time. Whatever the instrument and whatever the occasion or company. A most healthy portent for the future.

Tony Kinsey has unquestionably the best band he's ever had. It's looser and subsequently more swinging and relaxed. Bassist Dave Willis has made a great deal of difference and trumpeter Les Condon is starting to realise all that tremendous potential which has been latent for so long.

Same goes for Tommy Whittle and Allan Ganley. Tommy's team can generate much excitement without sacrificing any of its expert musicianship. Allan's aggregation is probably the most tasteful in town, with bassist Stan Wasser an excellent asset.

Don Rendell's group may lack

some of the spark that it could have on occasions when Phil Seamen was there. But Andy White suits Don's concept much better and the band is much more consistent than of yore. And its sound is bigger.

Then there's the Keith Christie Ted Heath stars (with Stan Tracy a standout), Vic Ash's Quintet and a couple of combos that are new to the scene: Joe Harriott's Quintet and "The Group." And drummer Bobby Orr is readying a unit.

I haven't yet heard "The Group" (tenorist Duncan Lamont, Roy Wilcox on alto and flute, etc.) with its daring, drum-less instrumentation.

But Joe's jumping little band, though on the rough and ready side, has brought some much needed heat and excitement to the inner circle. Trumpeter Hank Shaw

and pianist Harry South have never sounded so good.

Yes, the bands are getting better all the time. And at the moment, there are plenty of places at which they can play. In London's West End, it seems that a new club opens up every month.

Mid-week, there's only the "Flamingo" (and the "Star Club" if you're a member). But at week-ends, the fans have over half-a-dozen clubs to choose from.

● On Saturday: the NFF-sponsored, Oxford Street "Marquee"; Benny Green's "Jazz City," which alternates with "Jazz in the Capitol" (at Tottenham Court Road and Regent Street respectively); the Leicester Square "Florida"; and Wardour Street's "Flamingo."

● On Sunday: the new Oxford Street Johnny Dankworth Club, the "Marquee" and the "Flamingo." Plus, it is rumoured, a new place by the "Jazz City" crowd, to be called "Jazz in the Metropolis."

At the moment everyone does well on Saturdays. Sundays, however, have perhaps not been quite so successful. (Though it's possible that JATP affected club crowds.)

But summer is a-comin' in. And I'm afraid that some clubs are going to feel the pinch. Those who give their customers consistently good music will, I'm sure, survive. But how many club doors will be closed, come September?

Competition is a splendid, healthy thing. But please all you club-owners and agents, be comparatively cautious. There's only a certain amount of customers to go round, even allowing for recent converts.

DON'T CUT EACH OTHER'S THROATS SO MUCH THAT, IN THE END, YOU WIND UP KILLING NOT ONLY YOURSELVES, BUT ALSO JAZZ ITSELF.

MUCH has been recently written about the boom in Britain of modern jazz. On the surface, everything in the garden looks lovely. Modern clubs are mushrooming up all over the place. As quickly as espresso coffee houses—or traditional revivalist rooms.

But, frankly, I'm not so sure that I share all this optimism.

● I'm scared that, in the long run, Big Business will semi-strangle the proverbial goose that laid the golden egg!

● I'm scared that the boom will backfire. And that, instead of steady "jobs for all," even today's top men may find themselves not so well off in the future.

● I'm scared that our music and the men who make it may fall into the wrong sort of hands.

Those of the "let's-make-a-quick-buck-then-get-out" business men, who can smell instinctively when a commodity looks like becoming commercial. And who couldn't care less whether that commodity is modern jazz, rock 'n' roll, skiffle, strip-shows or tiddley-winks.

The musicians mostly deserve to do well. They're studying and writing and rehearsing hard. Every band has its own "book." And regular work has brought all-round improvement.

For my money, The Jazz Couriers are the most stimulating swinging, consistently creative combo I have ever heard in Britain. With 23-year-old Tubby Hayes getting all my votes as the most enthusiastic and exceptionally

REVIEWS

CHARLIE PARKER — DIZZY GILLESPIE
One More Time
An Oscar For Treawell; Mohawk; Leap Frog; Relaxing With Lee.
 (12in. Columbia SEB10087)

SINCERE thanks to EMI for releasing these alternate "takes" of the Bird-Diz-Monk-Curley Russell-Buddy Rich session already issued here on Columbia 33C 9026 ("Bird and Diz").

Even if you have the LP, buy this EP, too. Bird, Diz in particular and Monk all have completely different solos to those previously released. And the sound has been cleaned up as well.

Three enjoyable tracks and a so-so, incomplete "Leap Frog." Not quite five stars (****).

Tiny's tradition, by Tito Puente's Orchestra. Some nice tenor here.

Dollars by the big band, is from the "Shorty Rogers plays Richard Rodgers" LP. There's a good feeling here. Avalon is an adventure in sound by the Sauter-Finegan Orchestra. Lots of Latin motifs and some Rex Peer trombone.

Tommy Hawk, by Johnny Mandel, has Hal McKusick, Sol Schlinger, Art Farmer, Jimmy Cleveland, Bill Barber (tuba) etc. Farmer shines through a somewhat doomy scene. Alamo is by Dave Pell's Octet and has, for my ears, all the faults of this phoney jazz. The up-tempo Swell is by Shorty Rogers five-horn Giants, with a good swinging rhythm section and solos to match by all except Shorty, who doesn't say much.

swinger by the immaculate Red Norvo Quintet. Nice flute work by Bob Braslin. Finally, Waterfront by Bud Powell, George Duvivier, Art Taylor. Not at all typical Bud, it features the Tatum, Wilson and "stride" piano influences upon his style. In a blindfold test, I would never have guessed it was Bud. An odd closer to the LP.

So there you are. Is this for you? Although it's an uneven album, it could warrant a place in your collection for its name value. Side two is not so stimulating. (***)

NEW SENSATIONS IN JAZZ FROM RCA
Bolero In Blue; Boogie Woogie Cocktail; Tiny—Not Ghengis; I've Got Five Dollars; Avalon; Tommy Hawk; Across The Alley From The Alamo; Thou Swell; Knights Of The Steamtable; Deep Purple; They Can't Take That Away From Me; The Girl Friend; Whistle While You Work; Clarissa; Punkin Head; I Cover The Waterfront.
 (12in. RCA RD-27051)

A VALUE-for-money sampler originally designed for American disc jockeys. All the tunes are under three minutes in length. I can just imagine our d.j.s playing them!

Taking the tracks individually, Bolero is a typical Larry Clinton swing band offering from his 10in. LP. Cocktail is a sort of "Andy Kirk and his Clouds of Joy in Hi-Fi" track with Ken Kersey leading a large stellar band. Not for me. Tiny (Kahn) is a swinging score in

Side two features mainly combos. Knights is by George Russell, probably one of the most important experimental writers in jazz today. A harmonically and rhythmically intriguing track with good emotion solos by Art Farmer and pianist Bill Evans. (How I wish RCA would issue the five-star "Jazz Workshop" LP from which this was taken.)

Purple is an almost straight melody run-through by clarinetist Tony Scott. They Can't is an odd track to include. By studio Dixielanders, it features warmly lyrical trumpet by Dick Cathcart. Friend is by coloured pianist, Barbara Carroll's Trio. Rhythmic and humorous. West Coast pianist, Pete Jolly takes Whistle at up-tempo in the Bud Powell tradition. He has an exceptional technique but not much individuality. Clarissa is by an even more tremendous technician, Phineas Newborn, Jr. Good piano playing; but it all leaves me rather cold. Jo Jones plays effective brushes throughout the fireworks. Head is a tasteful

TOMMY WHITTLE QUARTET
Day By Day; Laura; Love Is The Sweetest Thing; Squeeze Me.
 (7in. HMV 7EG8325)

SCOTTISH-BORN tenorist Tommy Whittle is one of the best jazzmen in Britain today. A tremendous technician, he plays with long-lined imagination, and shouting, emotional drive.

His work, as I hear it, is touched by Coleman Hawkins, Don Byas, Charlie Ventura, as well as Lester Young and more modern tenor influences. Though he is playing even better these days, his performances on this Quartet EP (recorded September, 1957) are thoroughly expert.

Laura has been for years a showcase for his talents. The sketchy arrangements are ideal for this setting. In support, Eddie Thompson is at his most sympathetic and least busy. Piano and tenor are effectively used on the theme statements.

Maurice Salvat (bass) and Jackie Dougan (drums) complete a competent section. Though Jackie, too, has improved enormously since these recordings.

(Continued on next page.)

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It's Dixieland time again

"I LIKE your suit. Stick with it. That style's coming back." That's what Bing is reputed to have said to Bob Hope when they were over here a couple of years back. Hope no doubt laughed back. And that's what the Dixielanders ought to do—laugh back. 'Cause that style's sure coming back.

Yes! It's Dixieland time once again. Dixieland, that bright bouncy jazz beat. Back in the limelight, with a big swing away from the pseudo-New Orleans from the more healthy vitality of white Dixieland.

Now don't get me wrong. As far as I'm concerned good New Orleans jazz is still the best of the lot. But right now I'd like to qualify that. I'd also like to put down in writing what I think is good New Orleans music. It's the jazz of King Oliver, of Louis and Dodds and Bechet, of Jimmy Noone, Bessie Smith, of Big Bill Broonzy and Jelly Roll Morton.

It isn't the quaverings of George Lewis or the gawkiness of Jim Robinson nor is it the folk songs of Peggy Seeger, or the music of the skiffers.

True, they all have their place in the scheme of things, but they're not good New Orleans jazz. Nor is the music of the many British followers of Lewis and Dodds.

For the Negro... New Orleans jazz. For the white man... Chicago style, Condon's "Nixieland," or the music of Bob Crosby, Muggsy Spanier, Hackett and Teagarden. Yes, and even the Original

Dixieland Jazz Band!

In short, what we know as Dixieland. Bear in mind, by the way, that it's what we (on the Continent and in England) know as Dixieland. Back where it all originated the word has a much wider meaning, and embraces pure New Orleans. It's probably the right meaning, too, if Louis is anything to go by.

Not for him the "corn" tag usually shoved on to it by us. And that's why they play it so well. Tell a Britisher that he's playing Dixieland... he's offended. Ask him to play it and he turns out utter rubbish.

negro's art than any other white musician, and Hackett, coming out from near obscurity with that brilliant trumpet tone and Dixie bounce.

Teagarden certainly proves that he is one of the great jazz soloists. It is an unfortunate fact that he is not a good showman and therein probably lies the reason for the failure of his band's leading ventures. Over here with Earl

by
Owen Bryce

Hines he was dwarfed by "Fatha's" bubbly enthusiasm.

Put a trombone in his hand or a mike in front of his lips, however, and it's a different story. His is the perfect ensemble trombone, eminently suited to today's Dixie's brand of Jazz.

Hackett has changed considerably from the "Bixish" stylist of 1939 and 1940. He gets into the high register more often nowadays using an impish vibrato, and his tone is still bright and clear as a bell.

The disc is sub-titled "Hackett

JAZZ ULTIMATE

Bobby Hackett and Jack Teagarden
Indiana; Oh Baby; It's Wonderful; I've Found A New Baby; Sunday; Baby Won't You Please Come Home; Everybody Loves My Baby; Mama's Gone, Goodbye; Way Down Yonder In New Orleans; 55th And Broadway; 'S Wonderful.
(Capitol T933)

THIS is great, unpretentious Dixieland from two masters of the white man's jazz. Teagarden, who probably gets nearer the

and Teagarden" and frankly no one else seems to matter much, although they include Peanuts Hocko (not one of my favourites), Ernie Caceres (playing too much clarinet and not enough baritone), Gene Shroeder (always reliable), Buzzy Drootin (don't know him, but he drums mighty well) and Jack Lesberg (everything from the New York Symphony to the Louis All Stars).

The recording is wonderful and the tunes an excellent selection from popular standards, established jazz favourites, and a delightful number called *Mama's Gone, Goodbye*. I've never heard it before, yet it must be an oldie, for it was composed by Peter Bocage and Piron which must date it around 1920 or so.

I commend this particular title to all our trad. bands.

THE DIXIE CATS

The Dixieland All Stars

That's A Plenty; Tin Roof Blues; Royal Garden Blues; Way Down Yonder In New Orleans; Muskrat Rumble; Basin Street Blues; Wolverine Blues; I've Found A New Baby.
(Columbia 335X 1080)

THIS is a strange record for it isn't Dixieland by any stretch of the imagination. Henry "Red" Allen is a very good trumpet player... ideally suited to the big



Jack Teagarden, who probably gets near the negro's art of jazz better than any other white man.

band music of Luis Russell or Fletcher Henderson as played in the late twenties and early thirties. His sour tone, out of tempo phrasing and off pitch long notes... deliberate I would add... don't add up to the sort of clear-cut driving lead required for small band renditions of "That's A Plenty" and "Royal Garden Blues."

Here is proof indeed that the coloured man doesn't regard Dixieland as corny... or even as a white man's music. Here are men like Tyree Glenn on trombone and Buster Bailey on clarinet pleased to call themselves the Dixieland All Stars.

For those that must put everything into a watertight labelled compartment I can only say that I don't know what this is. It's certainly not what it says on the label. Neither is it New Orleans, or mainstream, and it's by no means as modern as you might expect with Buster Bailey and Tyree Glenn in the line-up.

Suffice to say that it's a fair example of present day coloured, small band jazz, using Dixieland standards as the vehicle for "getting off." I wouldn't keep the record for myself, although Muskrat is marvellous. But *Plenty* is frightful and the rest are in the middle somewhere.

TONY HALL'S JAZZ REVIEWS

(Continued from facing page)

Much more thought went into this disc than many American quartet sessions. A nice record (****).

GILLESPIE — NAVARRO — DAVIS — DORHAM

The First Moderns
Stop, Go; Walling Wall; Thinking Of You; Morphus; Whispering; Down; Nice Work If You Can Get It; Maxology.
(10in. Esquire 20-091)

A COLLECTOR'S item of 1949-51 recordings by the first four important modern trumpeters. The late Fats Navarro shows up best here and proves how disastrous his death was for jazz. His big-toned, forthright comments don't "date" at all.

On *Stop, Go* and the oddly structured *Walling Wall*, his supporters include tenorist Don Lanphere, who gets a good jazz sound. Whatever happened to him?

The three Miles Davis tracks include the experimental John Lewis score of *Morphus* for trumpet, trombone (Benny Green) and tenor (Sonny Rollins). *Down* (a blues) and *Whispering* are happier.

Dizzy's sides are quietly contemplative (the ballad, *Thinking* and the easy-paced *Work*). Kenny Dorham's unfinished *Maxology* (with James Moody, Al Haig, Tommy Potter and Max Roach) was cut in Paris in '49. It shows how underrated Kenny's playing was even then.

The recording quality and some of the solos sound somewhat passé. But, if you can afford it, this LP deserves a place in your collection. Particularly for the Fats tracks. I won't attempt a present-day rating.

CALVIN JACKSON QUARTET
Stompin' At The Savoy; Dream; You And The Night

And The Music; The Touch Of Your Lips; Mine; Linger Awhile; Get Out Of Town.
(12in. PHILIPS BBL 7107)

THE album title is a bit far-fetched, for a start. It derives from an average review in "Billboard."

Philadelphia-born pianist Jackson has spent much of his life in Canada. With him are Johnny Elwood (bass) and two British musicians, Peter Appleyard (vibes)

and Howard Reay (drums).

Their music is slick and showy and, jazz-wise, superficial. Doubtless they put on a good show in the flesh. And they all know their instruments. Appleyard is possibly more of a jazz-player than Jackson. But both run up and down their instruments much too busily for my liking.

If you dig the Shearing Quintet, try this for size. Me, I'll watch TV (**).

JAZZ DISCLAND, U.S.A.

THE Savoy label's first new jazz entry for awhile is by pianist George Wallington's Quintet. Altoist Phil Woods and trumpeter Donald Byrd are the big-sounding horns. Bassist Nobby Totah gets away on "Ow."

The second side "happens" more than the first. But then Wallington never turns out a bad record. Did you ever hear his Progressive LP with Jackie McLean, Byrd, Paul Chambers, Art Taylor? That was a really important disc.

PRESTIGE have just released six more of the twenty-four one-take tracks cut by THE Miles Davis Quintet before Miles moved over to Columbia. Apart from the really marvellous music, this LP has Miles' voler talking to A and R man, Bob Weinstock, engineer Rudy Van Gelder and the guys in the group.

It opens with Miles saying "I'll play it and tell you what it is later." The tune: "If I Were a Bell." Album title: "Relaxin' with the Miles Davis Quintet" (Prestige 7129).

I'VE just heard two new Sonny Rollins LPs. One on Prestige; 't'other ("I've, with just bass and drums, from the Village Vanguard club) on Blue Note. You'll hear Sonny's voice on this. Both are excellent. The Prestige ("Tour de Force") contains the most incredible tenor playing I think I've ever heard. (The track: "B. Quick" — on "Cherokee" changes). And there's an equally breathtaking 12-bar, where Rollin's time is fantastic.

Incidentally, at his own request, he uses Eckstine-like singer Earl ("Dark Shadows") Coleman on two tracks. Both are very pretty, very slow ballads. Cracks drummer Max Roach, who's on drums: "Sonny's in love!" T. H.

BILL PERKINS OCTET

On Stage

Song Of The Islands; One Hundred Years From Today; Zing Zang; Let Me See; For Dancers Only; Just A Child; As They Revealed; When You're Smiling.

(12 Vogue LAE 12078)

KENTONITE PERKINS is unquestionably one of the most important white tenormen in jazz. Directly stemmed from Lester Young, Bill is gradually acquiring a voice of his own. He is the outstanding soloist on this set, which is inclined to be too even tonally, yet too uneven in inspirational consistency for my ears.

The Octet includes Bud Shank (alto), Jack Nimitz (baritone, bass-clarinet), Stu Williamson (trumpet, valve-trombone), Carl Fontana (trombone) Russ Freeman (piano), Red Mitchell (bass), Mel Lewis (drums).

Perkins arranged *Zing, Dancers, Let; Bill Holman, Song, Revealed; Lennie Niehaus, Hundred, Smiling; Johnny Mandel, Child*.

An air of unintentional gloom mars some of these Basie-rooted tracks. *Island* and *Let* have ensemble scores of Pres' original solos, incidentally. Perkins, then Fontana, are the most inventive soloists. Though Nimitz waits on the otherwise not entirely successful *Smiling*. And Williamson helps Perkins make the poignant *Child* the best track by far. Though "Dancers" and "Years" are good, too. The rhythm section is generally relaxed.

If Don Rendell's group provides your favourite British jazz, then this LP is for you (****).

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And when he does stand still, then his face and hands work overtime.



Seldom still for a second while he is performing, Johnnie really works himself into a number; the result is a great show from a great singer.

JOHNNIE RAY

NEXT Saturday at the London Palladium sees the final performance by America's dynamic Johnnie Ray after yet another fabulously successful season at the Palladium, preceded by an equally exciting tour of Britain.

Watching him last week at the Palladium, one could see that his popularity has never waned since his debut performance there in March, 1953.

A crammed theatre, and an excited, happy audience, has been the pattern for every night of his successful fortnight in London. The obvious audience delight at each performance shows quite clearly that Johnnie has kept, and enhanced, his position as one of the biggest theatrical attractions ever to come from the field of popular music.

The critics have long given up their prejudices as to Johnnie's vocal ability and now join with the followers, and even people within

show business, in hailing him as one of the most talented of stage performers.

On stage Johnnie Ray spares himself nothing in giving his all for a first-rate performance. Off stage, he is quiet, well-mannered and charming.

He can be extremely kind, and has a great deal of sympathy for people less fortunate than himself. Though he is able to possess most things that money can buy, his hearing affliction has brought him close to similar unfortunates.

He does a great deal of work on behalf of charitable organisations, and in particular for deaf children.

Fans are always a little sad to see his departure, but going out as he always does, in a blaze of glory, they know full well that he'll be back amongst them at the first opportunity.

It will be our happy duty to welcome him back on your behalf—soon, we hope. D. G.

Off stage, however, he is quiet and relaxed, willing to sign autographs even for "fans" twice his own age, and willing also to help those worse off than himself. Below, right, you see him in a home for deaf children in the East End of London.

