

July 12, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 23

Week ending, July 12, 1958

EVERY
6^D
THURSDAY

MALCOLM VAUGHAN



He's greater than ever! **MALCOLM VAUGHAN**

Singing **EV'RY HOUR, EV'RY DAY OF MY LIFE**

COUPLING **MISS YOU**

H.M.V. POP502 (45 and 78)



E.M.I. RECORDS LTD.

8-11 GREAT CASTLE STREET

LONDON, W.1.

REGD. TRADE MARK OF THE GRAMOPHONE CO. LTD.

Post Bag

Light music coming back at last?

★
WRITE a letter, win a prize. It could be as easy as that, for every week DISC presents to the writer of the most interesting letter published, an LP of his or her own choice. There's no restriction on subject—as long as it is connected with records in some way or other. All you have to do is address your letters to "Post Bag," DISC, Hulton House, Fleet Street, London, E.C.4.



... treating LPs ... are men best? ... juke-box ban ... Johnny Mathis ... mimers ... S.A. fans

I READ that the record boom is at last beginning to slacken off—and I think it's a good job, too!

During the rock 'n' roll reign, we've had very few 78/45s issued in the light music field and now that the music scene is showing signs of returning to its former sanity, perhaps the record companies will offer buyers something a little more worthwhile.

It is too much to hope that the well-known composers such as Robert Farnon, Sidney Torch, Wally Stott and Bruce Campbell will, at last, be given a fair chance to let the public hear their work? — DAVID ADES, Grand Drive, Leigh-on-Sea, Essex.

(Reader ADES is carrying a Torch for better music.)

Flat or vertical?

THANK you, Doug Geddes, for pointing out the dangers of mis-using LPs and EPs (DISC 28-6-58). I learned a lot from reading the article.

One thing I should like to know. What is the correct method of storing these records. Should they be laid flat or stacked vertically? — MARY WALTON, Hunters Square, Dagenham, Essex.

(The general opinion in the record industry is that they should be stored upright. There should be sufficient compartments so that never too many records lean on one another, and they should be kept in even temperatures.)

Careless treatment

I CANNOT agree too strongly with Doug Geddes (DISC 28-6-58) who contributed the article about the care of microgroove records.

I am constantly shocked by the manner in which EPs are thrown about the common-room here at school. The excuse for this behaviour is usually, "Oh, I thought they didn't break."

We should be grateful that the record companies provide such excellent sleeves for the protection of our discs although, to my annoyance recently, when I bought the latest Frank Sinatra EP, I found that instead of sleeve notes there was an advertisement for current EPs.

That's a bit naughty; the advertisement can only be of benefit to the company.—C. H. S. BURBRIDGE, Monkton Combe School, Somerset.

(Record companies give sleeve notes as an added service but sometimes there is nothing very new to say. When details of other records are printed on the back it is not necessarily an advertisement but a means of drawing one's attention to other issues by the same artist.)

What about the women!

IN reply to Mr. Moss's letter (DISC 21-6-58), I certainly do not agree with his view that male recordings are better than those waxed by females. I still believe that had Joan Regan's record of "I May Never Pass This Way Again" been played more frequently, it would have got into the Top Twenty.

In my letter published I stated that the disc jockeys paid more attention to the male singers than the females.—(Miss) J. PHILLIPS, Avenue Mansions, London, S.W.11.

(Oddly enough, it is usually the girls who go for the masculine singers, so making hits instead of misses.)

Not so square!

I MUST be a square. I don't swoon over Tommy Steele, and Elvis Presley doesn't "send" me. But I greatly admire Johnny Mathis; he has outstanding talent.

It seems incredible to me that we should have a load of rot like "Purple

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

People Eater" almost topping the Hit Parade while a really great recording of "Easy To Love" by Johnny Mathis is completely ignored.—BERLY LINCOLN, Stafford Avenue, Hornchurch, Essex.

(But Mathis, on LPs and good singles will certainly enjoy successes long after many of these "one-shot" gimmick discs.)

... but he is!

YOUR correspondent Kenneth Wilkinson (DISC 14-6-58) must be pretty square not to dig "Sometimes When I'm All Alone."

Must he have beat music all the time?

There are some very good slow numbers on the reverse of beat numbers, e.g. "Everyday" on the back of Buddy Holly's "Peggy Sue," "Claudette" on the flipside of the Everly Brothers' "All I Have To Do Is Dream."—F. SAVAGE, Easter Road, Broxburn, Scotland.

(Give your records a good turn)

For Bresslaw fans

ONE of your readers (DISC 28-6-58)—and there may be many others—asked if there were a Bernard Bresslaw Fan Club.

Full details may be obtained from the writer.—(Miss) ANGELA ELLMAN, Secretary, Bernard Bresslaw Fan Club, 16 Barton Court, Jeffrey Road, Clapham.

(Well you ONLY asked!)

500 Boones

SINCE you published my letter a few weeks ago in DISC asking for pictures of Pat Boone, I have been amazed at the kindness of other readers.

So far, 500 pictures of Pat have reached me!

My thanks to everyone who has written to me and thank you, Mr. Editor, for publishing my request.—ROSE GLENNING, Drumachlie Park, Brechin, Angus.

(500 on a DISCcount)

Out of mischief

TOO often one hears young-ups calling for a ban on juke boxes and disc programmes on the wireless and TV.

They must have forgotten the pleasures they had when they were young.

An interest in "pops" keeps youngsters off the streets and out of mischief. Adults would soon revise their ideas if any bans were imposed.—DAVID SMITH, Raglan Gardens, Oxhey, Heris.

(Grown ups are out of touch?)

Mimers all

WHY is it that so many singers mime to records which they have made when appearing on television shows?

Surely, if they cannot make a good job without the aid of echo chambers, etc., they must give comparatively poor stage performances when on tour. Or do they mime even then?—E. GURD, Selwood Road, Old Woking, Surrey.

(Mining their own business?)

'Hushed up'

THIS is the first fan letter I have ever written—but I had to write to compliment you for producing such a wonderful paper.

I have lived in the United States for seven years; within the next 12 months I shall be returning to my home in Glasgow.

I have read a lot in DISC about Tommy Steele but cannot remember seeing a picture of him published in the paper.

Your handling of the Jerry Lee Lewis incident was commendable. Incidentally, the affair was "hushed up" over here.—(Miss) JANET O'NEILL, North Third, Kelso, Wn. USA.

(Turn to page 15, Janet.)



"Maybe it is the finest rendering you've heard of the 'Wedding March'—I'd still rather have had the local organist!"

PRIZE LETTER

Stars of the 'Gimmick Age'

I SEE that Mr. John Gayne (DISC 28-6-58) joins the critics in trying to tell the public what they should want. He would have us believe that every recording star in the past 10 years has been produced by a gimmick, anyone with true talent falling by the wayside. Nonsense!

During the years between the mid-thirties and the gimmick age, few singers who could be called talented were produced.

Yet this was the period when the gimmick was non-existent, when "real" voices came to the front.

If they were talented why aren't they still great names?

Isn't it obvious that they had no true talent?

Yet the "gimmick age" has produced Nat Cole, Peggy Lee, Sammy Davis, Jr., etc., and the "rock age" has produced the most talented young singers in years — Pat Boone, Johnny Mathis, Eydie Gorme and Frankie Vaughan.

Your columnist claims that none of the jumped-up stars can enthrall an audience.

If this is so, why does one read reports of Elvis Presley's personality filling the theatre and overwhelming the audience?

The same applies, in a lesser extent, to Tommy Steele and Lonnie Donegan. After all they break all box-office records wherever they appear.

Is it likely that audiences would pay good money if they were going to be bored stiff?

I wonder if Mr. Gayne saw Sarah Vaughan's TV performance on "Sunday Night at the Palladium"? Was that an example of the scintillating performances put up by the "talented" singers? Surely Jerry Lee Lewis was no worse? —PATRICIA EVANS, 23 Oldroyd Crescent, Beeston, Leeds, 11.

Tommy in S.A.

AS DISC is widely read in South Africa, perhaps you will be good enough to allow a mention of the South Africa Tommy Steele Club which has been formed recently.

Membership is five shillings; club colours are blue and white. We hold socials and send out pictures and the latest news of Tommy to members.—(Miss) A. ELLIOTT, P.O. Box 28, Sandown, Johannesburg, Transvaal, South Africa.

(How about a branch in "Nairobi"?)



The lovely mouth of

Carole Lesley

tells you it's Cosmetic toothpaste that adds the final touch of glamour

PRESENTING Miss Carole Lesley, whose nimble-footed springing up the ladder of success gives authority to her views on the vital subject of Glamour—and Gordon-Moore's Says Carole: "Too many girls think make-up ends with lipstick and powder! But it simply isn't complete without Cosmetic. This ruby-red toothpaste by Gordon-Moore is the only toothpaste with rougerly. It polishes the teeth dazzling white in the same way that jeweller's rouge polishes gold, and tints the gums to match the lipstick for a vivid contrast effect. Cosmetic completes the picture!"

Complete your make-up with

GORDON-MOORE'S
COSMETIC TOOTH PASTE

BEAUTY BOX SIZE 1/114.—CELEBRITY SIZE 3/24.



DAVID SEVILLE

The bird on my head



TOP TWENTY

WEEK ENDING JULY 5th

Compiled from dealers' returns from all over Britain

Last Week	This Week	Title	Artist	Label
1	1	All I Have To Do Is Dream	Everly Brothers	London
3	2	On The Street Where You Live	Vic Damone	Philips
4	3	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
5	4	Big Man	The Four Preps	Capitol
2	5	Who's Sorry Now?	Connie Francis	MGM
13	6	Twilight Time	The Platters	Mercury
12	7	Sugar Moon	Pat Boone	London
10	8	Book Of Love	The Mudlarks	Columbia
6	9	Tom Hark	Elias and his Jive Flutes	Columbia
14	10	Purple People Eater	Sheb Wooley	MGM
17	11	Rave On	Buddy Holly	Coral
7	12	Witch Doctor	Don Lang	HMV
9	13	Stairway Of Love	Michael Holliday	Columbia
15	14	Kewpie Doll	Frankie Vaughan	Philips
11	15	The Army Game	TV Cast	HMV
—	16	Sally Don't You Grieve	Lonnie Donegan	Nixa
8	17	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
19	18	Return To Me	Dean Martin	Capitol
18	19	I May Never Pass This Way Again	Perry Como	RCA
—	20	A Very Precious Love	Doris Day	Philips

ONES TO WATCH:

- I'm Sorry I Made You Cry - Connie Francis
- Endless Sleep - Marty Wilde

EL RANCHO ROCK

The Champs



No sooner does one LONNIE DONEGAN disc fall out of the Top Twenty, than another one comes in. This time it's "Sally Don't You Grieve," and it stands at Number 16. Maybe skillie isn't dead!

Once again PAT BOONE has two numbers in the Top Twenty, though "Too Soon To Know," which has been riding high, has slipped to 17, but "Sugar Moon" has jumped to Number 7,

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending July 5th)

Last Week	This Week	Title	Artist
1	1	ALL I HAVE TO DO IS DREAM	Everly Brothers
2	2	BOOK OF LOVE	Equal: The Mudlarks
7	3	SECRETLY	Jimmie Rodgers
3	4	PURPLE PEOPLE EATER	Sheb Wooley
5	5	WHO'S SORRY NOW?	Connie Francis
6	6	JOHNNY B. GOODE	Chuck Berry
10	7	BIG MAN	The Four Preps
—	8	STAIRWAY OF LOVE	Equal: Michael Holliday
—	9	ON THE STREET WHERE YOU LIVE	Terry Dene
8	10	SUGAR MOON	Marty Robins
10	11	OOH MY SOUL	Vic Damone
—	12	RAVE ON	Pat Boone
—	13		Little Richard
—	14		Buddy Holly

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

American Top Ten

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

Last Week	This Week	Title	Artist
1	1	PURPLE PEOPLE EATER	Sheb Wooley
3	2	YAKETY YAK	The Coasters
2	3	ALL I HAVE TO DO IS DREAM	Everly Brothers
4	4	WITCH DOCTOR	David Seville
10	5	ENDLESS SLEEP	Jody Reynolds
6	6	RETURN TO ME	Dean Martin
5	7	SECRETLY	Jimmie Rodgers
9	8	JENNIE LEE	Jan and Arnie
7	9	DO YOU WANT TO DANCE?	Bobby Freeman
—	10	BIG MAN	The Four Preps

ONES TO WATCH:

- Spish Splash - Bobby Darin
- Hard Headed Woman - Elvis Presley
- When - The Kalin Twins

Records from AMERICA

Danny AND THE JUNIORS

Dottie

H.M.V. POP504 (45 & 78)

JIMMIE RODGERS

Secretly

COLUMBIA DB4130 (45 & 78)

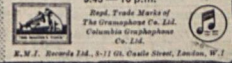
The BIKINIS

Bikini

COLUMBIA DB4149 (45 & 78)

LISTEN TO "RECORDS FROM AMERICA"

Introduced by GERRY WILMOT
Radio Luxembourg every Tuesday 9.45—10 p.m.



SOME weeks ago I heard rumours of an unreleased Frank Sinatra long player lying on Capitol's shelves. It was something of a mystery disc, since Sinatra tracks are in great demand and a new record would be a sure-fire money spinner.

Now the veil has been lifted, and I understand Capitol will be putting it on the market next September. It may be the last Sinatra LP from Capitol this year.

One reason for the delayed release has been Sinatra's version of "On The Road To Mandalay." A while ago I reported that the Ruyard Kipling executors in this country had frowned on Frank's version, mainly because the lyric didn't stick to the lines of the original, famous poem.

At the time, it seemed probable that Frank (he's pictured right) would re-record the song to put things right.

But it hasn't worked out that way. Instead, you'll hear another number, "It Happened In Monterey."

Title of the LP is *Come Fly With Me*, and Frank takes us on a bit of musical globe-trotting.

Some of the songs he sings are: "Around The World," "Isle Of Capri," "April In Paris" and "Blue Hawaii."

KENT WALTON'S COOL FOR CATS



normally used by the Festival Ballet.

Those of us who are appearing may have to cover some distance to get from one camera to another; at Kingston we overcame that by riding bicycles.

Even the unforeseeable has to be allowed for. Just in case it should happen to rain, there's a stock of raincoats, goshes and umbrellas kept ready. The show must go on.

"Cool's" O.B.s will last throughout the summer. Our next one, which will be in London, will star Bert Weedon playing his new Parlophone release, "Big Note Blues," and The Most Brothers,

Her mother and father bought the record, and the little girl heard it.

The letter went on: "We did not bring the record home from the hospital as we have not got anything to play it on. So you can tell what it would mean to us because we miss her so much."

This week, another letter from the family arrived in my post; they had seen the programme and had written to express their gratitude.



Bud Allen is also a singer who's made his debut in this country with two discs, and now he's looking round for two titles for a third record. His real name, by the way, is Jimmy Jaques.

Well-timed

LOOKS as though Blackpool will have a star-studded summer season. Latest addition is trumpeter Kenny Baker, who'll be heading for the North when his current country-wide tour ends.

Kenny's timed it nicely. He should arrive in Blackpool on the crest of his new disc, "Bakerloo Non-Stop," his own composition, on Nixa. This disc sounds a likely big-seller. It's backed with Kenny's arrangement of "Trumpet Blues and Cantabile," a Harry James original and probably better known as "Harry James' Blues."

THIS WEEK'S SURE THING

DURING his U.S. visit earlier this year, British star Frankie Vaughan recorded a disc titled "Judy" with an American backing. Result is a wonderful trans-Atlantic blend of voice and music, and I pick this Philips release to go to the top very fast.

British songstress Vera Lynn offers a pleasing rendition of "The Wind Cannot Read" (Decca) the title song of the film. George Hamilton IV goes to the Emerald Island for the tune of "I Know Where I'm Going" (HMV), based on an Irish folk song.

Vic Damone and Tommy Steele are two different kinds of voices giving out "The Only Man on the Island," on Philips and Decca respectively; it's not a No. 1 but it will go a long way.

SEE YOU THURSDAY.

KENNY BAKER's new disc has a likely best-seller look about it. (See "Well-timed.")

Sinatra's new LP is a mystery no more

"Come Fly With Me," incidentally, is on one side of a current Sinatra extended play.

Songless

IT'S not often that Frank makes a picture in which he doesn't have at least one song. But he returns to straight acting in "The Kings Go Forth," which was premiered in Monaco recently, and which features lovely Natalie Wood as Frank's co-star.

A sound-track recording of the film music will be on release from Capitol during August to coincide with the screening of the film here.

And so as not to disappoint his fans, Frank has made a pressing of "Monique," the main song of the movie and Natalie's name in the film.

This disc, too, will be having its first airings next month.

Tricky job

"O.B." is our technical term for those highly popular outside broadcasts—otherwise known as "remotes"—that Brian Taylor has been directing with such enormous success.

"Cool" has never lacked esteem for its brilliant ideas, but this series of O.B.s has really put us on the map.

Getting these remotes to run smoothly is a tricky job.

First, Brian has to find a site where there's plenty of space for everyone to move round in, and where the sound and picture crews can be linked—usually through the G.P.O.—with the control room at London's Television House.

The owners of the property have to allow us in, and sometimes we have to get official permission from police and local council authorities; there are some councils who don't approve of this type of programme on their hallowed soil.

At the Festival Hall and at the WRAC camp at Kingston, incidentally, we had to install generators in order to provide our electric power.

To complete the operation we have to move a complete studio out of doors—tons of equipment including lamps, cameras, monitor screens, loudspeakers and microphones.

The control room on location is a three-in truck known as a scanner, where Brian sits watching all the pictures from the cameras and finally selecting the one you see on your screens.

"It gives me a crick in the neck," he told me.

Improvisation behind the scenes is an art with these shows. Dressing rooms provided for the dancers when we visited the "Daily Sketch" were built on the staircases—quite a contrast to the Festival Hall, where they had accommodation

with their Decca pressing, "Don't Go Home."

Sad occasion

WHEN we yield to playing a request on "Cool" it's a very rare occasion indeed. Graham Turner, who directed the last of our Friday night shows made the exception when he included the Perry Como, "I May Never Pass This Way Again," in the programme.

I said then that it had been specially asked for, but didn't give the reason at the time. Now I'll tell you.

A few days earlier I received a letter from a family in Stratford, S.E.15, which ran:

"Our little girl, who died on April 24, asked for this record two days before she died. She was 10 years old."

SONGBIRD AMONG THE FRUIT AND VEG.

WHEN Audrey Jeans was a teenager working in chorus lines she suddenly decided there wasn't likely to

be a future for her on the stage so she took a job at a greengrocer's shop.

But she loved singing, and often burst into song while serving out vegetables.

One day a talent scout happened to be in the shop—and the result, a professional singing engagement for Audrey.

That, she told me when she appeared on "Cool" recently, is the true story of her life. And how justified the scout's expectations were have been proved by her success since.

For our show she sang her latest release, "Send A Letter To Jeannette—Yer" (Decca). I expect her back soon to give us the flipside of this enchanting disc.



Breaking away from our usual practice, we have asked this week's Cover Personality to pen his own page. The result is, to say the least, different!



COVER PERSONALITY

★
MALCOLM VAUGHAN
★

I was always last on at local shows

—AND NOW I KNOW THE REASON!

WELL, this is a turn-up for the record if you like. Not only does our DISC Editor splash my picture all over the front page, but he has asked me to write for you.

Firstly, I must say that I'm glad he decided to trim off the "Wanted" notice at the bottom of the picture, at least I can go free for another week or two.

I hasten to add, however, that my real name is not Jesse James.

But look at the size of the picture. Being near large-as-life it's a little frightening. I only hope that the paper doesn't get a load of cancellations because of it!

After all, I am no Sabrina. And no one is happier about that than my wife! Imagine the two of us going out on a Saturday shopping spree looking like two-thirds of the Beverly Sisters!

However, I've all this space to lose, so I'd better bring my thoughts back to Malcolm Vaughan. My friend and partner, Kenneth Earle, incidentally, is livid about this. He fancies himself as a journalist, writing mostly fiction and novels. His last return of last year was a classic example of his work!

Digging into my gag-book of 1889, I find that I was born as quite a young baby.

Actually, I am one of twins. My brother is a stork; my mother hadn't the heart to see him go! This probably accounts for the fact that most of the pantomime dates that our agent, Dennis Selinger, fixes for us are in "Jack and the Bean-Stork."

Poor plumber!

For the first two or three years, there was nothing worth talking about. This could be accounted for by the fact that I wasn't on speaking terms with anybody. However, one must learn to talk, for I've since found that it makes conversation considerably easier.

So, being then able to ask personally for my bottle, I would wonder if, furiously, hitting unfortunate relatives in the process, and uttering words that our visiting plumber used. These were on the occasions when he arrived on the job and found that he'd actually brought his tools with him the first time! All terribly frustrating, and of no benefit to his overtime rates.

The more I talked, the more I wanted to, until the folks could stand no more of it. They went straight out and bought me a gag. It was a rather nice one, too. I'm still using it in the act!

As a scholar I was unique. Practically no one could touch me. This may have been because, for most of my career, I was suffering either from chicken-pox, scarlet fever, or measles. In fact I had a rash for so long, I was often nick-named "Spot, the goon!"

The day came when I eventually had to leave school. After all I was then 17, and the school was a kindergarten.

I left with full honours—and with the teacher. I have never forgiven the education authorities for insisting that I sent her back. Especially as her cane had often been near and dear to me.

But of all the things I liked most, it was singing. I had a perfect soprano voice that really had Lily Pons worried. In fact I had it for so long, it had my mother worried, too!

At every opportunity I would sing, and local concert organisers always kept me until the last act. Nowadays I know that this is the star spot, but they put me there to get the hall emptied on time.

But my real leanings were towards acting, after all why should I work all my life! In any case, I didn't see why Alec Guinness should have it all his own way, and I thought I could provide serious competition for him. I even decided that my stage name should be Fred Bass.

Not so new!

Then I heard it said that Bass was for men, and what did I want men for?

Came the day that I decided to use the name of Malcolm Vaughan. It seemed an original surname. How was I to know that Frankie, Sarah and Billy had already got the same surname? However, I'm digressing. And this doesn't mean I'm related to Dai Douer!

At the age of 14, just when I'd decided to give up drinking and smoking, I wrote direct to that great actor Emyln Williams. It was a long-shot chance, and I suggested that he might give me a break. I got the break, but wouldn't be surprised if I "fractured" Emyln by my audacity.

I travelled and worked with him

for about a year, gaining invaluable experience. Much of my knowledge of stage-craft was learnt through this initial chance.

But music was still near to me and I left the serious stage to enter a musical, "Jenny Jones," at the London Hippodrome. This again was to prove invaluable to me in later theatrical life.

As my singing developed so I entered variety, and I trooped up and down the country. I wasn't exactly a sensation, but the exercise did me good.

They often say that comics die in Glasgow but I was one singer who nearly did in the same city. Of all things to happen, my voice broke right in the middle of my act.

Voice broke

My career came to a sudden end. My voice had broken, I was broke, and life looked grim for a while. In fact, I almost had to change my name to Mal Nutrition.

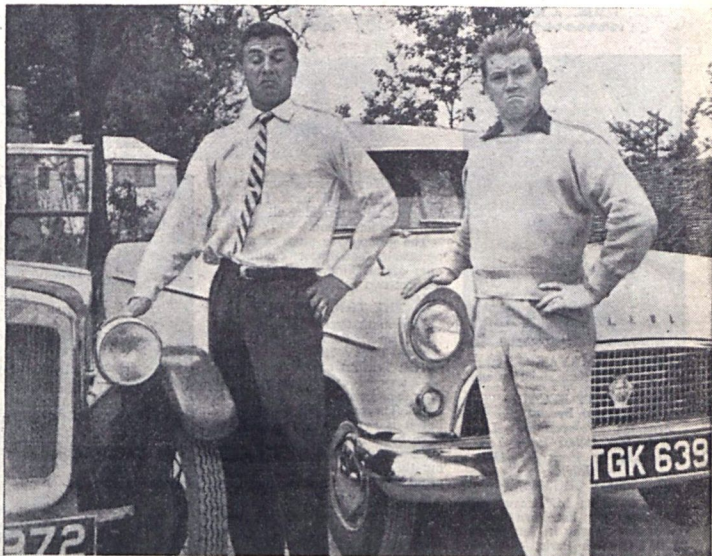
Home was the place for me and I returned to considerate parents, thinking that my career was finished.

Fortunately, of course, I had my acting experience to fall back on and so, if I couldn't sing, I could return to the serious stage again.

A number of plays followed, in and around London, including a run with Sir Laurence Olivier. When not working, I enjoyed life—and starved. I even took part in a few films.

Eventually, the Army sent me an invitation, one which I found hard to refuse. It was then that I discovered that Red Caps didn't work for Billy Butler!

Anyway, the Army took me overseas, an experience which I found enjoyable. I spent so much time in hot Greece, that I came out in sympathy with chips! Egypt, too, was interesting, though mind



You'd never think that they'd been partners for nearly five years! KEN EARLE seems just a little laughtier than MALCOLM VAUGHAN: it's understandable—just look at that hot-rod beneath his right hand.

the Roses," and "My Special Angel," and right now I'm keeping my fingers crossed for the success of my newest disc, "Ev'ry Hour, Ev'ry Day Of My Life" backed with "Miss You."

In other fields, Ken and I have enjoyed good variety dates, including the London Palladium, many broadcasts and TV spots. Our future hopes include our own TV series.

Pantomime is another sphere that we both enjoy, and discussions are in hand for next season, but I cannot tell you where for the moment. Currently we are on a Harold Fielding tour, and enjoying every minute of it.

Apart from all this side, home life calls me these days. I spend every spare moment with my wife, Gay, and, of course, the apple of my eye, my nine-month-old son, Daryl.

Relaxation

In my leisure time I enjoy reading, mostly biographies, although I'm very fond of Hitchcock stories, and right now I'm deep in a gripping book by Lord Russell called "Knights of Bushido."

I like, too, my collection of records and, perhaps naturally, I like good singers. I don't just mean straight operatic stars, but stylists such as Frank Sinatra, Sammy Davis, and Ella Fitzgerald.

My other hobby is an interest shared with DISC staffman Doug Geddes—movie photography. In fact Doug took my wedding on movie for me, particularly as Gay wanted me by her side during the occasion.

Nowadays, of course, much of my film footage is devoted to the growing up of young Daryl.

The future, I'm glad to say, looks bright, and Ken and I look like being busy for many a long day. Perhaps one of these dates will take us your way. We hope to have the pleasure of seeing you.

And when you say "a funny thing happened to us on the way from the theatre," we sincerely hope that it was Earle and Vaughan.

you, it may have the beach but it hasn't the sideshows of Blackpool.

Back in Civvy Street, I was soon entertaining again. I played variety theatres which, though not exactly big, were certainly bigger than the boxes in the Palladium. Revue, variety and summer shows gave me further opportunity to improve my stage-craft and to develop my voice.

In one revue I met my partner and buddy, Ken Earle, and after talking and talking of all the things we'd like to do in show business, we threw up our parts in the show and decided to join forces.

We've been partnered now for almost five years and, I'm glad to say, that despite slow beginnings, the breaks have come our way in a nice, steady sequence.

Without doubt, one of the biggest breaks for me came during early 1955 when Wally Ridley of HMV approached me to join his label.

I could just see my face on all those record labels looking into that old-fashioned gramophone. Wally managed to convince me that they weren't planning to change the trademark, but he wanted me to sing on records.

Making stars

Well, Wally Ridley has a big reputation for making record stars, and I could see me putting an end to his reputation.

My first disc, under his patient guidance, and that of conductor Frank Cordell, was "Every Day Of My Life" and "Mama." Whilst the expected didn't happen with "Mama," everything went well with "Every Day Of My Life" and I found that I had a hit on my hands with my first record.

Of course, Ken said that all my relatives had bought a copy to get it to this position, but luckily for me it sold more copies than the population of my part of the world.

After that I was fortunate in getting further hit records like "St. Therese of the Roses," "Chapel of

SPAIN

FRANCE

ITALY

ISRAEL

CONTINENTAL



CARMEN AMAYA'S Flamenco will make your hair stand on end!

GILBERT BECAUD

Bravo Becaud

Madame Pompadour; Les Enfants Oubliés; Passe Ton Chemin; Je Veux Te Dire Adieu.

(HMV 7EG8360)

THE delicious M. Becaud with four of his own songs, demonstrating why he sets all the hearts a-flutter in Paris.

An exceptionally versatile artist. Becaud has chosen a bunch of songs for this EP which go to make up a particularly varied programme. *Madame Pompadour* is a gay story of a man in love with a painting in the Louvres but prepared to settle for a less beautiful but alive girl. In complete contrast, *Les Enfants Oubliés*, tells of the weebegone, forgotten children who roam the streets.

The other two are love songs. Becaud has charm and humour, but he also has a good voice. These things, and the intelligent songs he sings, make up a very different pop idol from the kind we mostly get here or in America.

THE MONTMARTRE PLAYERS

The Heart of Paris

Coeur De Mon Coeur; The Left Bank; Frou Frou; The Song From Moulin Rouge.

(MGM EP650)

THIS is really the kind of music associated with Paris and the small bistro where you eat onion soup. Henry Krein on accordion is the master of nostalgic "bal musette" music.

There is a good balance of the sad and gay—and it made me feel very inclined to hop on board the next plane to Paris.

THE TRIO CHARPIN

Lazzarella

Lazzarella; Pas Moi; Quand Je Monte Chez Toi; Place Blanche.

(Felsted ESD3063)

FRENCHMAN, Francois Charpin, gives a more sophisticated touch to *Lazzarella* than Marino Marini, but it is a good song whichever way you play it. Guitarist Pierre Cavalli makes the most of his solos on this number. Cavalli, plus Michel Gaudry on

bass and Tony Cusso, drums, make up the trio, and back Francois Charpin who provides all vocals, and some fine piano.

The group have more of a jazz approach than most continental ones of this kind, particularly on the last two titles.

THE TRIO ARAVAH

Schdemai; Orchah Bamidbar; Aravah; Bokrei Lachish.

(HMV 7EG8335)

THE Trio set out to find a new way of expressing in music their feelings about their homeland, Israel. The result isn't exactly gay, but it is fascinating, and the trio have beautiful, rich voices. They are accompanied only by a guitar, but the harmonies of their voices provide a very full sound, strong and vital.

The most successful number is *Aravah*, an Israeli cowboy song, which has an infectious beat, though this cowboy sounds strangely as though he comes from Russia.

Bokrei Lachish, a musical picture of the shepherds of Lachish, is most effective, full of atmosphere.

CARMEN AMAYA AND SABICAS

Flamenco

Cuando Pa Chile Me Voy; Garrotin; Tiento A Mayor Y Menor; Jaleo Canastero; Alegrias; Fandango De Malaga;

- ★ In holiday mood, JACKIE
- ★ MOORE this week 'goes
- ★ foreign' and reviews a
- ★ mixed bag of LPs and EPs
- ★ which have impressed her

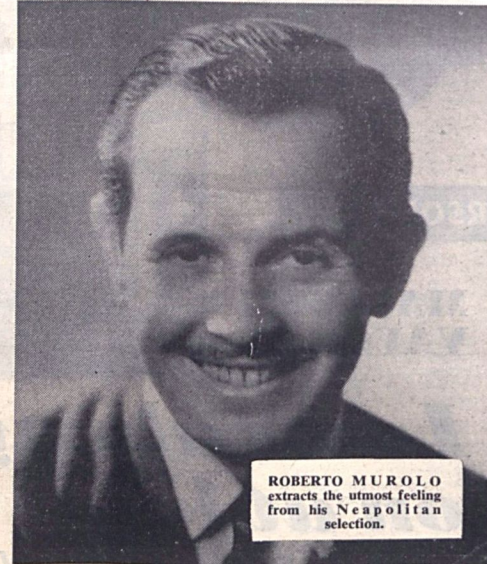
Colombiana Flamenca; Amencere Arabes; Lamento Gitano; Sevillanas.

(Brunswick LAT8240)

FOR the uninitiated, Carmen Amaya is the Spanish gypsy dancer who makes the word fiery sound anaemic. And Sabicas is a guitarist who has worked with her on several tours.

Amaya is one of the most exciting performers to come here from Spain and a great deal of that excitement comes over on this disc, one of the best Spanish dance collections I've heard.

There are several solos from Sabicas which should not be missed



ROBERTO MUROLO extracts the utmost feeling from his Neapolitan selection.

in Italy. Many top Italian artists are included and several current favourites among the songs. There is, for example, yet another version of *Lazzarella* beautifully sung by Aurelio Fierro.

Note for Marino Marini fans: the Quartet have two numbers, both well up to the Marini standard.

CLAUDIO VILLA

Favourite Italian Songs

Chella Lla; Addio Sogni Di Gloria; Venditrice Di Stornelli; Le Duc Strade; L'Hai Voluto Tu; Il Valzer Dell'Allegria; Serenata Per Le Bimbe Innamorate; Ti Voglio Come Sei.

(Rare Records LPE2014)

CLAUDIO VILLA with his ensemble bring a selection of Italian songs including the very popular *Chella Lla*. At times Villa sounds like the early George Guetary—and that's recommendation enough for me.

The songs range from the tilting

by anyone who likes the Spanish guitar. I would recommend this to any lovers of Flamenco, danced or sung.

If you haven't heard anyone sing Flamenco before, you must make a start by listening to the throaty appeal of Carmen Amaya on this disc. It makes your hair stand on end.

MARINO MARINI AND HIS QUARTET

Serenatella Sciu Sciu; Lazzarella; Marena; Nanassa.

(Durium U20028)

MARINI is back with his quartet on this extended play, and back to his own tongue, sounding much better than he did in English.

Marena is a haunting love song which the Italians do so well, and the other three are faster numbers in the same class as *La Panse*.

As usual the theme is love, but there is nothing sad about these love songs. *Serenatella* may be a serenade with guitars under a balcony, but the Marini Quartet go through it with the speed of an express train.

HOLIDAY IN ITALY, VOL. 3

Flo Sandon's; Aurelio Fierro; Nella Colombo and Bruno Rosettani; Sergio Centi; Il Coro Del C.A.I. Di Padova; Roberto Murolo; C.C. Siciliano; Marino Marini; Rota; Luciano Sangiorgi.

(Durium TLU97009)

THESSE mixed selections are ideal for anyone wanting a disc to remind them of a holiday

dance rhythms to the romantic, and everyone is full of the vitality and warmth of the Italians.

Villa also has two extended plays released this month. On LPE EPE7001 he sings *Granada; Vogliamoci Tanto Bene; Maruzella; Serenatella Sciu Sciu*, and on EPE7002 he sings *Buon Giorno Giuliana; Rondinella Forestiera; Canto A Voce Piena; Bugiarda.*

VICKY AUTIER

I Remember Paris

Les Amants De Paris; Trois Fois Merci; Parlez-Moi D'Amour; La Danse Des Poignards; La Vie En Rose; Sous Les Ponts De Paris; Le Prisonnier De La Tour; Le Charland Qui Passe; Je Tire Ma Revolver; Le Val Du Bourdon; C'Est Mon Gigolo; La Seine; Les Feuilles Mortes; La Ronde De L'Amour; C'Est Si Bon; Domino; Romance De Paris; L'Amie Des Poetes; Je N'En Connais Pas La Fin; Tire L'Aiguille; Mon Coeur Est Un Violon.

(HMV CLP1150)

YOU have, perhaps, seen Vicky Autier in the George Guetary show on BBC television. She works mostly in small clubs, more suited to her personality, where she plays the piano and sings songs of Paris.

This isn't the full-blooded, throaty Frenchwoman of the Piaf class but, nevertheless, it is very attractive to hear.

The songs are all familiar, the treatment simple, and Vicky Autier has a cool, clear voice that is, perhaps, more acceptable to the general public than the Piafs or Grecos.

ROBERTO MUROLO

And His Guitar

Old Napoli

Cicerarella; Raziella; Lo Zoccolaro; La Cammesella; La Palummella; Cannetta; La Tarantella; La Grotta Azzurra; Lu Ciuccio De Cola; Antonia; Zompa; L'ari L'ira; A Nova Gelusia; Lo Guaracino; La Scarpetta; L'ari L'ari L'ari Volimmo Pazzi.

(Durium TLU97011)

THE soft-voiced charm of Murolo goes to work on some songs of Naples which were written before 1900. Most of these are traditional, and no one knows who wrote them. They are about love and have the gaiety associated with Italian songs.

Not all the songs are happy, however, and *Raziella*, for instance, is a slower but no less beautiful Neapolitan tune.

Roberto Murolo, himself a Neapolitan, extracts the utmost meaning from this collection.

Charm, humour, good voice and intelligent songs all account for the popularity of French star GILBERT BECAUD.



TOP of the ITALIAN HIT PARADE...

The FABULOUS

CLAUDIO VILLA

is available on British pressed Cetra records.

Favourite Italian Songs LPE 2014
Extended Play No. 1 EPE 7001
Extended Play No. 2 EPE 7002

Rare Records Group

5-7 BARTON SQUARE, MANCHESTER, 2

SEE
YOUR
DEALER
NOW

PUTTING ON THE STYLUS

by
Jackie Moore

CYRIL STAPLETON And His Orchestra. Just For You

I'm Forever Blowing Bubbles; Bye Bye Blackbird; Tell Me Tonight; April Showers; Ain't She Sweet; For Me And My Gal; Charmaine; I Wonder Who's Kissing Her Now; Me And My Shadow; If You Were The Only Girl In The World; Beer Barrel Polka; Anything Goes.

(Decca K4258)

I DON'T like using comparisons, but I hope Cyril will forgive me if I describe this disc as sounding like Nelson Riddle at his very best. This isn't mood music with strings, but a big band playing top arrangements of mostly up-tempo numbers.

Anything Goes has one of the best band arrangements I've heard on this number, with some fine guitar and the band at its most crisp.

I enjoyed every track on this disc, and I think you will too.

PAT'S BIG HITS

Volume Two

Love Letters In The Sand; Why, Baby, Why; Anastasia; Bernadine; Remember You're Mine; Chains Of Love; April Love; Don't Forbid Me; I'm In Love With You; Friendly Persuasion; I'm Waiting Just For You; There's A Goldmine In The Sky; When The Swallows Come Back To Capistrano; Louella.

(London HAD2098)

IT'S only when you see a collection of Boone hits like this, that one sinks in just how many different kinds of songs he can sing, and sing well enough to get them into the Hit Parade one after another.

On this he goes from the beat number *Why, Baby, Why* to the tender *Friendly Persuasion* with no sign of effort. He is probably at his best on songs like *Anastasia*, which make the most of his deep, full voice. On this song, too, he puts more feeling than usual into the lyrics.

This disc can't fail with Boone fans, especially as each track has been a winner on its original release.

PENNY WHISTLE JIVE
Spokes Mashiyane and Ben Nkosi; *Jike Spokes*; Mashiyane with France Pilane; *The Boys Of Jo'burg*; Peter Makana; *Cool Mood, Sweet Baby, Black John and Baboon Shepherd* (with Black Duke); Harry Makhaya and France Pilane; *Nut Brown Girl*; Ben Nkosi and Matufa Amallope; *Ben's Special*.

(Oriole MG10022)

THIS is the Kwela music, which started in Johannesburg back in the 1920s and which is now way up in the Hit Parade here and in the States.

This ten-inch features many of the Penny Whistle boys. On several of the tracks the Penny Whistle jive seems to have a resemblance to that well known Swinging Shepherd who had the blues. On the Peter Makana titles this is particularly noticeable.

The only trouble with the music of Spokes Mashiyane or Harry Makhaya is that the tunes all sound the same; but the rhythm is infectious.

VALENTINO PLAYS DUKE

ELLINGTON

Prelude To A Kiss

In A Sentimental Mood; Mood Indigo; Don't You Know I Care; Just Squeeze Me; Prelude To A Kiss; I Got It Bad And That Ain't Good; Black And Tan Fantasy; Don't Get Around Much Any More; Take The A Train; Sophisticated Lady; Caravan; Solitude.

(HMV DLP1188)

VALENTINO is an Italian Jackie Gleason, a master of mood music. Here the atmosphere is mellow and dreamy, with the Ellington melodies moving gently from one to another without a break on the first side.

Most of the time the emphasis is on the strings, with occasional woodwind solos, as in *Prelude To A Kiss*.

The second side is split into the

It's quite a while since we heard PEGGY LEE sounding so happy as she does on some "oldies."



LONG PLAYING REVIEWS

her sounding so happy, and her phrasing on these oldies is a joy to hear.

One of the best tracks is *Old Devil Moon*, with less band and more Lee. It starts with just Peggy Lee and some very quiet strings, and later features her voice with a flute backing.

When she has no need to battle against a big band arrangement, her own very subtle style really gets a chance.

HUGH O'BRIAN

TV's Wyatt Earp Sings

Legend Of Wyatt Earp; The Bushwhacker Country; Down In The Meadow; The Buntline Special; Same To You; Pale Horse; One Silver Dollar; Don't Move; On Boot Hill; I'm Walkin' Away.

(HMV DLP1189)

TELEVISION certainly brought the cowboy back with a bang, and now it is reviving interest in the singing cowboy.

Hugh O'Brian has had considerable success as Marshal Wyatt Earp and after listening to this disc it seems likely he will be starting another career as a singing Marshal from now on.

I confess my favourite is *The Legend Of Wyatt Earp* because the tune is easy enough even for me to remember and it starts with gunshots and that superb phrase "Hold it, stranger." Wonderful stuff!

Some of the songs are in the folk ballad tradition, like the story of *The Bushwhacker Country* and the others are what you might call Western pops, as in *Don't Move*, a love song, not a threat as the title implies.

O'Brian has a choir of husky males with him, the stories are all good clean fun, and for a Western addict (adult or not) like me, this disc is ideal.

Or Five Times; Music! Music! Music! Cheek To Cheek; The Glory Of Love; Ain't We Got Fun

(Capitol T979)

more usual separate tracks. One of the most effective is *Don't Get Around Much Any More*, with a very smoochy sax. As a complete contrast to the rest of the album, *A Train* uses a big band arrangement and an up-tempo beat, but the mood is not broken. On the contrary, the change of pace revives your interest and keeps the disc from flagging.

An orchestral disc with more interesting arrangements than most.

PEGGY LEE

Jump For Joy

Jump For Joy; Back In Your Own Back Yard; When My Sugar Walks Down The Street; I Hear Music; Just In Time; Old Devil Moon; What A Little Moonlight Can Do; Four

PEGGY LEE with the Nelson Riddle Orchestra on a discful of standards brightened up with a new beat. The Riddle arrangements vary a lot. On *When My Sugar Walks Down The Street* he is at his best, with fine scoring for the band and some neat touches of humour, but on the very next track he starts with a confused introduction and goes on with—*for Riddle*—a very mediocre arrangement.

Nevertheless, this is an album which should find its way on to your record shelves because Peggy Lee is in wonderful form.

It seems a while since we heard

Look out for 'Patricia', she's hot stuff!

EVER met a young lady by the name of Patricia?

My guess is that if you haven't, you soon will. Patricia happens to be the name of the latest title on RCA by Perez Prado, and already she is the talk of the States. In fact, amidst "Purple People Eaters," "Big Men," and "Witch Doctors," "Patricia" is holding her rightful place in the popularity charts within the Top Ten of America.

With all the prevailing competition, that is no mean feat, but then, Patricia is something special. She is not the tight-jeaned rock 'n' roll type, nor the crinolined-gowned miss of yesteryear, but an exciting creation with a distinct Latin-American style about her.

Apart from recording the title, Perez also wrote it, so it is hardly surprising that he gives his lady the best and most exciting debut.

Prado, of course, knows everything there is to know regarding Latin American rhythms, for he is regarded as the king of such music. His authentic-sounding records sell wherever L.A. music is enjoyed, and that goes far beyond the boundaries of the United States.

His name, unfortunately, is not as well known in this country as perhaps it should be, though it will always be associated with *Cherry Pink*.

Remember it? It brought to us an

exciting new sound.

Once the title had caught the imagination, it was to haunt us for many a long day. There seemed no getting away from it, even if one really wanted to. Particularly as, apart from the Perez Prado version, there followed a spate of near-imitations in the same style.

But disc successes do not dictate the popularity of Prado, for his orchestra has always been in demand for personal appearances.

Born in Mantanzas, Cuba, in 1922, right in the middle of this exciting music, Perez took to it like a duck takes to water.

His own ideas

He had a rigid education in the music of his country and was soon playing for the leading Cuban orchestra, the Orquesta Casino de la Playa.

But Prado had ideas of his own and, when he was able to form his own orchestra, he put those ideas into practice.

His big debut in this way was in Mexico City in 1948, and such was the impact he caused on that occasion that he became an overnight sensation.

Soon his services were in demand for leading night spots, theatres and movies. Prado and his pulsating music had certainly "arrived."

It is hardly surprising that he is

a public hero in Cuba and followed by mobs wherever he goes.

Among his many successes, Prado can also claim to be the originator of the mambo rhythm. In 1943 he felt that there was need for a new sound, and he introduced the mambo.

The music became of greater importance than the lyric, and Perez felt that by introducing this style it could become more international and could be understood everywhere.

The mambo is now an accepted Latin American style throughout the dancing world.

Though he is closely associated with music in this way, both playing and writing it, he is also an accomplished pianist who likes to play Chopin and Stravinsky in his off-duty moments.

However, to return to his fair lady, "Patricia," Prado is reaping fantastic record success in the States, a happy state of affairs which I am sure he won't object to.

Indications are that he could well repeat it in this country. This disc has all the usual exciting Prado ingredients—that precise "stabbing" brass section, that powerful rhythm section, and the addition of an electric organ for good measure.

"Patricia" is a welcome visitor, so let's roll out the mat for her.

Doug Geddes



★
PEREZ PRADO

* YOUR WEEKLY **

DISC DATE

** with DON NICHOLL *

Bing Crosby was right— this girl is simply great

PAT SUZUKI
Daddy; Just One of Those Things
(RCA 1069)*****

At last Pat Suzuki is getting a British release. This Japanese-American songstress has been commanding a massive following in the States for quite a while now.

If you want to know why—just spin the disc, that's all. With the two standards she's got on this coupling Pat sends out a sizzling personality that can rank with the great ones.

This is one of the "individual" voices. It won't matter if Miss Suzuki ever reaches the Top Ten or not. She has star material—and she'll be delighting ears for years to come—I hope.

Listen to the zip of *Just One of Those Things*. Comes up like a new song. Power and remarkable phrasing are just a part of it. Exciting is putting it mildly.

More Suzuki, please.

JULIE LONDON
My Strange Affair; It's Easy
(London HLU8657)*****

MY STRANGE AFFAIR has a mysterious opening before Julie comes whispering in with her haunting voice.

A slow song to be played in the sad night, it has the kind of sincere atmosphere London—among few—can bring to bear. Julie's fans form up on the right. The girl's in form.

But, for once in a while, Julie stands every chance of getting into the Top Twenty. Not with *My Strange Affair* but with *It's Easy on the flip*. Like "Hernando's Hideaway," *It's Easy* has the dramatic tango rhythm. Very reminiscent, it could win through not only because of Julie's excellent sexy styling, but also because of the exciting David Seville accompaniment. Well, he wrote it, didn't he?

PEREZ PRADO
Patricia; Why Wait
(RCA 1067)*****

PEREZ PRADO, who has ridden to the top on a Latin kick before now, may be heading that way once again as a result of the smiles being bestowed on cha-cha. Listen to his *Patricia* and I think you'll fall under the girl's spell.

Organ pipes away like a calliope while the rest of the orchestra fill in the infectious rhythm. A melodious must with plenty of colour from the brass towards the abrupt close.

Why Wait is a trifle faster but almost as intriguing. I think you'll be dancing to this one whenever

Pat Suzuki is a
sizzling personality
who should be with
us for years



IT'S always a pleasure to find new artists crossing the Atlantic after you've waited for their releases eagerly. And the pleasure's all ours this week with the first British release by Japanese singer Pat Suzuki. Bing Crosby was one of the first to go overboard for Pat's dynamic variations. I think most of you will follow suit. Listen out for Suzuki.

Julie London's another of the outstanding girl singers spinning this week. Her "It's Easy" should do her of lot of good with those who are still learning their way around London.



JULIE LONDON's in form and for once she stands a chance of getting into the Top Twenty.

the chance presents itself. Prado's come right back into the reckoning with this pairing.

DENNIS LOTIS
The Only Man On The Island; Guess What The Neighbours'll Say
(Columbia DB4158)***

DENNIS LOTIS already has given his version of *The Only Man On The Island* plenty of television airings.

And—as you may have heard—it's a warm, easy-going effort with some quiet humour built into it. Whether it has the strength to go ahead of the competition I'm not

so sure. I think a little more impact wouldn't have gone amiss. Tony Osborne directs the accompaniment for the disc and he puts a good, firm lilt behind the old-style *Guess What The Neighbours'll Say*. Fairly attractive but without much individuality.

RUSS CONWAY
Piano Pops No. 5;
(Columbia DB4152)***

ANOTHER in the popular series of current medleys by pianist Russ Conway. The songs he plays on this occasion are *Stairway of Love*, *Tulips from Amsterdam*, *All I Have To Do Is Dream*, *Lollipop*, *Wear My Ring Around Your Neck* and *Kewpie Doll*.

Rhythm accompaniment by Geoff Love as Russ barrelhouses the mixture as before.

JANE MORGAN
Once More, My Love, Once More; Enchanted Island
(London HLR8649)*****

JANE MORGAN has produced some beautiful ballad sides in her disc time.

She keeps up the standard with the waltz *Once More, My Love*, the waltz *Once More*, a very simple, appealing love song, it is given a clear reading by the girl. Violin backing is in tune with the general effect.

Enchanted Island has a rather more tropical flavour, as you can deduce from the title.

A romancer with a fairly lush quality, it is sung minus gimmicks

by Miss Morgan who ought to have a steady—if unadventurous—seller with this coupling.

GENE KELLY
A Very Precious Love; Uncle Samson
(RCA 1068)***

GENE KELLY stars in the film "Marjorie Morningstar" and can be seen putting over the ballad *A Very Precious Love*. Here, then, for those fans who go dreamy about Gene's husky little voice, is the star himself.

I must confess I like voiceless wonders of the Kelly kind. Like Fred Astaire, Gene's no vocalist but he's such a performer that he can milk the material intriguingly. Go on, be intrigued.

Uncle Samson is a gay bouncer with a grin in the groove. After the instrumental opening I expected Gene to come in singing. But no. We had some light-hearted strings at work. Then I expected Gene to come in singing. But, no. We had the full orchestra to the finish. Well—it reads Gene Kelly on the label and Ray Heindorf's conducting the orchestra. So what was Kelly doing? Cracking walnuts?

PERCY FAITH
Indiscreet; Same Old Moon
(Philips PB838)***

TWO film tunes from Percy Faith's orchestra and chorus. *Indiscreet* comes from the picture of the same name—*Same Old Moon* comes from the film

"Marjorie Morningstar."
Indiscreet receives a rather lush concerto-type arrangement with the big vocal chorus putting the lyric across while piano and orchestra play.

The waltz, *Same Old Moon*, relies heavily on the chorus. After they've sung the lyric, Faith uses them for a spell of whistling. A very whistleable waltz, too, I might say. If you want something relaxing, look no further.

THE BACHELORS
Platter Party; Love Is a Two-Way Street
(Parlophone R-454)***

A NEW British vocal team, The Bachelors, have picked the same name for themselves as an existing American group recording

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).

for MGM. Their choice is liable to lead to difficulties in the event of two-way releases.

Anyway, this singing group makes a good job of *Love Is a Two-Way Street*. With some echo, a femme chorus and a good backing by Ron Goodwin, they emerge as contenders first time out.

Platter Party really tries to get the party atmosphere and comes very close to succeeding. Entertaining beat number that moves well.

ALMA COGAN
Sorry Sorry; Fly Away Lovers
(HMV POP500)*****

NO. 500 in HMV's familiar Pop series... auspicious omen for Miss Cogan perhaps. But she's going to have a very tough battle on her hands with *Sorry Sorry*.

I prefer Lita Roza's deliberately cute treatment to Alma's half-Credit Frank Cordell and the star, however, for taking it at a different speed and in a different fashion. Cogan just lolls effortlessly through the novelty. Extremely pleasant even if it doesn't grab you by the ears.

Fly Away Lovers has a trapeze swing to it and I'd buy this deck. Familiar tune and an easy-going performance in Alma's best style.

THE CHORDETTES
Love Is A Two-Way Street; I Don't Know, I Don't Care
(London HL8654)***

THE Chordettes climbed with "Lollipop" and they should be going upwards again with *Love Is a Two-Way Street*.

The feminine harmony team has a clean way with a song and they're completely at home with the easy beat on this one. Archie Bleyer gives them another of his smooth ballads.

A very likeable effort. A slow, sad ballad, *I Don't Know, I Don't Care*, on the other side drops the disc as far as I'm concerned.

Performed expertly by the group but such a dragging number I grew irritated with it long before the finish.

DAVID SEVILLE
The Bird On My Head; Hey There Moon
 (London HLU8659)*****
 (D.N.T.)

FACED with the task of making a follow-up to his best-selling "Witch Doctor," David Seville comes through with almost ridiculous ease.

His new, beaty novelty **The Bird On My Head** is another winner.

Even more amusing than "Witch Doctor," it again employs a gimmicky "other voice." This time it's the bird we're getting—and I think we're going to love it.

Pleasant ballady backing destined for the shadows.

JOAN SAVAGE

Left Right Out of Your Heart; Hello Happiness, Goodbye Blues
 (Columbia DB4159)*****

A "NATURAL" for Joan Savage is the brisk marching novelty, **Left Right Out of Your Heart**, but it seems strange to bring her back on disc just when her pop series on TV have ended!

A bright twinkling performance backed up by the Geoff Love orchestra and Rita Williams singers. Stands a chance—if it gets around in a hurry.

Another light-hearted side when you turn the disc over. **Hello Happiness, Goodbye Blues** lives up to its title.

RUSTY DRAPER

June July and August; Chicken-Pickin' Hawk
 (Mercury MT229)*****

FAMILIAR tune will help **June July and August** to set off well. Right for the time of the year, it ought to bring Rusty Draper some of the sales he's been denied over here so far.

A waltz ballad that floats along as if it's drifting down the river on a summer afternoon—and that, in fact, is the mood it seeks. Succeeds for me, anyway. A chorus—and the David Carroll orchestra—put ballast in the boat.

Chicken-Pickin' Hawk reverts to type of Rusty's earlier releases. A shuffle beat number that'll please plenty.

Radio Luxembourg

208 m. Medium Wave.
 49.26 m. Short Wave.

- JULY 10
 - 7.00—208 Music Shop.
 - 7.45—Ranch-house Serenade.
 - 9.15—Liberate.
 - 10.00—It's Record Time.
- JULY 11
 - 7.00—208 Music Shop.
 - 7.45—The Song and the Star.
 - 8.30—Friday's Requests.
 - 9.15—The Dickie Valentine Show.
 - 9.45—Riverboat Shuffle.
 - 10.15—Record Hop.
- JULY 12
 - 7.00—Saturday's Requests.
 - 9.30—Scottish Requests.
 - 10.00—Irish Requests.
 - 10.30—Spin With the Stars.
 - 11.30—Jack Jackson's Record Round-up.

MARGIE RAYBURN

I Would; Alright But It Won't Be Easy
 (London HLU8648)*****

RAYBURN goes on a twin-track bender to clip out the novel **I Would** (Climb the Highest Mountain). To a rinky-tink backing the girl goes happily through the sparkler and makes it even more of a potential winner than other ideas already heard. Amusing and gay enough to make you forget some of the rain.

Alright But It Won't Be Easy has the beat under it and Margie—singing with herself again—is quite at home with this contrasting material.

JOE "FINGERS" CARR

Lazy Train; March to the Blues
 (Capitol CL14892)*****

WHEN Joe "Fingers" Carr catches the **Lazy Train** he turns it into a real "special."

The ivories go clacking with just the rhythm that this melody needs. Not such an easy offering as some instrumentalists seem to think, **Lazy Train** needs careful driving not to become too lazy.

"Lazy Train" is a number that takes careful handling, but **JOE "FINGERS" CARR** seems to know how to treat it.

MUSIC in the AIR

- JULY 13
 - 7.45—Teddy Johnson and Pearl Carr.
 - 8.00—Mario Lanza Sings.
 - 8.15—Calling The Stars.
 - 8.45—The Duke's Discs, with the Duke of Bedford.
 - 9.15—The Magic of Sinatra.
 - 9.30—Cream of the Pops.
 - 10.00—Record Rendezvous.
 - 10.30—Chris Barber.
 - 11.00—Top Twenty.
- JULY 14
 - 7.45—The Song and the Star.
 - 8.30—Monday's Requests.
 - 9.15—Favourites Old and New.
 - 10.00—Jack Jackson's Hit Parade.
 - 10.30—Pete Murray's Top Pops.
- JULY 15
 - 7.45—Ranch-house Serenade.
 - 8.30—Tuesday Requests.
 - 9.15—Dennis Day Show.

- 9.45—Records from America.
- 10.00—The Capitol Show.
- 10.30—Fontana Fanfare.
- JULY 16
 - 7.15—Great Tunes from Great Shows.
 - 7.45—Midweek Merry-Go-Round.
 - 9.15—Favourites Old and New.
 - 9.45—Amateur Skiffle Club.
 - 10.00—Pete Murray's Record Show.

AFN

- JULY 10
 - 7.00—Music In The Air.
 - 10.00—Music from America.
 - 11.00—Late Request Show.
- JULY 11
 - 6.00—Music On Deck.
 - 7.00—Music In The Air.

Carr's a first-rate driver. **His March to the Blues** is a blues with the rock in it... plus march tempo. Sizzling stuff for high sales.

RAY BURNS

The Better To Love You; Meanwhile Back In My Arms
 (Columbia DB4157)***

RAY BURNS puts a quiet beat into **The Better To Love You**, steady side this, but a mite monotonous. Eric Jupp's backing fits the mood.

I prefer the other slice where Ray wakes up with a good lyric idea. **His Meanwhile Back In My Arms** moves along smartly, and the Burns voice is in the right kind of shape.

One of these days Ray could come back big on a disc—he's certainly working well. But I have my doubts about either song on this release being strong enough.

JOHNNY JANIS

Can This Be Love; The Better to Love You
 (London HLU 8650)***

JOHNNY JANIS has a pleasant voice which suits the easy ballad **Can This Be Love**. To a smooth orchestral backing the young, rather husky voice goes through the number reminiscent of some of the big men in the business during their early days. Johnny has the sound which could become big, too.

The Better to Love You is a slower song with a chorus working on it as well as the star. Based on the red-riding-hood wolf's tale ("two eyes the better to see you," etc.). Neat little idea warmly portrayed.

RANDY STARR

Count on Me; Pink Lemonade
 (Felsted AF106)***

THE Felsted American label has a cute 'n' catchy offering in **Count on Me** which Randy Starr chants in company with the feminine vocal group The Starlets. Bugs Bower's orchestra supplies the assist for this happy bouncer which may do some sleeping.

Rather like the opening of "Get a Job" is the start of **Pink Lemonade** but after the first "sip-sip-sip" gimmick Randy settles down to take the light beat ballad easily.

The girls are behind him again but I cannot see the song going very far.

EVE BOSWELL

Left Right Out Of Your Heart; Voom-Ba-Voom
 (Parlophone R4455)*****

THE South African girl comes back with the catchy Left



EVE BOSWELL

Clipped manner and breezy ability makes her latest a good choice.

Right Out Of Your Heart. Good choice for Eve. She has the clipped manner and breezy ability for this type of thing.

Good performance, though it may lack the strength to overtake others.

Eric Jupp and his orchestra slide a great-backing under Boswell for the jungle item on the flip. Personally, I would push this half. **Voom-Ba-Voom** has the rhythm and the atmosphere to make a hefty click for the star.

THE FOUR LADS
Enchanted Island; Guess What The Neighbours'll Say
 (Philips PB839)***

THE Four Lads have, what can rightly be called, a commanding presence on record. They reveal it once more as they move gracefully into the film title song **Enchanted Island**. The song itself, I still feel, is slow in tempo and potential.

But you will enjoy the Lads' rendering, if you get around to hearing it.

Guess What The Neighbours'll Say bounces easily for the group. But here again, I kept wishing the team had better material to air. They have too much to offer. Here, they seem to be wasting their talent.

RONNIE CARROLL

Desire Me; Each Little Thing That Happens

10.00—Stars Of Jazz.
 11.00—Late Request Show.

JULY 12

- 7.00—Music In The Air.
- 8.00—Grand Ole Opry.
- 9.00—America's Popular Music.

10.00—Music Views From Hollywood.

JULY 13

- 4.00—Highway of Melody.
- 10.00—Miltch Miller.
- 11.00—Portraits in Music.

JULY 14

- 6.00—Eddie Fisher Show.
- 7.00—Music In The Air.
- 10.00—Hollywood Music Hall.
- 11.00—Late Request Show.

JULY 15

- 7.00—Music In The Air.
- 10.00—Modern Jazz 1958.
- 11.00—Late Request Show.

JULY 16

- 7.00—Music In The Air.
- 11.00—Late Request Show.

(Philips PB841)***
I WONDER if Ronnie Carroll's showings in the TV "Oh, Boy!" shows will have any effect on his disc sales. Long time since the young balladeer was riding high.

He's got a good romancer (from the French) in **Desire Me**. Almost a male torch song, it's sung in typical Carroll fashion to a candle-light backing from Wally Stiot's orchestra.

Each Little Thing That Happens opens with a swish of strings before Carroll dons his best Nat "King" Cole suit. Another slow ballad with warmth and romance for everyone.

JOE "HARMONICA" HARPER
Lazy Train; Her Lips Were Like Velvet
 (MGM 983)***

FOLLOWING hard on the footsteps of Joe "Fingers" Carr comes Joe "Harmonica" Harper. All we need now is a version of **Lazy Train** by Joe "Piano" Henderson!

Accompanied by an orchestra and chorus, this mouth organ merchant gives a fairly entertaining performance of the train tune. But I still prefer the Carr treatment.

Another Hoffman-Manning number for the flip, **Her Lips Were Like Velvet**, is a slow, dreamy offering which Harper takes quietly.



★

DISC You can't boss the buyer

Hulton House, Fleet Street, London, E.C.4. FLEET STREET 5011.

So the 'My Fair Lady' deluge didn't work

EVERY one of us sit back in our armchairs, stoke our greying beards and look in a detached way at the music scene around us.

Not long ago, we were doing just this, after reading all the ballyhoo and listening to the mass of records that came along from the show called "My Fair Lady."

Everybody seemed to want to make a record of some, if not all, of the tunes from this great show. We couldn't help but wonder at the time if there just weren't too many discs to choose from. After all, one couldn't buy them all.

There were original cast LPs, LPs made up of the cream of our own singing stars, ordinary EPs, and dozens of singles.

It seemed that the public were going to get a dose of "My Fair Lady" whether they wanted it or not.

But the public, often called many names, still are master of deciding for themselves what they will buy and what they will enjoy.

Now, today, not many weeks after the show opened in this country, most people seem to have decided for themselves. Out of the avalanche of discs, only Vic Damone's "On The Street Where You Live" has really made an impact.

No one could have hoped that all the "M.F.L." records would get into the record charts. Could it be that they thought that if there were enough of them, one of them was bound to hit the jackpot?

We don't deny that the original cast LP must have done extremely well, even at its higher price, and no doubt a number of other versions have covered their cost.

But really, We wonder whether it was worth it after all, for, no matter how much

one tries to dictate to the record buyers, they still have minds of their own. Let's never under-estimate them. They are our readers and we certainly never would. Our postbag confirms that daily.

Continuing on the same topic we often hear the cry that skiffle is dead. Maybe amateur skiffle is, and the public have surely endorsed this, but the true exponent, Lonnie Donegan, continues to go from strength to strength.

Lonnie is breaking through the sound barrier again, and his newest disc, "Sally Don't You Grieve," has come bursting into the charts.

He has often been called the King of Skiffle and, by all indications, he was far from abdication. The record buyers were served up with many poor imitations for a while, but they still maintained their loyalty to the master of this music.

Originally JANICE HARPER wanted to be an interior decorator, but success at a talent contest changed her mind.



Chris Howland back for TV

CHRIS HOWLAND, popular broadcaster in Germany, has now returned to this country to undertake a number of TV and radio projects.

His initial programme for Granada, "Twenty One," began last week, and a number of further Granada programmes are under discussion.

He will return to Germany at intervals to pre-record programmes for radio stations there.

A record of his made in Germany, "Fraulein," was recently issued in this country by HMV and enjoyed a great number of airings.

Ranks take a further step into music biz

THE giant Rank film organisation took a further step this week in the music business by acquiring a fifty per cent holding in a music publishing concern, Filmusic Publishing Company Limited. This concern, a completely new one, is an associated company to the well-established David Toff Publishing Company who are situated in London's "Tin Pan Alley," Denmark Street.

The new company, Filmusic, will be headed by David Toff as managing director. Apart from Mr. Toff and his wife, the remainder of the board will be made up of Rank Organisation representatives, but these have not yet been named.

David Toff's own publishing company will continue and will not be directly affected by the formation of the new music house.

David Toff has had a long and happy association with Ranks, having had outstanding successes in the past with tunes, such as "Don't Laugh At Me," "Rooney," and "Innocent Sinners," from Rank films.

A number of new Rank projects which Filmusic will be handling in the near future include "Sea Fury," "Square Peg," and "Nor The Moon By Night." The music for the first two has been penned by Phillip Green, whilst the title song from "Nor The Moon By Night" has been written by James Bernard and Jack Fishman.

This newest Rank Company will, no doubt, be closely allied to their disc company, plans for which are well in hand.

Record crowds at Jazz Festival

THE Newport Jazz Festival, which has been taking place on Rhode Island during the past week-end, has been attracting capacity crowds of 13,000, with many thousands more standing—the biggest ever. They have been paying tribute to the big names of the American jazz scene.

One of the biggest receptions went to Duke Ellington, to whom special tributes were paid.

Among the host of names playing at Newport were Gerry Mulligan, Miles Davis, Dave Brubeck, Mahalia Jackson, George Shearing, Louis Armstrong, whilst the singing contingent included Anita O'Day and Frankie Laine.

Lee Lewis disc gag

SUN Records of America have issued a special disc jockey record under the title "The Return Of Jerry Lee Lewis."

This is a poem loosely based on the story of the return of Sam McGhee, and tells of the Lewis return to the States after his somewhat brief visit to Britain.

The record leads in with an announcer at Memphis Airport welcoming Jerry Lee Lewis back to the States, and the replies to the interview are dubbed in from other discs.

The record is a gag one, and sets out to make light of the Lewis episode after adverse publicity.

There is no immediate intention of issuing the record commercially.

Court charge?

MYRA LEWIS, the young, 13-year-old wife of Jerry Lee Lewis, was in trouble last week in Memphis, Tennessee.

She smashed her Cadillac, which was given her as a wedding present, but came out of the wreckage unhurt.

Myra now faces a charge of driving in the state of Tennessee without a driving licence. The age limit there is 16.

Here comes sparkling
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with her bright new hit!
FLY AWAY LOVERS



coupling
"Sorry,
sorry,
sorry"



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Show Band stars get new series

A NEW BBC broadcast series, "Once In A While," begins on the Light Programme tomorrow (Friday).

It will feature three artistes who have been closely connected with Cyril Stapleton's Show Band at some time or other—June Marlow, of the Stargazers, singer Matt Munro, and piano star Bill McGuffie.

"Once In A While" will feature both Matt and June singing to the accompaniment of Bill McGuffie, and most of the repertoire will be well known but new ballads with a promising future will also be included.

Bill McGuffie will also be featured in jazz solos, plus a piano transcription of his own, based on a popular song.

The producer will be John Kingdom, who also is in charge of the weekly Joe Loss show, and the successful Rosemary Squires-Jeremy Lubbock series.

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DISC will be at Soho Fair

THE Soho Fair is almost with us again, in fact it starts off next Sunday (July 13) with the now-famous grand carnival through the streets. It is due to begin at approximately 3 p.m. from Bedford Square.

The route takes the procession to Oxford Street, where it enters Soho by Soho Street. It will continue via Soho Square, Greek Street, Old Compton Street, Frith Street, Dean Street, Wardour Street, Marshall Street, and other thoroughfares, before returning via Soho Square and Soho Street.

COMO'S GUESTS

Among his many guests on July 23, singing star Perry Como will have in his programme Dean Martin and the McGuire Sisters. In the Dinah Shore Show on July 16, will be Steve Lawrence.

DISC, of course, will be there and our decorated float will be one of the highlights of the day. We strongly advise you not to miss this year's exciting carnival procession, and certainly do not miss DISC's "Showboat."

In a week of events, we also remind you of DISC's search for a Vocal Group which takes place on Tuesday, July 15, at Lysbeth Hall. Here vocal groups will assemble from all over the country in competition for the DISC Challenge Cup, and the chance of a recording test with a major company.

Among the judges on that night will be artists and recording manager Norman Newell of EMI, conductor-composer, and prolific recorder, Tony Osborne, dynamic singing star Lorrae Desmond, and it is also hoped to have the famous TV producers Jack Good and Dennis Main Wilson helping in the task.

The Vocal Group contest takes place at 8 p.m.

Colin Hicks and his Cabin Boys were one of the big attractions last Friday, when they filled the cabaret spot at the RADA Ball held at Kensington Town Hall.



Janice Harper switches to Capitol label

AFTER a successful period on Prep records in the States, young American singing star, Janice Harper, has recently moved over to the Capitol label.

Already causing excitement in the States, the first Capitol release by Janice is due for issue in this country this week. Titles are "Devotion" and "Hands Across The Sea."

Born in Long Island, New York, Janice Harper originally wanted to become an interior decorator. However, being blessed with a singing voice better than average, she was persuaded to enter a talent contest. She won first place and her tutor sent off a private recording to Prep. She was signed on the strength of it.

On the ABC-TV show, Dick Clark's "American Bandstand," Janice was voted the "Best new female vocalist" during the past year.

Guy Mitchell Robeson here flying home for talks

POPULAR American singing star, Guy Mitchell, is scheduled to leave Britain on Sunday, July 20, for Los Angeles. Before he goes, Guy has, of course, a number of important engagements to fulfil in this country.

Next Saturday (July 12) he stars in ATV's "Saturday Spectacular," then heads for Blackpool for two Sunday concerts at the Opera House.

On Monday, Guy will play a week of variety at the Capitol, Aberdeen. This will be his closing date before returning home.

PAUL ROBESON, the great coloured singer, is expected in London this week for preliminary discussions with impresario Harold Davison about his concert series. News of Paul Robeson's return to Europe—his application for a passport was recently granted after years of wrangling with the State Department in Washington—has aroused tremendous interest in Britain.

It is not considered likely that Robeson will undertake any concerts on his coming visit, although this matter will be discussed when he and Harold Davison meet.

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News in Brief

YOUNG Fontana singer, Mal Perry, makes his West End cabaret debut next Monday when he opens at the Astor.

Although Mal only dated his career a few months ago, he has a number of TV dates to his credit, in addition to a couple of Fontana discs.

Latest issue is Make Me A Miracle and That's When Your Heartaches Begin. He will be appearing on "Six-Five" on July 26.

★ ★ ★
GEOFFREY EVERITT, joint manager of Radio Luxembourg, is to visit the USA to study commercial radio there.

He leaves by air on Saturday, July 19, and will concern himself with the latest trends on the American radio and TV scene. In recent months there has been

a big jump in listener figures in the States and Mr. Everitt is anxious to find out why.

★ ★ ★
ALEX, one of the Most Brothers, was in a car accident a few days ago and has been confined to bed.

His Consul was badly smashed after being in collision with another car in Bayswater, London. Though not badly hurt, Alex suffered from shock. He hopes to resume dates at Maidstone tomorrow (Friday).

★ ★ ★
OLDER readers will be sorry to learn of the death of Martha Boswell, one of the famous singing trio, the Boswell Sisters.

One of the earliest of harmony groups, the Sisters were also great favourites on record. Martha was 49, and died after a long illness.

FAMOUS Blackpool Tower organist, Reginald Dixon, underwent an operation last week on his right hand.

He had been advised that nerve trouble, if not attended to, might cause him to lose the use of his hand. The operation appears to have been successful.

★ ★ ★
FOLLOWING her long run in her starring role in "Bells Are Ringing," in Melbourne, Australia, Shani Wallis is now undertaking an extensive cabaret tour of the principal cities of Australia.

Shani's personal success out there has been very high, and demands for her have been heavy. Her series of one-nighters will involve her in over 5,000 miles of travelling, including Sydney, Brisbane, Newcastle, Adelaide, Perth and Melbourne.

★ ★ ★
THE names still roll in for the big "Night Of A 100 Stars," due to take place at the London Palladium on Thursday, July 24. Latest stars to accept the invitation to appear in this glittering production include Kirk Douglas, Noel Coward, Pat Kirkwood, Peggy Mount, Ronald Shiner, Bernard Braden, Barbara Kelly, Dickie Henderson and his famous father, and Jean Kent.

★ ★ ★
ALTHOUGH not finalised, it seems likely that popular singing star, David Hughes, will return to Glasgow this winter to appear in the name role in the pantomime "Sinbad."

Currently, David is enjoying success at the Alhambra Theatre in Glasgow, but he is due to end there on Saturday, August 16.

High in America's Top Twenty

KALIN TWINS

WHEN

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Brunswick RECORDS

Reader's letter— from Moscow!

IN our mail bag we get letters from every corner of the globe so that by now the sight of a foreign stamp does not surprise us. But we did get a shock this week. We were surprised, and delighted, to hear from a reader of DISC in Moscow. His name is Repnikov and he receives his copies of DISC from June Pullen, of Ilford. June showed him a copy for the first time at the recent Moscow Festival, and since then he has been an enthusiast. Our Russian correspondent

enthusias about our publication, for it gives him an excellent opportunity to study the latest news on modern jazz and pop records. His tastes are wide, and readers may be interested to know that he has, within his collection, "The Tommy Steele Story," Duke Ellington's "Blue Light," and "Mainstream at Nixa." Our Russian reader wishes to exchange records with British collectors, and in next week's issue we will publish his address on our readers' page.

OVER THE BORDER

Geraldo backs a loser — they did sing

GERALDO, elegant but English maestro of music, is today a sadder but wiser man. He underestimated the power that the songs sung by Sir Harry Lauder still have, not just on Scots—but on the whole world.

Gerry, musical adviser to Howard and Wyndham, bet Scots comedian Alec Finlay that he would never get a stuffed-shirt Royal Command audience to join in singing. The bet was a box of cigars.

The box was duly delivered—posted from London—at the start of this week. The stuffed shirt audience *did* join in the Lauder songs... "I Love a Lassie," "Roamin' in the Gloamin'" and "Keep Right on to the End of the Road" choruses. And one of the first to sing was Her Majesty herself.

Good loser, Gerry smiled up at Alec from the pit and gave him the thumbs up.

Moving affair

ALEC was one of the hits of the evening with his Harry Lauder spot. It came in the middle of the large Caledonian number, "The Music of Scotland" which also featured Robert Wilson, Alistair McHarg, Jimmy Shand and his Band, and Kenneth McKellar.

McKellar's singing was the prelude to the Grand Finale—a most moving affair with the Band of the

Scots Guards mounted on a large black rostrum on stage, with sky-blue backcloth, and the Glasgow City Police Pipe Band marching down the middle of the stalls.

All of them playing "Scotland the Brave."

by MURRAY GAULD

Which made a lavish 20 minutes of ultra-Scots entertainment. Great stuff for everyone—Scots or Sassenach.

But I disagreed with Alec Finlay when he brought up the original argument that an All-Tartan Show would have been possible.

True, there were the solid, top-class contributions of Jack Radcliffe, Jimmy Logan ("fed" by Janette Scott) and Stanley Baxter and Rikki Fulton in comedy line; and the clever act of Margo Henderson.

And there were the lavish "Five Past Eight" production scenes like the Bathing Pool, the Night Club, the Train, Traviata and the Western... one can stretch a point and say "Five Past Eight" is a Scottish show.

But where would the evening

have been without the introduction of personalities like Frankie Vaughan, Lonnie Donegan, and American comedian, Alan King.

EXACTLY NOWHERE!

First and foremost, this Royal Scottish Variety Performance was

a big hit because it was a beautifully produced show.

Take a bow, Dick Hurran!

His direction ensured that the show would not be a boring string of variety acts. The slick staging and effects produced a real variety that made for a great show.

One that had people saying that this was the greatest show they had ever seen.

His first solo

FRANKIE VAUGHAN was thrilled to bits. It was the first time he had done a solo performance for Her Majesty. Therein lay the difference between this "Command" and the one at the Palladium last November—when he was just one of a group.

Frankie had a seven-minute



FRANKIE VAUGHAN got his first solo spot in front of Her Majesty at the Command Performance.

spot, and he really got the most out of it. His three numbers were tops. His polish in "Give Me the Moonlight" stamped him as the exceptional artiste.

Frank has a strong affection for Glasgow—if only for the fact that he picked up this number browsing through some old music in a shop there.

Into the pool!

DONEGAN came on in the Riviera scene—with his group. He opened with "I'm a Traveller," made an inaudible introduction to "Grand Ooie Doo" and belted into the inevitable "Puttin' on the Style" with his banjo.

There was one flaw in this performance—and the fault wasn't Lonnie's. You couldn't hear him properly. At least you didn't get the

big bash noise that he needed to follow the big splash bathing pool. Lonnie knew that. So when, along with David Hughes and Hughie Green he was pushed into the pool — by dancer Denise Shaune—he felt quite glad.

"Wasn't that rather an unfair way to end your act?" he told me the Queen asked him.

David Hughes was also asked about his reaction to the pool plunge. He said he didn't mind it... although, in actual fact, I believe he hates it. At least, he normally puts up plenty of opposition—and has to be rather forcibly ducked.

Ken McKellar was in great voice for the occasion—and his, of course, was the natural voice to cap a great evening. For McKellar is a great Scot. His contribution? "Come Along." "My Love is Like a Red, Red, Rose" and the rousing start to the wonderful finale, "Scotland the Brave."

I think the last word on the show, Scotland's first "Royal Command," should be the verdict of Her Majesty... "This is the best variety show we have seen."

And those who bemoan the ill state of variety could do no better than take example from the "man-of-ideas," Dick Hurran. I say again, quite frankly, this was his show—above all.



The **JOHN BARRY SEVEN** come up with another of John's own which should do well.

Pete Murray

OVER THE BORDER POINTS

Electrifying

I KNOW that Tommy Steele's "Saturday Spectacular" show has already been dealt with in DISC, but I feel that I cannot let this show pass without just a comment or two.

Back in the distant days, I must confess that I was one of the chorus of cynics who couldn't see anything in the new British sensation—Tommy Steele. "Flash-in-the-pan," said many people, and I'm afraid I was one of them.

But as Tommy became a frequent visitor to our "Six-Five" studios, so I was able to study him and watch his performances at close quarters. His personality, I found, was certainly electrifying and his effect on the audience can be described

... 'flash in the pan' was what I called Tommy Steele, but now ...

as nothing short of sensational! Which reminds me of a story concerning my four-year-old Tommy. On waking up in the mornings he would refuse to have his hair combed because, as he said, "I want to look like Tommy Steele!"

Well, Tommy has achieved many things since those early days and I must say that, for me, his "Saturday Spectacular" was great.

On stage

MANY of you will remember that, since leaving the old "Six-Five," I've had a hankering to return to acting, either on television or on stage.

Well, last week I spent a marvelous time at the Royalty theatre in Chester. Jo Douglas was in the play with me and we like to think that we surprised the people who associated our names with something as light-hearted as "Six-Five."

Several top names are due to appear at Chester. This week Paul Carpenter is there. This man of many parts is giving an excellent performance in the Brando role in "Streetcar Named Desire."

Incidentally, Paul has just completed a leading role in a new French film that co-stars Curt Jurgens and is called "Les Espions" (The Spies).

Round-up

IN the round-up of records this week I'd like to spotlight a first-class Philips LP called "S' Wonderful." It's a very appropriate title for a disc that features the Ray Conniff Orchestra. Mr. Conniff has scored virtues as musical instruments in a most effective way.

There is nothing new in this, but, this is a record with a truly distinctive sound.

Among the singles there is a delightful new ballad, "The Better to Love," sung extremely well by a new Sinatra-style vocalist—Johnny Janis (London). Could be a hit, that one.

The "Cherry Pink and Apple Blossom White" fell into obscurity a long time ago and with it (so far as this country was concerned) went the name of Perez Prado. However, his new record, "Patricia," should change that. As with many beat numbers these days, this one has a decided Latin flavour.

Finally, the John Barry Seven, of "Six-Five" and "Oh Boy" fame, have come up with another of John's originals called "Hideaway" (Parlophone). Should do well. John's other number, "Rodeo," is currently getting a lot of airings, so maybe the D.J.s will latch on to his latest effect, too.

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THE BIG BEAT

BY DON NICHOLL

ELVIS PRESLEY
 Don't Ask Me Why; Hard-Headed Woman
 (RCA 1070)*****
 (D.N.T.)

BOTH songs here are featured by Presley in his latest Paramount picture "King Creole."

Don't Ask Me Why is a sobbing, slow rock-a-ballad which Elvis puts across something after the style of his "Don't."

I reckon this one will be just as successful. A tear-jerker that gets a hit tip.

Turnover speeds things up considerably. In fact, **Hard-Headed Woman** belts along at tremendous speed. A Presley rocker designed to knock audiences out of their seats.

Yes—another two-sided winner for the army man.

THE CRICKETS
 Fool's Paradise; Think It Over
 (Coral Q72329)*****
 (D.N.T.)

LIKE their leader, The Crickets are much better betts heard and not seen. They shoot up once more with a very powerful pairing.

Fool's Paradise has the team singing with a good harmony sound. Number is a sharply-pointed rock 'n' roller and they make the most of it. I can see it going big . . . instrumental middle with piano sticking out a mile is on top level, too.

For the flip the team works on a country and western type of song. One to set the feet tramping, it has Buddy Holly singing the lead while the others fill in behind him. A top side on both sides.



An old favourite is given a face-lift by THE CHAMPS, and it's good enough to make the Top Twenty.

THE CHAMPS
 El Rancho Rock; Midnighter
 (London HL8655)*****
 (D.N.T.)

THOSE "Tequila" types are back and with a revival of an old favourite which will make these new favourites even more favoured by customers.

El Rancho Rock is a beating instrumental treatment of "El Rancho Grande," which some of us can remember singing happily years back. Its face-lift will do it a lot of commercial good and I can see The Champs cutting smartly up the Top Twenty again. Good sax, guitar and hand-clapping stuff to get the feet twitching.

Midnighter is good material, too. Here, we get the growling sax that established the team on "Tequila." Both instrumental halves are worth your spins.

Insidious efforts that will sell sweetly.

JAN AND ARNIE
 Jennie Lee; Gotta Get a Date
 (London HL8653)*****

JAN and Arnie were the "original" diskers to put out the new rocking version of **Jennie Lee**. Whether they can overtake Billy Ward's release remains to be seen. Sufficient to say here that it has as much potential as the Ward effort if it gets heard quickly.

With the gimmicky "ba-ba-ba-ba" opening, it's a swift, muzzy production of the old Civil War marcher.

A slow pace to the rock on the reverse — and a song that lacks the bite of **Jennie Lee** — **Gotta Get a Date** has the twosome singing to each other with suggestions for the Saturday date.

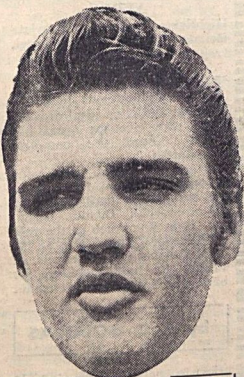
ROY HAMILTON
 Crazy Feelin'; In a Dream
 (Fontana H143)*****

ROY HAMILTON, who is back in circulation, as vigorous as ever, pops up on a fast-driving effort, **Crazy Feelin'**. Accompanied by the Jesse Stone orchestra, Hamilton goes snapping into this number with his old verve and polish.

A "different" singer — and one of those who remains unhonoured here for goodness-knows-what reason.

After **Crazy Feelin'**, Frank Hunter takes over the orchestral button to supply an almost "inspirational" backing for the slow **In a Dream**. A "building" ballad, it gives Roy a chance for some of those weird notes he picks out of the air every so often.

AND SO ARE THE CHAMPS



PRESLEY takes two numbers from his latest film "King Creole"; one is a real tear-jerker.

KALIN TWINS
 When; Three O'Clock Thrill
 (Brunswick O5751)*****

DON'T know whether the Kalin Twins are really twins or not. I do know, however, that they've a good way with a slick number like **When**.

The twosome snaps smartly through this song and they get a good, easy-beating backing directed by Jack Pleis.

Three O'Clock Thrill sounds so like "Lah-Dee-Dah" that it's a good job the Kalin Twins let you hear the words. They're different.

HUGO AND LUIGI
 Cha-Hua-Hua; Twilight in Tennessee
 (Columbia DB4156)*****

HUGO and Luigi with their orchestra and chorus make a toe-tapping job of **Cha-Hua-Hua**. This mostly-instrumental half has a heavy helping of the current commercial sound. It has polish, too — which never hurts any disc's chance.

Twilight in Tennessee is a hoof-clopper which rides the trail expertly after the manner of old-time cowboy numbers. On this slice we get the words as well as the music.

Not that there's anything special in the words.

THE PETS
 Cha-Hua-Hua; Cha-Kow-Ski
 (London HL8652)*****

YOU want cha-cha? If you do, then The Pets have an almost rockish way of serving it up with **Cha-Hua-Hua**. Saxs and piano play a predominant part in this entertaining slice. There's also a vocal chorus background as the instrumentalists go rhythmically along.

A half that could easily bet its way into the upper brackets.

I became a little tired of the repetitive title chant when **Cha-Kow-Ski** opened, but in its favour this side has a rhythm just as compulsive as the top deck.

LESLIE UGGAMS
 Ice Cream Man; I'm Old Enough
 (Columbia DB4160)****

SINGERS' names get stranger and stranger. Real or improvised, they all tend to come up with something eye-twisting. Getting so the ordinary names look peculiar.

"Leslie Uggams" — now there's one that throws me again — particularly since it's a woman! Unnerving to get set to hear a male voice then hear the feminine pipes chanting a slow, slightly beaty ballad called **I'm Old Enough**. Particularly when the label on that side of the disc reads **Ice Cream Man!**

If there's confusion in this review, I'm sorry . . . Name and label problems apart, let me praise **Ice Cream Man**. It has a novel twist and slick approach. Life and some beat could make it big.

GAR BACON
 Mary Jane; Chains of Love
 (Felsted AF107)****

A BALLAD with the slight beat in it is **Mary Jane**, which Gar Bacon slices upstairs. With a femme guitar chanting beside him,



"O.K.—'Hound Dog' once more, then we'll have something I want!"

Mr. Bacon proves he's quite a tasteful cut.

Mary Jane has an old-fashioned charm which might pay off.

But, in almost violent contrast, is the rock pounding you'll hear on **Chains of Love**. Here, Mr. Bacon puts on a hoarse, growly voice and brutes his way through a heavy-handed item.

THE JOHN BARRY SEVEN
 Pancho; Hideaway
 (Parlophone R4453)*****

TWO of Barry's own compositions again. And they bear out my belief that this British group has all the potential needed to make a smash hit.

Whether they will manage to crash the parade this time out has yet to be proved. I think they could. In fact, I think they deserve to.

The Seven's got a contagious rhythm and a deep round sound for **Pancho**. Working the instrumental changes, they should certainly please juke patrons.

Hideaway has the Latin in it, too. Livelier than the other deck, it's quick and colourful. Once more I'd like to doff a hat to the Seven and the engineers for the excellence of the sound.

JODY REYNOLDS
 Endless Sleep; Tight Capris
 (London HL8651)*****

ENDLESS SLEEP is a slow beat number which has the movement and sound that could happen joyfully.

Jody Reynolds (a man) shoots it out with a lot of punch on this side. To an ear-catching backing he will get the juke-box crowds on his side in a hurry. Lot of potential here. I, for one, won't be surprised if it sleeps through.

The rock speeds up for the flip. **Tight Capris**, I gather, is a feminine garment of neither wear that is vastly superior to blue jeans. "Is" or "Are"? Anyway, Mr. Reynolds likes them.

YES, IT'S TRUE!!
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NEWS
FROM
BEHIND
THE
LABEL

DISCLOSURES

BY JEAN CAROL

Purches' purchase

DANNY PURCHES is now the proud owner of a new car. He bought it only a few days before he left for Blackpool and though he had passed his test, he felt he couldn't quite cope with the journey up from London, especially as he had to break the trip to appear at Manchester.

So Danny got himself a chauffeur. Unfortunately the chauffeur couldn't make it at the last minute, so Danny had to drive all the way without any help. No one is more surprised than Purches that he eventually arrived in Blackpool. He felt much safer in a horse-drawn caravan.

● Philips artiste, Paul Hampton—remember his "Classy Babe"?—has now graduated from college and moved straight into films. His debut will be in Columbia's "Senior Prom," which takes him straight back to school again.

Watch for Callas

SATURDAY Night On The Light comes back to the BBC Light Programme this week. Our readers who like the more serious side of the music world should make a note of the first programme, because it will include an interview with Maria Meneghini Callas, who always has something new to say.

Sensational!

I HEAR that the Mudlarks are a sensational success down at Weymouth, with sell-out audiences every night. They must be one of the busiest vocal groups in the country. Up until the end of November they are booked solidly every day, except September 7; this date has been kept free ready for their next recording session.

Quite different

IF you saw the Dave King Show on Saturday you'll remember Gisela Griffl, the lovely German

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BRITISH SONGWRITERS' ASSOCIATION offers unique opportunities to you. Annual Subscription only.—Denise Clarke (Reed, disabled), "Woodside," Gorse Lane, Oadby, Leicester.

- Safer in a caravan
- Colpix pick Broadway star
- Mudlarks play to packed houses

singer. Gisela has just signed a new recording contract, but unfortunately it is with a German company, so it doesn't look as though we'll hear the discs.

Gisela is quite different from the usual run of singers, German or British. To start with, she will only work on radio or television. Only a couple of weeks ago she turned down a film contract. And she is the only recording artiste I know who has a Gold Medal for cooking pastries.

This was awarded this year at the Brussels Exhibition, and it went to



MIKE and BERNIE WINTERS have had their tour upset—by a dog! (See "All over a dog.")

Gisela's restaurant in Hamburg, a restaurant which has become a meeting place for most of the ritzy Hamburgers—if that is what you call them.

How to meet 'em!

TALKING of pastries, I'm hoping to sample a few of the British variety at a little dump in Southall. I'm not being insulting, The Little Dump is actually the name of a coffee bar. What connec-

tion has that with the disc world? Quite a big one.

It's owner, Ken Pitt, is one of the best publicists in the disc business and its location is just right for the EMI people out at Hayes.

And the White Hart, in Southall, has frequent visits from our top jazz musicians, who are planning to call in for coffee after they have shut the shutters at the White Hart jazz club.

Maybe I should get myself a job behind the counter—I bet I would pick up quite a bit of gossip for DISC!

New beach

HAD a card last week from Lorrae Desmond, who was on her way back from her trip to Australia. Lorrae was relaxing on a beach at Waikiki when she sent off the card. She had to be back by the weekend in time for her next engagements. She can be on the beach in between performances this week, but there is a slight difference. This time the beach is at Clacton!

Great capture

COLUMBIA Pictures have signed up one of the leads from "West Side Story," the Broadway musical which took the raves away from "My Fair Lady." Mickey Calin was the name which appeared in lights outside the theatre, but the film-makers decided that Michael Callan would look better on their posters. So Michael Callan it is.

Michael has a background of successes in such shows as "The Boy Friend" and "Catch A Star." Probability is that he will be one of the first artistes on the new label, Colpix.

All over a dog

MIKE and Bernie Winters have had to re-arrange their variety act for the rest of their current tour. Their co-star, Lulu, a dog of mixed ancestry, has to be away for a while, looking after her new puppies.

The boys took time off from engagements last week so that they would be free to pace up and down outside the dogs' home where Lulu was to present her additions to the family. However, Mike and Bernie made the most of the unaccustomed spare time by working on new songs which they hope to be recording soon.

● A new club opens in Soho on Monday. It is called the "Kool Kanary" and the owner is a particularly cool canary, one Shelley Moore. She started the club with her husband, Alan, and their aim is to combine night club atmosphere with jazz club prices. Resident group will be the Allan Clare Trio with Chris Lawrence and Shelley herself handling the vocal side.



LORRAE DESMOND from Waikiki to Clacton.

NOTES FOR YOUR TELEVISION DIARY: Miyoshi Umeki and Steve Lawrence are in the "Dinah Shore Show" on Wednesday. Don Ameche and Dean Martin on "Perry Como Show" the following Wednesday. And Steve Martin in this week's "Six-Five."

CLASSICAL CORNER

Ideal if you love opera

VERDI

Highlights From La Traviata Renata Tebaldi, Gianni Poggi, Aldo Protti. (Decca LXT5399)

THIS twelve-inch disc has ten lengthy extracts from La Traviata and is an ideal disc for those who love the opera but cannot afford the complete recordings.

You will find all your favourite arias on this disc. I feel sure, and superbly sung by the wonderful Tebaldi, Poggi, too, is in fine voice in the role of Alfredo.

Di Provenza II Mar, one of Verdi's loveliest melodies for baritone, in which Germont

by J. C. DOUGLAS

tries to persuade his son to return home to Provence, is beautifully sung by Aldo Protti, who gives an excellent performance throughout.

A fine recording and well worth your attention.

KIRSTEN FLAGSTAD SINGS BACH

With The London Philharmonic Orchestra conducted by Sir Adrian Boult Cantata No. 147 Jesu, Joy Of Man's Desiring, Cantata No. 208 Sheep May Safely Graze. (Decca CEP540)

I SUPPOSE most of us have struggled with these Bach pieces, either on the piano or in

singing lessons. On this disc they are scored for orchestra and solo voice, and when the voice belongs to Flagstad you can be sure of a beautiful performance.

The quality of recording is excellent and gives us the full glory of Flagstad's voice.

Each of the Bach pieces is given in full and each takes up one side of an extended play.

CESAR FRANCK

Symphonic Variations For Piano And Orchestra

Clifford Curzon with The London Philharmonic Orchestra conducted by Sir Adrian Boult. (Decca CEP524)

THE work by the Belgian composer, Franck, has found a wider audience than it might have commanded owing to its use by Frederick Ashton for what must be one of the most successful British ballets. It certainly proved eminently suited to ballet, with its pronounced dance rhythms.

The composition starts with strong scoring for the orchestra and rather more gentle piano phrases, but as the work develops the piano takes over a stronger role. There are several beautiful melodies which occur during the Variations and this is throughout a most easy to understand work.

The performance is very fine, both by pianist and orchestra and, of the several versions available, I would recommend this one.

SIDETRACKS

be given a double-dose shot in the arm, much needed now that it seems to be wilting a little under the dead weight of a few really decadent old-fashioned so-called ballads, laughingly referred to by some as "good music."

It's British —and good

ONE of the most go-ahead men in the pop music business is Leslie Conn. Leslie is the representative in this country of the American label, Carlton. Not long ago, he came across a group of lads whom he considered had potential for the recording industry. Leslie, therefore, coached the group, advised them on the type of

by
**Jack
Good**

the man who launched
'Six-Five' and 'Oh Boy!'
on the TV world



JERRY LEE LEWIS has a new hit in America, but you won't be able to buy it here until you've forgotten that visit. (See "First you're too cool off.")

I HAVE never forgotten, and I think I never will forget, the first time I saw Tommy Steele. It was at the Finsbury Park Empire about a year-and-a-half ago. Mike and Bernie Winters introduced him as "Decca's new Teenage Rock 'n' Roll sensation A-Dynamic Tommy Steele!!!"

The curtains had only parted about a foot before Tommy dashed to the microphone and tore into "Rip It Up."

For the whole of his act Tommy was certainly new, sensational, &-dynamic. It was the most exciting variety stage appearance I have ever seen.

Subsequently, Tommy improved beyond recognition in his delivery of comedy lines and in his acting technique. By the time he appeared at the Dominion, he was a complete, entirely satisfying performer.



Tommy, you're trying to do too much

These days TOMMY STEELE does a bit of everything and he tries too hard to be "polished" with the result that all the old spontaneous charm has gone.

much better). Why does Tommy have to do all these things?

Why does he now ignore the natural talents he has which have put him at the top of show business? I'm not suggesting that he should go back to singing the sort of numbers he used to sing, but I think the relaxed, free and easy style that he used until last summer, suited him much better than his current stage manner.

Today, and for me at least, the spontaneous charm has gone. It all seems so artificial, so difficult and full of effort. I certainly try to enjoy watching him, but it's difficult not to be anxious that during a dance routine he won't trip and fall flat on his face, or that he won't forget his next carefully scripted joke.

These things used not to matter when Tommy succeeded on entirely different levels. Now he seems to be in deadly earnest in his efforts to become a polished "trouper." His audience seem to be so intent upon willing him to succeed, that it is difficult for them to enjoy the show at the same time.

First you're to cool off

RIDING high in the current American charts is a number that you will not be hearing in the near future. It is "High School Confidential," one of the best of the Jerry Lee Lewis recordings.

I heard a copy of this disc the other day, and it really is tremendous. The sort that would send John Gayne stark raving mad. The reason you are not going to be able to buy it, is because it is assumed that the disc will sell better after anti-Lee Lewis feeling has died down, so you will all have to wait until you have cooled off.

Personally, I think "High School Confidential" would sell like hot cakes right now.

It would be an excellent thing, if both "High School Confidential" and Presley's "Hard Headed Woman" were released now, so that the Top Ten could

song to perform, rehearsed them, recorded them personally at his own expense, and, having given first opinion on the disc to Carlton, sold the recording to Columbia.

The number, "Teenage Love," is so commercial that I can hardly believe it was produced in this

Rock, skiffle, both the same!

YOU think that skiffle and rock are poles apart? Well, listen to this. The other day Lonnie Donegan and Harry Robinson were working on the Lonnie Donegan show in some rehearsal rooms in London's theatreland. From above came the thunder of a familiar noise.

Lonnie pricked up his ears. "Wait a minute," he said, "I think someone is rehearsing 'Sally Don't You Grieve'—Lonnie's latest recording."

We all went upstairs to give it a closer hearing. It turned out to be Elvis's latest number, "Hard Headed Woman."

country—even though I was at the recording session!

The group is called "The Chesternuts"—after the name of their leader, who is Charlie Chester's son.

Marty, as he used to be

ABOUT a year ago, I auditioned for "Six-Five Special" a tall, gangling youth by the name of Reg Patterson. He carried a guitar which he could hardly play. His hair hung in his eyes. He shuffled uncomfortably from one foot to another. When he sang it was only Presley numbers—and a carbon copy at that. He did not pass the audition.

Today that boy is, in my opinion,



the most improved artist in the disc biz—Marty Wilde.

Rightly, he has abandoned the guitar—for he has developed an easy, relaxed way of moving his arms and, even more rare among younger performers, he has learnt how to keep still when necessary. He no longer imitates Elvis—though, of course, he has been strongly influenced by him.

His voice is good. He looks good.

He has got a lot of sense. For all these reasons I tip him to go right to the very top. The only thing that might harm his career, is bad publicity.

Let's hope that managers Parnes and Kennedy steer him clear of the many mis-firing publicity gimmicks that have been outrageously used by other young singers of late. Marty can get there on his own talent.

What's more, he looked better than ever before. His bright blue costume matched his bright blue eyes, and contrasted with a mop of golden hair. He seemed healthier, happier, and completely relaxed.

His act at the Dominion was one which no one else could have done. How different are his performances today!

In the days of the Dominion, Tommy did just two things—talk and sing, that's all. But he did both brilliantly and in a completely individual style.

The "Saturday Spectacular" of a week ago showed us a much more versatile Tommy. He could stooge to Bob Monkhouse (but not quite as well as Denis Goodwin). He could dance (but not as well as Dickie Henderson). He could sing folk songs (not as well as Burl Ives). He could sing ballads (not as well as Yana). He was a good all-round entertainer (but Max Bygraves is

PAUL ANKA

Anka Again

Crazy Love; Let The Bells Keep Ringing; You Are My Destiny; When I Stop Loving You.

(Columbia SEG8701)

ACCORDING to the jacket notes, nothing pleases Canadian teenager Paul Anka more than making people happy. Well, this disc should keep quite a few folk happy.

Anka's best seller, *You Are My Destiny*, needs no further introduction. *When I Stop Loving You* has a snappy banjo backing and a non-stop pace. *Crazy Love* is a slow rhythm and blues number which uses strings as a change from the usual backing.

Bells, according to the lyrics, is a Neapolitan serenade, but Naples has never sounded like this! Bells, hand-claps, the lot, and Paul Anka

PAUL ANKA'S
new EP is tops.



JACKIE MOORE
REVIEWS

EXTENDED PLAY

carrying the whole thing along with a driving beat.

This Anka EP is the tops.

JANE FROMAN

Songs at Sunset

Come To Me, Bend To Me; My Blue Heaven; Deep Purple; You'd Be So Nice To Come Home To.

(Capitol EAP3.839)

THIS *Songs at Sunset* series of Jane Froman's has been a constant joy for those who like her rich voice and simple approach.

Come to Me, for instance, has just Jane and the strings of the orchestra; no frills, but a straight version on the lovely song from "Brigadoon."

Unhurried is the word for Jane

Froman. Even on up-tempo numbers like *You'd Be So Nice to Come Home To*, she gives the impression of taking her time.

Soothing after some of the more frenzied singers.

FRANK SINATRA

Mad About You

I Guess I'll Have To Dream The Rest; Nevertheless; Love Me; Mad About You.

(Fontana TFE17023)

MORE very old Sinatras from the days when he was at his swooniest. Slow tempo, dreamy choirs and romantic strings. "The Voice" is still superb, but I prefer the older Sinatra.

The first two titles are better known. On *Nevertheless* the dreamy choir is joined by a trumpet, which has some nice, relaxed solos to offer.

The other two songs were new to me. I think the Sinatra of today would make them sound much better than he did on this disc, where they are a bit on the dreary side.

JOHN HANSON

The Voice of Romance

Song Of Songs; All Mine; Softly, As In A Morning Sunrise; Lover, Come Back To Me.

(Oriole EP7009)

A BEAUTIFULLY produced record from Oriole. As well as the fine voice of John Hanson, there is the choir and orchestra conducted by Johnny Gregory. Gregory's name is always associated with good arrangements and on this disc they are especially successful.

Though John Hanson is a fre-

quent broadcaster, it is not so often that we can hear him on disc, so I'm sure his fans will be delighted to know about this EP.

Softly *As In A Morning Sunrise* is a lovely track which has Hanson's tenor teamed with a solo violin, changing to a Latin-American beat and a choir backing. This should be a steady seller.

BORRAH MINEVITCH AND HIS HARMONICA RASCALS

Tea For Two; The Grisbi; Donkey Serenade; Tuxedo Junction

(Parlophone GEP8679)

A FEAST for harmonic enthusiasts, with four ingenious arrangements to inspire respect in even the least mouth-organ conscious of us. It is incredible that harmonicas alone can give this full, imaginative sound, but then these boys are masters of the instrument.

The track I like best is *Le Grisbi*.

MORRIS AND MITCH

Six-Five Nothing Special

Six-Five Nothing Special; The Tommy Rot Story; Picture Parade; What Is A Skiffler?

(Decca DFE6486)

IT'S a good thing our friend Pete Murray has left "Six-Five." After listening to Morris and Mitch, with their devastating imitation of Pete and his determinedly cheerful laugh, I just couldn't take the programme seriously again.

Fortunately, I'm sure Pete is the sort of person who'd see the joke as much as anyone else.

The other three tracks are equally as good and as devastating. If you have any kind of sense of humour at all, you can't fail to enjoy this.

JOHN GAYNE SPEAKS OUT

WALK down the Street of a Thousand Pianos, where even at eleven in the morning there are sounds like a thousand bar parlours on a well-oiled Saturday night, and there is always something fascinating for the eye and the ear.

For the uninitiated and the worshipping, the sight of the idols of song parading in the unaccustomed, unfrocking light of day, chatting with men on whom even the best singer must rely, the music publishers, might seem strange and wonderful.

But remember that for the singer, the song is important. And for the record company the singer and the song are VERY important. So much in fact, that it is often the publisher who chooses the coupling of artists and tune.

And there we have the trio that weaves the magic threads—or pulls the silky strings, depending on the delicacy of your feelings—that spin your disc. Which means that they must, of course, all be pals.

BUT THEY AREN'T.

For war, it is said, is about to break out between these boys,

this country has had a pre-dominance of American songs, originally recorded by American artists on American labels, making the hit parades here.

All because both the record companies and the publishing houses have too finely balanced budgets to allow them to take chances and pioneer new songs.

So they both follow a procedure which in the business is called "covering."

Comes a Yankee chart climber, the British labels grab their nearest equivalent to the American artist, get the song "treated" by an arranger and then clinch the okays with the British publisher who has secured the rights of the song over here.

But sometimes the publisher doesn't like the way that record company is going to record that song, or he doesn't agree about the arranger or the treatment of the arranger or the orchestral backing—or the colour of the engineer's hair!

And because most other British labels are trying to do the same number, there isn't going

Tin Pan Alley is on the verge of fightin' and feudin'

who have always been such friends (of necessity).

It seems that some sections of the record business have been sold an idea that they can make themselves independent of the music publishers.

They have been primed on a scheme that would reduce the publishing business in this country to nothing more than a lending library of oldies, evergreens and standards that have been going the rounds of every generation of score arrangers since Lily of Laguna!

For, once the legal wrinkles, like copyright laws, have been dissected by brainy and well-briefed lawyers, there is going to be a new gimmick in the record business.

WITH YOUR RECORD, IN THE FORM OF AN INNER FOLDER OF THE DISC SLEEVE, WILL BE THE PRINTED SHEET MUSIC OF THE SONGS SUNG OR PLAYED ON THE DISC.

Already dummy designs, rough proofs, and even trial productions are being planned by some recording people.

No wonder the music publishers are worried. Their business here has taken a shattering knock as it is. Sheet music just doesn't sell any more. Discs have knocked music sales for a loop.

To live in Denmark Street—Britain's "Tin Pan Alley"—you have to have a hit. And to get a hit today means having a hit record of the song.

Now, when your whole business depends on it, you don't gamble. Which is why, for the past five years, the public in

to be any shortage of royalties from discs in which the song is recorded the way they like it. So they can afford to be independent with the ones they don't like.

But if this new idea comes off, things are going to be very different. Hence some music publishers are running up and down holding their heads in their hands and crying: "They can't do this to us!" By which they mean, of course, that this is a most ungentlemanly thing to do.

Others are ringing up their own legal bods and crying: "CAN they do this to us... is it legal?"

The answer is that of course the record companies can't do it with the music already published, because no music publisher is going to allow them to cut his throat for him.

But for new songs... it's a different matter. What's to stop them?

Which is probably why publishers are more friendly these days with the songwriters. The men and women, who usually have to beg hearings for their songs from publishers who would hide enthusiasm to get bareains, now find themselves being treated to the "hello, Publishers are being nice to songwriters, and they are even offering them long-term contracts."

As one publisher was heard to comment: "Even if he never writes another song for me, he can't write for anyone else."

Which is why I give out this sound, gilt-edged advice: if you have any bent towards songwriting—now is well and truly your hour, my son.

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- FRANKIE VAUGHAN and many others.

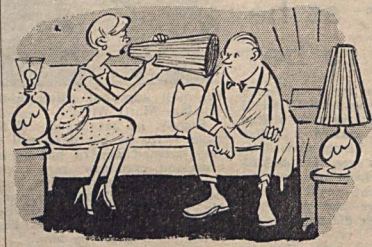
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"Isn't it a bit loud!"



The girl with the **WIGGLE . . .**

. . . . wants to go **STRAIGHT**

"I don't want to get typed," says Kerry, "so next time I have three songs on a programme, two will be 'soft.'"



KERRY MARTIN

FOR a girl who's made just four television broadcasts and one disc, Kerry Martin has made quite a name for herself. Quite a name. And, believe me, she's quite a girl, too!

"Come to lunch," she said when I telephoned her with the news I wanted to put her under the DISC Spotlight. And over a very well-cooked meal of mushroom omelette and apple charlotte (interrupted by at least half a dozen phone calls) Kerry talked . . . and chuckled . . . and wiggled.

Yes, she wiggled. For the wiggle has been her early trademark. A glorious jingling of the hips that got her on the "ban" list of "Six-Five Special"—and on to the front pages of every newspaper.

Lot of comment

"Believe me, I don't do it deliberately," said Kerry. "It comes naturally. When I sing, I let myself go—and the wiggle's the way I express myself."

Certainly a feminine attribute that's caused a lot of comment in a lot of places. Kerry has been told by a chappie who's been to Africa that she's the first white girl he's ever seen dance that way. It's a speciality of the Watutsi tribe, apparently.

But Kerry is determined not to get typed as a "wiggle singer." She's putting it into cold storage . . . bringing it out when I've made more of a name for myself as a "quiet" singer.

For, said Kerry, she's got another type of voice—different from the big-beat voice we've heard on TV. It's a "Jeri Southern" voice; one she's never used professionally, but the one

she's going to introduce later this year.

"I don't want to be labelled as a big-beat singer," she explained, "so next time I have three songs on a programme, two will be 'soft.' And I'll bring out the wiggle on the third."

Kerry, 18 years old, with sparkling eyes and chestnut-shaded hair ("it used to be blonde, then black . . . everyone prefers it like this") is a mighty different gal at home from the Kerry we've seen on the screen.

No make-up for one thing, no huge ear-rings, no jeans. She was a bit upset at being caught without make-up. "I feel a different girl with it on—lots of it on," she said.

And the jeans have been banished to the garden shed. From now on, she's going to wear dresses for her act—all of them made by herself.

She takes a lot of interest in clothes . . . for the two "Oh Boy!" programmes, she wore flared dresses —"they emphasise the hips." The boys in the studio pointed out that with fitted dresses, all of her 37-19-36 figure would be shown to advantage.

Wanted to act

So back home went Kerry to run up a nifty fitted dress.

Quite a different life, all this, from the one Kerry had planned out a few years back. She first started studying classical music. Passed quite a few exams, too. Then she switched to acting—"I wanted to be a great Shakespearean actress."

Tucked away still are the medals she won at drama festivals. She enrolled at the Royal Academy of Dramatic Art and having done her test piece, didn't

even have to wait the customary ten days before being told whether she'd been accepted or not.

As she was walking out, they fetched her back and told her: "You're in." She stayed there for five terms—and then, rock 'n' roll came into her life.

"Everyone was talking about Bill Haley—and there was I, knowing nothing about rock, nothing about roll. So off I went to see the Haley film, 'Rock Around the Clock.' It was that film, too, remember, that gave Jack Good the first idea for 'Six-Five Special.'

"Well, it gave me ideas, too. I started going to the Soho jazz clubs to hear more. One night when I

by
Michael Cable

was there, some friends dared me to join the band and sing.

"Up I went, and I sang 'Nothin' But A Hound Dog'—the only rock song I knew. Everybody seemed to like it. As a result, I left RADA, and started doing crowd work on TV and modelling during the day."

Kerry was on her way. She got herself a manager—the first of quite a number she's had; now she believes she can handle her affairs better alone—and was offered a spot in the Christmas edition of "Six-Five Special" last year.

"The show came from Plymouth and reception was terrible in most parts of the country," recalls Kerry.

"I'd told all my friends to watch for me; they reported they could see little but a series of lines and haughts."

But producer Jack Good realised just how good she was. He asked her to appear in "Six-Five" the following month. By then, of course, he'd left the programme and Kerry turned up with a manager who talked an unwilling producer into emphasising Kerry's dance.

Result: Banned from "Six-Five Special." Reports Kerry: "I knew nothing about it until the newspapermen told me. I just couldn't understand what was going on."

In January, Jack Good was already thinking of a new show—



(DISC Pic)

the show that turned out to be "Oh Boy!" He asked Kerry to keep herself free for it. She did—and again made front page news.

One newspaper pictured her with a jug of coloured water balanced on her head, Kerry knowing that if she wiggled, she'd be drenched. Another claimed sight of Kerry and Marty Wilde holding hands in the wings and posed the question: "Another secret engagement?"

Kerry laughed. "It's the oldest line in the business, but it's true; Marty and I are just friends. We've talked a lot about plans for a teenagers only TV show. We could work well together."

Kerry made her disc debut with a midnight studio session: two "takes" put "Cold Hands, Warm Heart" in the bag.

"Everyone in the studio was amazed and sent me home in a chauffeur-driven limousine," said Kerry.

What does she do in her spare

time? "Curl up on the floor and listen to records," said Kerry. Peggy Lee, Frank Sinatra, Jeri Southern are her pop favourites, Sibelius and Ravel her choice from the classics.

Bubbling, full of life and high spirits, Kerry told me of her away-from-it-all ambitions:

"I want to write a book on the life of the actress Ellen Terry. I've done an awful lot of research. And I've a novel I want to get out of my system.

"I want to dance in the Strindberg ballet.

"And I want to play Juliet in 'Romeo and Juliet'."

I shouldn't be a bit surprised to see her realise all these ambitions. There's more than a wiggle to pretty Kerry Martin. To paraphrase an old adage . . . where there's a wiggle, there's a way.

HALL MARKS THE JAZZ IDOL BY TONY HALL



BERT COURTOIS

He has three choices for the future—a seven-piece band, a club group, or to go it alone with his wife, Kathie—and six weeks to decide.

BERT COURTOIS is in a quandary. The 28-year-old Manchester-born trumpeter, who has been with the recently-disbanded Don Rendell Jazz Six, just can't make up his mind what is best for his future.

And as his future automatically involves a "wailing wife" (the outstanding tenor-player, Kathie Stobart) and three very young potential future jazz stars (aged five, three and one respectively), he'll have to make a careful decision.

Three courses of action are open to him:
ONE: to form a seven-piece, swinging little band to do one-nighters, concerts and club dates, backed by agent Derek Boulton.
TWO: to team up with baritone Ronnie Ross (on his return from Newport) and all-rounder Ed Harvey and form a new, club group.

THREE: to try to make it on his own with just Kathie and a rhythm section of musicians who share their jazz conception.

Bert, who has worked with Kathie's band, Vic Lewis, Eric Delaney and Jack Parnell, as well as fronting his own band for a

Bert has lots on his mind

while, is somewhat sceptical about the seven-piece.

"Sure, I'd like to do it. But, tell me, where am I going to find a good rhythm section to come out of town with me? Or saxophone players, for that matter? There are really so few jazz players to choose from."

He's in favour of the group with Ronnie and Ed.

"We get along well together, musically and socially. But where can we get a drummer?"

Bert went on: "For the six weeks or so till I have to make up my mind, I'll be working in a quintet with just Kate. Though we're modernists, we both like the same

sort of Ellington themes. We sat down today and did about 10 arrangements, just like that.

"If drummer Eddie Taylor is free, we'll use him and Ed Harvey on piano and a bass-player. It'd be good and I'd be happy musically.

"But I have to think of the financial side. This past year with Don has been enjoyable musically. But it's been the least productive year I've known financially since, well, almost since I've been playing the trumpet. It's difficult to know what to do for the best."

But one break has already come his way. A and R manager, Raymond Horricks was so pleased with Bert's playing on the shortly-to-be-released Rendell LP for Decca, he's not only issuing an EP from the album named after Bert's excellent original, "Packet of

Blues," he's also signed him to do a quartet EP of his own.

"It'll be called 'New Blues For Old.' Sort of traditional-modern jazz. I'll use Harvey, Taylor and Pete Biannin on bass," Bert told me.

To help him make up his mind, Bert is taking a short trip to New York "on the boats." There, he has a date with Ronnie Ross. They'll be together as you read this story.

But whatever Bert decides to do, take it from me he'll do it to the best of his considerable, talented ability. And the result should be an out-of-the-ordinary jazz listening treat for you.

REVIEWS

EDDIE COSTA TRIO—ROLF KUHN—DICK JOHNSON—MAT MATTHEWS—DON ELLIOTT

At Newport

Taking A Chance On Love; There Will Never Be Another You; I'll Remember April; I Never Knew; Flamingo; Windmill Blues; Dancing In The Dark; I Love You; 'S Wonderful.

(12in. Columbia 33CX10108)

THIS Newport LP contains some competent, though not wildly original, and sometimes downright dull, performances. For me, the stars are "new" pianists, Eddie Costa and Bill Evans. Eddie's solo vehicle is *Chance*. He also backs the very overated German clarinetist, Rolf Kuhn and the Konitzy altoist, Dick Johnson on *Another You* and *April*. He's a fine, fluent, swinging, two-handed pianist. Accordionist Mat Matthews plays adequately pretty jazz for three tunes. Elliott is heard on mellophone, vibes and bongos. But his sets are "stolen" by pianist Evans and drummer Beldini, who is actually better with Costa. (***)

CHARLIE VENTURA QUINTET

I Can't Give You Anything But Love; Liza; Pochahontas; Sweet Georgia Brown.

(7in. Parlophone GEP875)

TENORIST VENTURA'S conception has changed, somewhat, since I last heard him. Here he displays a number of influences including Lester Young, Lucky Thompson, Stan Getz, Illinois Jacquet and others. The remaining musicians are mainly young guys from New Jersey. The best of them are guitarist Billy Bean (a fine soloist) and bassist Guy Nemeth.

LATEST news of the American jazz package show due in Britain this September is that the Chico Hamilton Quintet will NOT now be coming.

However, two more big jazz "names" have been added to the personnel. They are altoist Lee Konitz and tenorist Zoot Sims, who are both among the finest jazz saxists in the world.

The show, "Jazz From Carnegie Hall," is booked for debut concerts on September 6 at London's New Victoria cinema.

To my ears, Ventura's playing and the EP's music generally is lacking in originality and, though within the realms of good taste and swinging lightly, rather dreary. (**)

RITA REYS—JAZZ MESSENGERS, Etc.

The Cool Voice of Rita Reynolds; It's All Right With Me; Gone With The Wind; My Funny Valentine; But Not For Me; I Cried For You; You'd Be So Nice To Come Home To; My One And Only Love; That Old Black Magic.

(10in. Philips BBR8120)

REMEMBER Rita Reynolds (pronounced Rice, I believe), the rather petite Dutch singer, who has toured Britain twice since 1957. I clearly recall her appearing at the "51" and impressing everyone with her considerable musicianship and warmth and jazz feeling.

Stylistically, she's closer to Sarah Vaughan than anyone. But, by dint of her sincerity and that slight foreign accent, her voice has a certain, most appealing charm.

The first four titles were cut in Holland in 1955 with two different quintets led by her husband, Wes Ilken. The arrangements, mainly by Gerry Van Rooyen, are mellow and modern and there are some short, but enjoyable, solos by pianist Rob Madna and baritone Herman Schoonderwal, whose sound recalls that of the late Serge Chaboff.

The tracks on side two were made the following year in the States with the Jazz Messengers. (At that time—Horace Silver, Donald Byrd, Hank Mobley, Doug Watkins and Art Blakey.) They are simple head arrangements with fine swinging solos by Silver, Byrd and Mobley, and behind or between vocals. The intro for *I Cried* originally belonged to "Bouncin' With Bud," remember? **One And Only Love** (possibly my favourite ballad of all time) has an interesting history. This arrangement by Horace was made before he split with Blakey. The Messengers recorded it afterwards and Kenny Drew, Ira Sullivan and Wilbur Ware replace Horace, Hank and Doug. Horace later cut the same arrangement on his *Blue Note* "Stylings of Rita" LP.

Strange, but I think Rita actually sings better on the Dutch sides, although she swings more on the Messengers' tracks!
THIS LP is possibly worth buying for the Messengers alone! (***)

HANK JONES QUARTET

Moonlight Becomes You; Relaxin' At Camarillo; Minor Contentions; Sunday In Savannah; Spontaneous Combustion.

(12in. London LTZ-C15118)

THIS is the sort of blowing session that Savoy's Ozzie Cadena supervises better than almost any one in the world of jazz. It's a quiet, peaceful, beautifully relaxed and unhurried, early-hours conversation between pianist Jones, Belgian flautist Bobby Jaspar, bassist Paul Chambers and drummer Kenny Clarke. Jones is one of the most mature and sensitive, swinging pianists in jazz. He's seldom played better

JAZZ IDOL GOSSIP

Big money

MODERN jazzmen are really in the money, if reports reaching me from the States this week are true. I hear that tenorist Sonny Rollins, probably the most original and influential musician in jazz today, has now signed an exclusive contract with MGM FOR THREE THOUSAND DOLLARS (£1,000 AN LP, plus royalties, of course.

And Thelonious Monk has re-signed with Riverside for a fee around the \$1,000 per album mark.

Holiday time

IT'S holiday time. And several of London's top jazzmen are deserting clubland to search for the sun. Trombonist Eddie Harvey is just back from a week-end in Cornwall. Only two days in the sun—and a pretty good tan.

The Jazz Couriers are taking two weeks off. Ronnie Scott and girl-friend flew to Majorca (with Jackie Sharpe and girl-friend).

Tubby Hayes spent last week on a working holiday around the South coast, using a caravan as home base. This week, he and his wife are due at Cannes for the South of France Jazz Festival.

Dizzie Gillespie, Sonny Stitt, MJO and maybe Sonny Rollins are due to appear.

I'll pass on his candid Cannes-ed comments later.

In contrast, drummer Bill Eyden and his missus will be at Brighton for a day or two. And pianist Terry Shannon will be at Brixton Hill!

New library

INCIDENTALLY, Tubby Hayes tells me he hopes to write a brand new library for the Couriers during his vacation. (He's got six new ones lined up already). The number of arrangements he will write is obviously dependent

upon how distracting the local brand of beer is!

Ever-helpful

I SOMETIMES wonder how British jazz-lovers would get by, were it not for Doug Dobell's world-famous Record Shop in Charing Cross Road. Whatever you want in the way of off-the-beaten-track jazz discs or literature, somehow or other, they'll come to your rescue.

They've just imported large quantities of two recent American jazz publications, both of which are worthy of your attention:

"JAZZ, 1958" (Metronome Year Book) 10s.

THE new issue gives you Metronome's history of the year and its editors' choice of new stars, outstanding arrangers, personalities, pictures, etc. There are features about Lester Young, Tristano, Miles, Bird, Papa Celestin. "Hot and Cool" (including an amusing discourse on the word "funky") and Hi-

Fi. Finally, four of the year's best liner notes and a selected discography.

If you ever read "Metronome," you'll know what to expect. Much of the contents are, for my taste, rather over-wordy, a trifle too pretentious and arty-crafty, with the customary promising school bias. But it is sincerely written and should stimulate arguments amongst your friends.

"MUSIC '58" (Down Beat Year Book), 8s. 6d.

AGAIN, a history of the year, but in headline form. There are surveys of the scenes in the East, Mid-West and West, and features on jazz literature; Hi-Fi, Willis Conover, jazz clubs, critics, poll-winners, etc. And an especially enlightened analysis by Martin Williams called "A Look Ahead." Plus the usual Down Beat features like "Cross Section," etc. This is more of a ready-reference book than the Metronome issue. It's more factual and practical. None of the articles attempts to probe so deeply or analytically.

Tony Hall's REVIEWS

(Continued from
facing page)

on record than here. Dig his blues choruses on tracks two and five; his solo on the poignant Sunday is a thing of lasting beauty. Bobby has improved considerably and acquires much more depth and guts since these were cut. Nevertheless, he blows warmly and with feeling. Chambers displays his incredible wares in plucked and bowed solos. Behind them: the cookingest timekeeper of all, Klouk, steady and ever-swinging. A most enjoyable, musicianly album. It also waits all the way (*****)

MILES DAVIS

Cookin' With THE Miles Davis Quintet

My Funny Valentine; Blues By Five; Airegin; Tune Up; When Lights Are Low. (12 in. Esquire 32-048)

ONE of the best jazz records of the year. Five of a total of 24 "one-take" tracks recorded by Miles at two sessions for Prestige before he moved to American Columbia. This was the Quintet. Five exceptional jazzmen, individually and collectively. Miles with John Coltrane (saxes), Red Garland (piano), Paul Chambers (bass), Philly Joe Jones (drums). Each a style-setter, "Cookin'," by the way, is another slang term for "swinging."

"Valentine" is so tenderly treated. Miles doesn't use many notes. But each has so much meaning. He blows with deceptive simplicity. The long intervals are very effective. So, too, is the double-time bass-line, which is carried on by Red, Chambers and Joe. Paul's initiative throughout is especially interesting. He plays an obligato against Miles and Red. An incredibly beautiful, moving track.

The blues, taken at an easy, swinging medium-tempo, is a long and extremely enjoyable group conversation. Red states the theme; then Miles takes off on a building, finely-constructed solo, with the rhythm section, working as one, romping behind him. Paul's bass is again a gas. Coltrane makes his first appearance on the album with a singing sound and a searching solo, giving notice of the unique rhythmic freedom he has since developed considerably.

Side two opens with Sonny Rollins' rhythmically stimulating, minor Airegin ("Niveria" backwards). Here Miles makes wonderful use of bridge passages. These are the highspots of his solo. Trane follows suit. Philly Joe's phrasing and fill-ins will make most drummer-readers want to give up. Tune Up, also in the minor, has some glorious chord changes and Miles turns in a masterful solo.

Trane storms in with his best solo on the album. And die the almost uncanny way Red and Joe phrase together to boot Trane's solo alone.

Finally, straight into a new version of Benny Carter's attractive Lights, with the rhythm section moving into top gear after a 2/4 start. Chambers walks through it all with his head high, but his feet firmly planted in the earth. Miles swings so fully and Trane, with that distinctly personal sound of his, goes into double-time for much of his solo. Red gets pretty funky on his own outing.

This album is a wonderful listening experience. You'll get new kicks at every hearing. And this rhythm section must surely rate as one of the greatest ever heard in jazz.

Thoroughly recommended (*****)

jazz

TRADITIONAL

jazz

"BANG!" went the gun in the doorway. A tommy-gun answered back. Glasses leapt across the small square reserved for dancers. Wettling dived behind his drums, Mezzrow crouched on the floor, helping himself to a swig of Freeman's liquor.

Chairs started flying around. Al Capone slipped up to the musicians. "Keep playing. Play loud. Keep it up. . . and keep it going." They did. They played like they have never played before . . . or since.

Forty minutes later they were still belting it out. Then, as suddenly as it began, things quietened

POTTED HISTORY OF JAZZ

Chicago-style By Owen Bryce

It had all started in 1922 when six lads from the Austin High School found themselves listening, night after night, to Louis with King Oliver at Lincoln Gardens (earlier named the Royal Garden). They listened, too, to Bessie, Earl Hines, Noone, Dodds. They not only listened. . . they played banjo, cornet, violin, sax, piano and drums.

Jimmy McPartland and his brother Dick, Jim Lannigan, Teschmaker on violin—he later switched to clarinet—Bud Freeman on sax and Dave Tough on drums.

These boys assimilated the Negro style as best they could. Some of them. . . Muggsy Spanier, Mezz Mezzrow, Floyd O'Brien got as close as any white man has as one. They played in the clubs and speak-easies, working for the gangsters and their dolls, making records to earn extra pin-money, eventually finding their way into the big bands of the early thirties after the depression—and the cops—had changed the face of Chicago.

Minor revival

Some of the records they made live to this day as great examples of this tough, driving, every-man-for-himself music. A music based on the New Orleans style, but using mainly white tunes (popular tunes) of the day such as "I've Found A New Baby," "There'll Be Some Changes Made," and "I'm Sorry I Made You Cry."

In later years, just before the war, Chicago style, headed by Eddie Condon, went through a minor revival. As a separate style the revival was short-lived. New York musicians, Dixielanders, Harlem men, all sat in with Condon, giving the music a much wider outlook. From those days Nixieland, the music of the Condon boys, took shape, combining the toughness of Chicago style with the happy bounce of Dixieland.

It would be wrong to discuss the history of jazz without talking about Chicago. It would be equally wrong to give the style greater importance than it war-

Capone said 'Play boys' AND THEY DID!

ants. In its day, it was boosted to the skies. In the days when New Orleans music and the Negro contribution to jazz were neglected, the music of the white boys of the Windy City was often mentioned as being the best thing in jazz.

"Thank you guys," he said as he passed the leader a \$10 bill. "Now play something sentimental."

In that tough atmosphere, 20 odd years ago, Chicago-style reached its zenith. For Tesch was the undoubted leader of the Chicagoans. Teschmaker, the rather shy, angular youngster, who switched from violin to clarinet in an attempt to emulate the great Johnny Dodds, but who produced a nervous, cutting style that did anything but swing in the smooth manner of the New Orleans clarinetists.

Tesch, like Bix, never recorded under ideal conditions. His best is, without doubt, the Chicago Rhythm Kings' disc of "I've Found A New Baby," "There'll Be Some Changes Made." When he died Chicago-style ended.

Heard this week

COLEMAN HAWKINS

The Hawk Talks
Lucky Duck; Spellbound; I Can't Get Started; Lovely Wine; Ruby; Trust In Me; If I Could Be With You One Hour; To-night; Moulton; Lost In A Fog; Carioca. (Brunswick LAT8242)

HAWKINS is the greatest virtuoso of the tenor saxophone. Irrespective of style, when the Hawk talks, it's jazz. Louis, Basie, Ellington, Braf, these men all play ageless, nameless jazz. And Hawk does it more than anybody else.

Up to 1930, or thereabouts, Hawk played in a gummy, driving manner, with hard notes. For a short period he experimented with

the rhapsodic approach which later became his hallmark. One Hour was the preview of greatness to come. . . although even then (1929) he was the acknowledged "inventor" of the tenor saxophone. In later years the Bean, as he was universally known, concentrated on this rhapsodic mood. Nearly all the pieces here are in this vein. They are mostly backed by lush string orchestras. I can't stand them. . . yet Hawkins makes you forget they are even there.

Apart from Hawk the only thing of interest is the four-trombone passage on Lucky Duck, previously released on a 78, and arranged by Neil Hefty.

His phrasing throughout is bold and audacious; his tone lush, warm and satisfyingly romantic. . . not sentimental or cloying as well it could be with such tunes.

You can't really afford to miss this one. . . whatever your tastes.

BROWNE McGHEE AND SONNY TERRY with Gene Moore

Better Day; Confusion; Dark Road; John Henry; Let Me Make A Little Money; Old Job; If You Lose Your Money; Guitar Highway; Hear! In Sorrow; Preachin' The Blues; Can't Help Myself; Best Of Friends; I Love You Baby. (Topic 12T29)

THERE'S great news for folk-record collectors. Topic Records have acquired the famous American Folkways catalogue which contains the very best of America's contribution to folk music.

This disc comes as an appetiser. I could easily make it the main meal. EVERYONE will want a souvenir of Brownie McGhee's and Sonny Terry's tour of these isles. This is it.

This lame guitarist and his blind harmonica-playing friend and companion sing and play the most delightful blues you've ever heard. Brownie's not the best of guitarists, but Sonny Terry most certainly is the best harmonica exponent of the lot. And that includes Larry Adler.

He insists on playing an ordinary small "mouth organ" (you just

can't call that little thing a harmonica). Yet he gets the most amazing noises out of it. At times plaintive as a flute, then screaming out some high note as strong as a trumpet blast, then vamping away like the complete Basie brass section.

And his hands! They work like the very devil, practically driving the instrument out the back of his neck. But just you try to stop 'em once they start.

I predict this will be the most popular Blues record of the year. It's just got to be. There won't be another like this for many a day.

THE TRUMPET ARTISTRY OF BOBBY HACKETT

I've Got The World On A String; Room With A View; What A Difference A Day Made; Tin Roof Blues. (Philips BBEL2177)

JONAH JONES Muted Jazz Undecided; St. James Infirmary. (Capitol EAP3-839)

I'M bracketing these two together because they show up the essential differences between white and black New Orleans and New York. That's what Jones and Jones are. . . but his outlook is the mood-natured outlook of Louis, Kid Ory, and all the boys who played on the Riverboats on the Mississippi.

Jones played them when he first left his home town of Louisville, Kentucky. He later graduated to big band jazz, and finally hit the grade with Stuff Smith at the Onyx, playing a crazy kind of small band, happy jazz.

Hackett, on the other hand, is a New Yorker, born, bred and inspired. Like so many of these fellows, give him some commercial titles, back him up with a beatless rhythm section, and the stuff comes out as sweet as a sugar pill.

Hackett restrains himself on this EP, whilst Jonah Jones lets himself go. Left to himself Hackett is lost in a dream world of love songs. He even makes Tin Roof sound dull. Jonah Jones on the other hand has a ball, literally tearing Shavers' delightfully Undecided to shreds. He goes into the voca of St. James Infirmary so as you'd think he'd just seen the "body stretched out on a long white table."

This is good, swinging, Harlem small band music. Not everybody's meat, admittedly, but I liked it. Which is more than I can say about the Hackett.

PREACHER ROLLO AND THE FIVE SAINTS

Dixieland Dudes No. 2 San Yago Confederate Money; Boys; Who Walks In When I Walk Out; Blue Danube In Dixie; Jelly Roll. (MGM EP644)

NOW you can call this one corny and I won't worry. It is corny, even down to the concerted vocal on the first side, and the stilted introductions. The whole thing has that choppy, slap-happy, two-beat rhythm which jerks along rather than swings.

Clarinet player is Tony Parenti, veteran of many New Orleans sessions. He is far better than the remainder of the group, although there are unhappy moments when he lets himself be dragged down to the sort of music some poor misguided folk think is Dixieland.

With very few exceptions I never did like jazzed up classics. . . and I certainly don't like this one.

Jelly Roll is one of the best tunes of jazz. When played this way most of the attraction is gone. Good trumpet and fair clarinet, but rickety-tickety drumming.



'DISC' NEWS IN PICS

By
RICHI HOWELL



(above) Petite, dark-haired American soprano, **DORETTA MORROW**—she played the lead in "Kismet" both here and on Broadway—seen at a reception given in her honour last week before her TV show.

(below) **GLEN MASON** (right) TV and recording personality, seen here with orchestral leader, **TOMMY SAMPSON**, who is to arrange the vocal backing for the Frankie Vaughan Summer Show at Brighton.



A film premiere is always a star occasion, and that of "A Night To Remember" (the story of the Titanic disaster) at the Odeon, Leicester Square, was no exception. Among the many stars there were **BARBARA LYON** and her husband, BBC/TV producer, **RUSSELL TURNER**.



German recording star, **GISELA GRIFFEL**—there's a story about her on page 14—was the attractive guest star with Dave King on ATV's "Saturday Spectacular."



(below) Seen with **JOHN KENNEDY** (co-manager of Tommy Steele) at the premiere of the film "Ice Cold In Alex", is lovely Indian singing discovery, **SHARI**. She is to record soon for Philips, so watch out for her.



In a matter of weeks that popular vocal team, the Mudlarks, have shot to the top. On Sunday they appeared in the "Prince of Wales" TV show—where this shot was taken—and at the moment they are playing to packed houses in Weymouth.