

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 52 Week ending January 31, 1959

LITTLE RICHARD

EVERY
6^D
THURSDAY

**WELCOME
TO
COUNT
BASIE**

**OH BOY!
TAKES
THE
STAGE**



All set for the No. 1 spot

BABY FACE

sung by

LITTLE RICHARD

HLO 8770 (45/78)

LONDON RECORDS division of the DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON W.C.2

RECORDS MAGAZINE—

now in a new form, 16 pages of pictures and features. There's a new colour photograph of Mantovani on the cover of the February issue — make sure you get your copy.



POST BAG DU CANAL WIRE PRIZE!

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

If you don't like it, don't buy it

My pet hate is people like D. Andrews (DISC, 27-12-58). If he doesn't like Frank Sinatra or Malcolm Vaughan, may I suggest that he doesn't buy their records?

I wouldn't change anything at all of Malcolm's and my only complaint is that he hasn't made enough records. He may not be the best of the world's singers, but when I listen to him I can hear away on a cloud of dreams, feel like any film star—and my everyday husband looks like "Cheyenne". (Mrs.) BETTY WRIGHT, 9, Stann Pit Close, Aarons Hill, Godalming, Surrey.

(Does this "bode" ill for your husband?)

Aussie greeting

I AM writing to you from Greater Sydneyland, Australia, to let you know how much I enjoy reading DISC. I came across it on a newspaper recently, and now look forward to every Friday when I can pick up my copy.

It is interesting to compare the hit parades of this country with those of Britain and America, and it would seem to me that in general we like the same music.

May I wish you every success from "Down Under." PETER KEARNEY, 54 Anzac Avenue, Engadine, New South Wales, Australia. (Our wish you, DISC, is far and away the best musical paper!)

Poor lost Tommy

IN Ken Walton's article on Tommy Steele, he writes of Tommy being sent to Battersea boy's. In other articles I have read that Tommy was born and bred in Hermonsey, and I can find no trace of him ever living in Battersea. Please correct me if I'm wrong.

I'm now wondering if Tommy Steele himself knows where he was born. If anyone should find him wandering around London, would you please let him know he is in at Cardiff. (Miss) G. GARRETT, 335 High Street, Plumstead, S.E.18. (Our mistake, yours, right, or wrong.)

Back to swing

I HAVE seen the film "The Fabulous Doreys" on the screen before, but I was more than pleased to see it again on B.B.C. TV recently.

We hear much about forthcoming trends in music, but after hearing this great band, I would like to see swing come back. I don't think Tommy Dorsey would be displeased if he could hear his current school of his band, and I must say that the top of

BONUS WINNER

In addition to an LP, the writer of the month's best letter will also receive a valuable Ronson lighter and ashtray set in black and white spode.

This month's winner is: R. J. BAKER, 92, The Woodham Road, A Kingstanding, Birmingham 22c.

"Ten For Ten" (Ch-Cha) is played in the Red Dorey number.

A who knows, perhaps the top side of a future big seller, but to be a swing singer in the Dorsey big swing band I hope so.—JOHN WATERFIELD, 55 Avondale Terrace, North Kays, Plymouth.

(Many readers should tell us how much they enjoyed this film. Tell me, B.B.C.)

Plea from the States

AN American would like a European pen pal. I am 19 years old and a sophomore (second year) at the University of Dallas, Texas.

I just recently became a DISC reader and enjoy it very much. I dig all kinds of records, but my favorite is rock 'n' roll. JAMES BURKLEO, Box 384 S.M.U., Dallas 5, Texas, U.S.A.

(Here's a chance to go to know the American scene at first hand.)

Here to stay

SINATRA is great, Mr. Andrews (DISC, 27-12-58), and I'm not the only person who thinks so. I am sick of reading complaints about how the LPs are too long. How can they ignore him? Ever record he makes is excellent—much better than most of the overnight "n" roll stars.

I wonder how long Tommy and Ella Presley will last? Sinatra has already proved he is here to stay, and if you don't believe me, listen to some of his records and see some of his films. He's great. (Miss) BILLY SHAW, Best Avenue, Birmingham 33. (Defeat yourselves; you Steve and Presley fans.)

Nostalgia

MANY wonderful songs and ballads have been written throughout the years, but the most popular find their way into the hit parade. After a few weeks or months, they lose their popularity and are a bare little bit of them, until, it seems, great orchestral leaders such as Frank Chackiel, Nelson Riddle, Mantovani and others group together some of their songs and provide us with an LP in their inimitable styles.

Some records revive and help us to keep memories of the old days. They are beautifully played and provide hours of wonderful music.—G. GURD, Seaboard Road, Woking, Surrey.

(Yes, and more oldies are becoming popular, too.)

COVER PERSONALITY Little Richard

THERE is a theory that for each record article to remain popular he must be seen in person by his devoted public. One theory which allows such a theory sky-high is our cover personality this week, Little Richard.

Not only has he never been seen in this country—with the exception of a couple of movies—but he is no longer an active entertainer even in America.

Last summer, Little Richard decided to take the attractions of show business and he entered the Oakwood Adventist College on a term of two years intensive study.

His decision, not an easy one, was neither hurried nor eccentric. He has always been a deeply religious. His early life, one of humble and hard surroundings, had been firmly fixed to religious beliefs. Born in Macon, Georgia, on Christmas Day, 1935, Little Richard was determined in life one of his missions in life would be to make things easier for his family.

His first singing opportunities came through the local church choir and then, a little later, he began singing with travelling shows and entering talent competitions. The money was small, but at least he was always receiving a contribution to the family upkeep. By the age of 16 he had finished school and entered a professional entertainer.

His first disc contract, warring against a handsome financial reward, nor did it help much to make a mark.

So Little Richard returned home discomfited, but he was soon busy as a member of a group,

the Temple Toppers. They made records, but their recording career, as later the restyled group, The Chords, soon faded or fame did not come.

However, still believing that he had something to sell, Little Richard made a private tape and submitted it to the head of Specialty Records. Though not a particularly good recording, it was good enough for him to be invited to Hollywood and be offered a five-year contract.

The song on the tape was the now famous "Tutti Frutti" which, re-recorded in the studio, became an immediate success on both sides of the Atlantic.

A succession of hits followed soon after. Songs like "Long Tall Sally," "Rip It Up" and "She's a Little Birdie" were in the charts everywhere. So, now, was his dynamic record, "Good Golly, Miss Molly."

More recently the lad has done it again with a tremendous upsurge in the "Ride-a-Baby Face." Here is quite a different treatment to that which many of us originally knew. Some have it most to for it in a very big way.

Our own Don Nicholl gave it as one of his hits during December and it was bouncing into the charts. Last week "Baby Face" was still climbing, reaching the number two slot.

So there it is. "Baby Face" will keep Little Richard's name well to the fore for the next few weeks, even though he may no longer be recording.

Doug Geddes

'ORIGINAL' IN A NEW DISGUISE

PRIZE LETTER

"WE were originality, my the recording industry. But DO they know what they want? A couple of years ago, SKIFFLE came on the scene, played its part and made its exit (with an occasional encore from Lonnie Donegan).

ROCK-A-BILLY, under the command of Guy Mitchell, invaded the market only to make a hasty retreat a few weeks later. Yet the public still cried out for originality even though it was being thrust upon them. CALYPSO took a fine lead from Harry Belafonte and dominated

the charts for a few weeks then, it went into a downward plunge and now it has faded away into obscurity.

Early last year, KWELA had a hit stay in our charts. Ella and his live Flutes guided it through a brilliant childhood, but it virtually "died" on their hands and knees from the bench.

Originality now wears a new disguise. Maybe you have heard of: "Am I a Winner?" Whether the public will wake up and find the originality it cries out for in C.I.A.-C.I.A., remains to be seen. Do we want originality to adopt the motto, "Am I Wasting My Time On You?" MICHAEL HARRISON, 24 Bromhill Crescent, Kinsley, Pontefract, W. Yorks.

No, Mr. Nicholl, this isn't singing. Mr. Sinatra is just chanting words to mean nothing, and there is certainly no beat to this record.—M. R. SIMS, Gibe Road, Tringbridge, Wilt. (That beat isn't essential to "Success".)

Anything to oblige!

YOU guys in the letters department should leave an empty space beneath the letters printed. Then we would write in our own comments.—(Miss) DIANA MURCHISON, Maple Cottage, Hill Street, Danston, Argyll, Scotland.

Not popular—yet

MANY thanks for your fine article on Eydie Gorme. I am a very keen fan of Miss Gorme. She has a wonderful style, all her own, which has to be heard to be believed.

Recently, I bought "Eydie Swings The Blues" and I was so impressed that I have since bought more of her records.

In my opinion, Eydie is one of the singing stars of the coming year, if you go straight to the top. For people who appreciate good, popular music, may I recommend Miss Eydie Gorme.—K. HARPER, 5 Southway, Watereville, Liverpool 15. (Chief writer Doug Geddes has been saying this for months.)

The New Cha-Cha-Cha Hit!

POST BAG

The John Barry Seven

ON PARLOPHONE R448

DOUTHERN MUSIC CO. LTD. 4, DENMARK STREET, LONDON, W.1



TERRY
DENE

BIMBOMBAY

F 11100 DECCA 4578

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending January 24th)

Last This Week	This Week	Title	Artist	Label
2	1	SMOKE GETS IN YOUR EYES	The Platters	
3	2	MY HAPPINESS	Connie Francis	
4	3	THE CHIPMUNK SONG	David Seville and the Chipmunks	
5	4	DONNA	Ritchie Valens	
6	5	SIXTEEN CANDLES	The Crests	
7	6	A LOVER'S QUESTION	Clyde McPhatter	
8	7	GOTTA TRAVEL ON	Billy Grammer	
9	8	WHOLE LOTTA LOVING	Fats Domino	
10	9	STAGGER LEE	Lloyd Price	
11	10	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears	

ONES TO WATCH

Lonely Teardrop	Jackie Wilson
May You Always	McGuire Sisters

EDDIE
(Summertime Blues)
COCHRAN
G'MON
EVERYBODY

HE 5 8702 CAPITOL 4578

TOP TWENTY

Week ending January 24th

Compiled from dealers' returns from all over Britain.

Last This Week	Title	Artist	Label
9	1 I Got Stung / One Night	Elvis Presley	R.C.A.
4	2 Baby Face	Little Richard	London
2	3 To Know Him Is To Love Him	The Teddy Bears	London
1	4 It's Only Make Believe	Conway Twitty	M.G.M.
3	5 The Day The Rains Came	Jane Morgan	London
8	6 Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
7	7 Problems	Everly Brothers	London
14	8 As I Love You	Shirley Bassey	Philips
7	9 Tom Dooley	Kingston Trio	Capitol
10	10 Tom Dooley	Lonnie Donegan	Nixa
5	11 Love Makes The World Go Round	Perry Como	R.C.A.
15	12 Smoke Gets In Your Eyes	The Platters	Mercury
6	13 Hoots Mon	Lord Rockingham's XI	Decca
11	14 Tea For Two Cha-Cha	Tommy Dorsey	Brunswick
16	15 Chantilly Lace	Big Bopper	Mercury
19	16 You Always Hurt The One You Love	Connie Francis	M.G.M.
17	17 G'mon, Let's Go	Tommy Steele	Decca
18	18 High School Confidential	Jerry Lee Lewis	London
12	19 High Class Baby	Cliff Richard	Columbia
20	20 I'll Remember Tonight	Pat Boone	London

ONE TO WATCH

A Pub With No Beer	Slim Dusty
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PAT BOONE—Back in again with "I'll Remember Tonight." (DISC Pic)

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 24th)

Last This Week	This Week	Title	Artist
2	1	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
1	2	BABY FACE	Little Richard
3	3	ONE NIGHT/I GOT STUNG	Elvis Presley
6	4	KISS ME, HONEY HONEY, KISS ME	Shirley Bassey
9	5	SMOKE GETS IN YOUR EYES	The Platters
3	6	IT'S ONLY MAKE BELIEVE	Conway Twitty
4	7	TOM DOOLEY	Kingston Trio + Lonnie Donegan; Rikki Price
8	8	PROBLEMS	Everly Brothers
9	9	THE DAY THE RAINS CAME	Jane Morgan
10	10	BIMBOMBAY	Jimmie Rodgers

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



CONNIE FRANCIS now stands at 16

PRESLEY's on top once more.

EUROPE'S NO. 1 HIT SONG!

WILLINGLY

AND TWO DOZEN OTHER RECORDS

DAVID WHIFFIELD
AL ALBERTS
JOSEPH DESMOND
MELCHAM VAUGHAN
MAL PERRY

COMPAGNONA DE LA CHANSON
MONTY KELLY
RAYMOND LEFEBVE
CARMEN CAVALLARO

Was I glad when I saw those two Everly Brothers

They made it in time —but only just!

I'M still getting over it, and I hope it never happens as close again. You all know the feeling of waiting for somebody to turn up at the last minute, but maybe that ten minutes and you'll get some idea of what it was like in "Cool's" studio on the night we had the Everly Brothers as our guests.

I knew these famous brothers were due to visit us, but I daren't say anything because the chances were they might not arrive in time. When we were on the air, and they still weren't sight us, every second counted.

Our director, Brian Taylor, had already issued an emergency warning that he'd cut into any number—the last one if necessary—so that you could see them, if only for a few seconds.

They landed at London Airport from New York at 10.25 p.m., only 35 minutes before the programme was due to start. A V.I.P. couldn't have received better treatment from the customs, and they were in a car speeding to Wembley studios only ten minutes later.

Even the fastest car can't perform miracles against London's traffic lights, but this was a near-miracle.

With about eight minutes of our programme left, these boys suddenly appeared. Was I happy?

Whether anything faster has ever happened to them in the States I wouldn't know, but I think we gave them a good demonstration of British T.V. efficiency. In the very

brief chat I had with them, I found these brothers extremely likeable.

The Everly Brothers, who made their first "live" European T.V. appearance in "Cool," come from a musical family.

Though they say that the record that put them on the road to fame was "Bye Bye Love," their first sensation in this country was "Wake Up Little Susie," followed by "When," "All I Have To Do Is Dream," and "Bird Dog." Soon their latest, "Problems," should be making an impression.

They are now on a tour of the continent, and I hope that one day I can bring them to you again.

Culture old and new on LP

CULTURE, of its kind, from two worlds—the Old and the New—have come my way in the shape of long players. In the more classical tradition, Spanish kypsy Lola Flores sings songs of her homeland in a new Ordele release.

Not only do the tracks contain some fine Andalusian songs, but also some great guitar backing. Although the record is entitled, "The Toast of Spain," Lola Flores has travelled abroad, and won success especially in North and South America.

The record is issued from the Serco catalogue of authentic Spanish-language songs, and admirably reflects the life and vitality of a sunny climate.

By contrast, the New World is represented by the exciting but tragic story of American-speaking Puerto Ricans in a New York slim—the musical show the London success of which is ensuring heavy sales for the Philips' original cast disc of "West Side Story."

Philips, already holding top LP sales with "My Fair Lady," are on safe ground in predicting that "West Side Story" will soon be another high-placed LP. Although this musical hasn't many tunes which can be whiffled or sung, there isn't a dull track on the record. In its own way it represents a slice of life that exists today.

Perhaps I can draw the conclusion that if the world isn't all finger-snapping and castanets it hasn't yet reached the stage of being fantastic either.

DISC CHOICE

JONI JAMES, after her very short visit to this country, has left a disc souvenir that should keep her remembered for some time. It's her M.G.M. pressing, "There Must Be A Way, which I make my disc choice of the week. I predict it will jump into the hit charts, and have a long run.

There's no shortage of rock records coming on the market, and there's plenty of variety to choose from. The Kalin Twins will do well on "Oh My Goodness," the new Brunswick offering, while The Cadillac have an amusing novelty in "Peek-a-Boo" (London). Another un-



Lost—one mouthpiece

ANOTHER "Cool" guest was 27-year-old trumpeter Murray Campbell (above), who hopes to be an entertainer in other directions as well. Murray was a Frankie Vaughan "discovery," and it's Frank's voice that you hear on Murray's Philips release, "Hey Cabbie."

Murray (top one of a few baritone mouthpieces he had during a performance in Manchester recently. During his trumpet act, there came a spell when the band played and he waved his trumpet around. But while he was doing this the mouthpiece flew off the instrument, and sailed into the stalls.

In a flash Murray was off the stage, and down probing among the seats, aided by the attendants' touches and the audience. Meanwhile, the band played on. Luckily the mouthpiece hadn't rolled too far away, and soon Murray had it back. Then he picked up with the band again, and played as he went down the aisle and on to the stage.

Murray has a particular fondness for that mouthpiece—it's the one that he has used since he started playing about 13 years ago.

KENT
WALTON'S

'Cool
for
Cats'

Sisters? Well, nearly

WHEN we picked the Avon Sisters' version of "Feri-Loe" on Columbia to be the hit of several choices—all good—we've indeed then gone to "Cool." There I learned the surprising fact that these girls, Elaine and Valerie, don't yet call themselves professional singers.

Both work as secretaries in advertising offices in London, but they're contemplating throwing up

their jobs for full-time show biz. This is their first solo disc—previously they were heard with The Madlarks in "Which Witch, Doctor?"

Although they are billed as "sisters" the relationship is a little more remote. Valerie actually is married to Elaine's brother, which makes her Elaine's sister-in-law, but that should be close enough for the fans.

Hank Williams, C & W disciple

—THE 'IMMORTAL' IN FOLK MUSIC

FROM the tangled, shattered metal of a crash car, the body of Hank Williams, singer, was taken to the morgue. Hank Williams, the singer, who was to be more famous dead than alive.

Hank Williams, country and western disciple, around whose music there has grown a fervid James Dean-like cult.

Dean, too, had died at the wheel of a car and his fame was to live on with the American teenager.

When he died on New Year's day, 1953, Hank Williams had released only 12 of his discs, among which was an L.P. which

Since his death, a further 25 records have been issued by M.G.M.

Before he was killed, Hank made a series of tape and wire recordings, which included several of his own compositions, with the idea of putting them on wax.

Some time after his death, Hank Williams' wife gave the tapes to M.G.M. Title realising how much her actions would be appreciated by thousands of country and western fans to whom Hank had meant so

been specially prepared for direct transfer to wax, the sound engineers managed to eradicate much of the background noise which marred the originals.

The discs which resulted have been the most natural of all Hank Williams recordings.

From the time he was old enough to take a serious interest in music, Hank Williams devoted much of his life to gaining a recognition for folk music.

Before he was out of his teens, Hank had built himself a firm reputation — and introduced country and western to a great number of people.

Since then country and western discs have sold by the million.

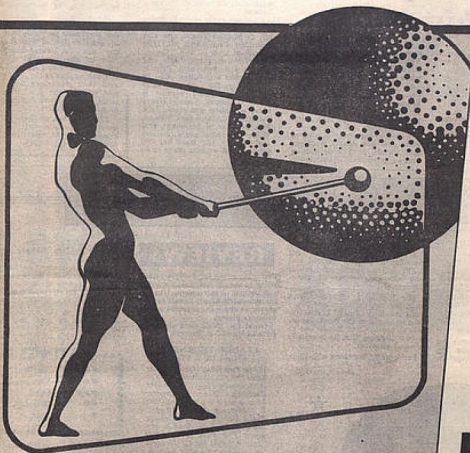
Always, one man's name will be associated with country and western — Hank Williams. And it was not without good reason that his last L.P. to be issued in this country was called, "The Immortal Hank Williams."

For that's what Hank will always be to those who have been captivated by the man who took folk music off the shelf and dusted it down for the modern generation.

Juno Harris



ADVANCE RELEASE
FROM
TOP RANK



**OUR FIRST
 RELEASE**
**...OUR FIRST
 HIT!**

**THE 20th FOX
 ORIGINAL VERSION**

★ ★ ★
*Straight
 from America's
 Hit Parade
 comes—* ★ ★ ★

★ ★ ★
**The
 LITTLE
 DRUMMER
 BOY**

THE HARRY SIMEONE CHORALE
THE LITTLE DRUMMER BOY
 coupled with

DIE LORELEI

(From the 20th Century-Fox Picture "Fraulein")

JAR 101(45 and 78)



ALLAN SCAIFE—“You’re under age,” he was told.

SHILDON, CO. DURHAM

MAKING a big name for themselves in Shildon and surrounding towns are the “Dolphins,” a skiffle group consisting entirely of local boys. Star of the group is Allan Scaife, who is only 15, and is becoming known as the small singer with the mighty voice.

Recently at a TV audition, officials, noticing his height—or lack of it—thought he was below the age limit. But despite his size Allan soon proved his worth as a singer and had a crowd of about 400 clapping their hands when he sang “At The Hop.”

The Dolphins have been together now for four months and during that time have played at functions ranging from local “bops” to a dinner-dance.

They can play skiffle, rock or “straight” music. One of their most requested numbers is “Mary’s Boy Child,” sung by Allan.

Others in the group are John and Brian Flatman, and T. Atkinson, who are all guitarists, and drummer J. Rutherford.

Prospects certainly look bright for these five youngsters who already have a number of engagements fixed for the near future.

SELBY, YORKS

MICHAEL HIGGINS, from Selby, Yorks., began singing with the well-known “Stephans” Silver Songsters “when he was only fourteen. He stayed with them until his voice broke, when he had to give up singing temporarily.

As soon as his voice was back, however, he started singing again, this time with local bands. Called up into the A.F., an organized station shows in which he sang and danced, since his demob he has been singing with dance orchestras in Yorksire and in clubs.

He reached the third round of the Howard Keel singing contest, and has won many local talent shows.

He is now 26 years old, and he is receiving so much acclaim from around his home town that he

has high hopes of getting heard by a wider audience in the near future.

WOOD GREEN, LONDON

THE MICKY RYAN group, who started off with a skiffle in their title but have now dropped it, are a semi-professional group.

Their normal act now consists of

TALENT TOWN

Little chap with the big voice

WOOD GREEN, LONDON

THE MICKY RYAN group, who started off with a skiffle in their title but have now dropped it, are a semi-professional group.

Their normal act now consists of

rock ‘n’ roll in the style of Gene Vincent and Elvis Presley, although they will play cha-cha when requested.

Leader of the group, Micky Ryan, plays electric guitar, while his brother Ron is vocalist and rhythm guitarist. Bobby Wilkinson is on drums, and Roy Johnson plays bass.

The group is kept busy playing at clubs and halls, dances, weddings and socials, as well as making many appearances in youth clubs.

presented by
DISC
the paper that encourages new talent

DERRY, N. IRELAND

PAT McCROSSAN claims to have the only all-country and western dance band in Northern Ireland.

They had ten weeks at the Embassy ballroom playing on the same bill as Mitchel Torok, and also broadcast from there with Lee Lawrence.

Pat McCrossan plays fiddle and banjo. His son, also Patrick, plays guitar and banjo. Charlie Coyle plays the guitar and also sings. The female vocalist is Bernice O'Donnell. Tommy Henry plays accordion and piano, Jack McGinnis, drums, Frank McKay, bass (also vocal harmony) and Willie Harrison plays clarinet and piano. The band has 600 country and western songs in its repertoire.

Shot in the arm

THE fortunes of the Lonnie Donegan Club in Manchester are currently running low—despite a personal visit from Lonnie himself to try to stimulate enthusiasm.

But officials are now leading a vigorous campaign to put the 200-strong club back on its old footing. Helping them out will be the Five Imps. Remember them? They are the twelve-year-olds who caused a furor in British pop circles last year by winning a heat of the Stanley Dale National Skiffle Contest.

Disillusion followed because they were under age, but they went on to appear in “Six-Five Special” and cut one of their own records. Now at the advanced age of thirteen, they are still considered one of the North with their precocious talent and will be the first of a number of attractions designed to pull in members.

The Club has no financial worries—Lonnie pays all the expenses of his club until they are self-supporting.

STEREOPHONIC

REVIEWS

that a big swing band might be too noisy in stereo, just remember that top volume is not essential to get the necessary effect. Stereo can be played at the normal level of your ordinary player.

Good for French fans and good for all big band enthusiasts.

CLAUDE THORNHILL

Claude On A Cloud

When You Wish Upon A Star; Stars Fell On Alabama; You're A Heavenly Thing; Moonlight Becomes You; Heavenly; M o s o n l i g h t; Cocktail; I Married An Angel; Polka Dots And Moonbeams; Stars At Twilight; Stars In My Eyes; I've Told Every Little Star; A Little Bit Of Heaven. (Brunswick STA3003)*****

PIANIST Claude Thornhill has been a power in the music world for many years, both in the fields of jazz and pops. Now he debuts in the new stereo sound and makes a first-class job of it.

The music is lush and dreamy as all would-be angels would expect. There are a collection of 12 evergreens unmarred by brass brass but swept beautifully by shimmering strings and floating woodwinds.

As one has come to expect from Thornhill there is a definite rhythm never very far away but never intruding.

An interesting record musically, and technically an excellent piece of engineering.

SOUNDS IN SPACE

An Introduction To Stereophonic Sound

The Rite Of Spring; A Study In Mac-Art; Licentious Kite; Rag Mop; Diane; Day In, Day Out; Lullaby Of Birdland;



STAN TRACY—one of Britain's finest pianists who is equally talented on vibes.

Little Old Lady; Bless This House; Anchors Aweigh; The Rite Of Spring; Symphony In D Major; Franchi; Symphony No. 7 in A Major; Marche Slave.

(R.C.A. SF-5015)*****

ONE of the finest introductory record sets to come in any stereo system to come my way. This R.C.A. album is beautifully produced and not over-gimmicked.

RATINGS

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

It thoroughly demonstrates the capabilities of stereo, and is pleasant and entertaining at the same time.

The first side has a few gimmicks acting as a warm-up, but the true quality of stereo sound is the main theme.

An outstanding contribution to your record library.

ALICE IN WONDERLAND

Margaretta Scott as the “Story Teller”; Jane Asher as “Alice.”

Other parts: Vivienne Chatterton, Tony Church, Frank Donnan, Leslie French, Detyck Gwyler, Carleton Hobbs, Margaret Rawlings, Norman Shelly, Ian Wallace, Marjorie Westbury.

(Argo ZRG5145/5146)*****

A RECORD for children of all ages—and that child is truly apt in this case. Everybody must enjoy this wonderful adaptation of Lewis Carroll's ever popular story. Both production and adaptation were by Douglas Cleverdon and king-sized “Oscar” should be his for his efforts.

All the articles taking part give of their best and it is wonderful hearing the characters come to life in this way.

K. G.



JOHNNY CASH

SINGS

- Don't Take Your Gals To Town
- I Still Miss Someone
- On Philips
- I Just Thought You'd Like to Know
- It's Just About Time

BELENDIA (LONDON) LTD.
17 South Row, W. REG. 3251

They're beat singers who want to act—but not in a rock and roll film

THE first thing one notices about the Everly Brothers is that they might almost not have noticed them at all. That's a surprising thing, for show business people, particularly American show business people, have a habit of making themselves conspicuous in any gathering. Don and Phil Everly, however, stand out in a crowd only because they are unusually well-groomed, and have the slightly off-beat dress of striped suits, buttoned high in a most Edwardian fashion, round-collared shirts and neckties in a slightly narrower-than-usual style.

Their speech is more modest and quiet than their dress, even more surprising in visiting American celebrities. Don and Phil are Kentuckians, and though they have no straw sticking out of the corner of

but I reckon we're going to start soon at an acting school and learn acting."

The Everly Brothers have already been offered many film parts. One was to appear as rock 'n' roll singers, and they refused on the grounds that they wouldn't be doing anything new but just doing their normal singing act on another medium. Their real ambition is to star in Westerns, and they certainly have many qualifications.

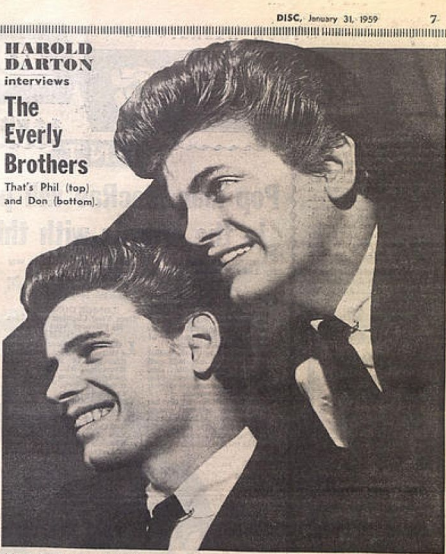
They had an outdoor upbringing and horries and riding are no new subjects to them. Nor are guns. They are both excellent marksmen. Nor, of course, are cowboy-style songs.

Still, they're going to wait until they've learned their new trade of acting properly—in a school. They are not impressed by the fact that

HAROLD DARTON interviews

The Everly Brothers

That's Phil (top) and Don (bottom).



A couple of boys

their mouths or tall feudin' and shootin' guns at their sides; they do have that quiet assurance and friendliness one associates with the hill-billy Kentuckian.

They also have a wealth of real country and western songs—literally "songs our daddy taught us"—to which they've added a rock 'n' roll beat to produce their distinctive and fortuitous winning sound.

Of their six discs released here, five have maintained good positions in the Top Twenty and two have held the number one spot for some time. Their latest "Problem" and "Love Of My Life," is climbing steadily in the American charts. In the States they are familiar figures on stage and TV. They've appeared three times with Ed Sullivan, the yardstick by which all TV performers are judged, and they're familiar figures on "Big Beat," "Vic Damone Show," "Julius La Rosa Show" and many others.

On the famous TV show of the Southern States called "Grand Ole Opry," which features only country and western music, they are virtually regulars. They are now making their very first trip to Europe, doing a whirlwind tour of northern Europe's television studios as part of a half-hour rock show deal, and being feted at every stop.

Fashions

But they're still not so inflated with success that they think they have found all the answers. Like most producers, they are themselves as servants of the public, and if the public no longer wants what they're offering, then they'll try to offer something else.

"If fashions change in singing," says Phil, "then we'll try to change with them. Neither of us has got any trade or training right now. We've never been to technical school or anything like that.

THAT'S HOW THEY SEE THEMSELVES IN A CELLULOID CAREER

Elvis Presley, Tommy Sands, Pat Boone and Tommy Steele all made their screen debuts without any formal acting training.

In the music business Don and Phil have served a good long apprenticeship. Don was eight and Phil was six when they started—joining their parents' act and billed as "The Everly Family."

Dad's help

Dad taught the boys how to handle the guitar and how to play the C- and W- songs he specialized in. Since those early days C- and W- style has come to appeal to the popular audience.

They have come a long way since the Everly Family was on the bill. They're moving just outside the boundary of Kentucky, to Madison, Tennessee, though their loyalties are still with Kentucky. Don was married when he was only 18, and his wife is expecting a baby in mid-April.

They have all the things that a successful American expects out of life, including two cars apiece. Each has a large, thirty American monster which gives about nine miles per gallon, and each prefers his smaller and more economical British car.

Their present European tour they are doing more for the kids and for the publicity their discs will receive, than for the money. In 20 hours in London, from Friday

night to late Saturday afternoon, they appeared on a TV programme, taped a couple of shows and had a Press reception—which represents no mean week's work for many people in the business.

"When we think of London we always think of fog," said Phil. "And we always think of the horror films, because all the horror films we see in America are set in London. We were thrilled when we arrived, because there was the fog—perfect, just like we expected."

No one mentioned to him that the fog he saw was only a very mild one; many degrees short of pea-soup, because it would have spoiled his delight.

Don is a shutter-bug, a camera enthusiast, and he was very anxious to have some pictures of London. So he wasn't too disappointed to find that London's little bit of fog had disappeared the next morning when they left in a taxi for a whirlwind tour.

Call-up

Everything that comes their way they regard with enthusiasm, even the thought that they will probably be going the way of Elvis Presley one day soon—into the Army. Don, who will be 22 on February 1, regards it as quite an immediate prospect. Phil, 19 last Monday, sees it as a more distant pleasure.

With their modesty towards their career, their assurance of their own place in the world and their enthusiasm for whatever life brings them, the Everly Brothers look like staying as happy and as pleasant as they are now—success they enjoy, but they give the impression that they wouldn't bemoan the lack of it.



THE LADY IS A SQUARE

**ANNA NEALE
FRANKIE VAUGHAN
JANETTE SCOTT**

WARNER Presented by **WARNER BROS. PICTURES** Produced by **WARNER BROS. PICTURES** Distributed by **WARNER BROS. PICTURES**

Also starring **ANTHONY NEWLEY
WILFRID HYDE WHITE**

YOUR WEEKLY

DISC DATE

with DON NICHOLL

THE Clark Sisters start off this week's disc date because I can imagine few groups with whom I'd rather make a turntable appointment. From their "Sing Sing Sing" album comes a smooth appetizer which should sell in its own right.

Gordon MacRae, who is making a real name for himself in the pop market, and Lonnie Donegan come up with two numbers that look all set for a big sale.

I enjoyed Whitfield's version of "Willingly" though the other side tends to drop the status of the disc with a thud.

Janice Harper, Gogi Grant, Tony Martin and Al Read all show up in a fairly mixed selection — cha-cha's still beating around.

RATINGS

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

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

THE CLARK SISTERS

Cokepops Opus 10
(London HLD8791)*****

BOTH sides on this release are taken from "Sing Sing Sing" which I rate as one of the best LPs issued here during the past year.

The Clark Sisters may be new names to you, but I can't help remember the "Sentimentalists" who used to sing with Tommy Dorsey's band. The Clark Sisters were the Sentimentalists. Now they come out of disc retirement under their real family name, and what a treat it is to listen to them.

The four girls have more polish than a Life Guardsman's helmet and the sound they achieve is fantastic. I've almost worn the LP this. Do grab this coupling if you haven't got the big disc. I think I'll make you want the 12-incher in a hurry.

The girls sing like a band in themselves and here they have swinging, large arrangements in the Dorsey manner. First rate material of which you'll never tire.

CHARLES MARGULES

Gigi Malagena
(London HLL7714)****

TRUMPET with orchestra on this disc and the trumpet has a rich commercial sound all right as it drifts through the film theme, Gigi.

Orchestra gives the soloist just the right amount of ruff, and the side winds up by being, and the job for quiet dreamy nights in front of the fire.

Malagena is designed to wake you up after Gigi has lulled you. A rapid interpretation of the famous duet with the exciting Mexican note.

Chorus and orchestra bring polished performance from every corner.

AMES BROTHERS

Red River Rose When the Sunnits: (RCA. 1104)****

THE Ames Brothers, who gave such a polished performance

D.N.T. Pop man MacRae will pull in the crowds with this

GORDON MACRAE
Fly Little, Bumblebee, Little Do You Know
(Capitol CL14983)

OH man! Mr. MacRae's certainly with the pop scene these days. Showed up when he produced "The Secret," and it's really shocking at us with this performance of "Fly Little Bumblebee." Gordon warms up to the ballad in fine voice and he'll pull crowds along with him. Orchestra and chorus drive sweetly in company for a lively finger-snapper.

"Little Do You Know" also has a positive modern sound, although coming in direct contrast to the other song. This slow romancer contains Joe Lubin wistery and it will find

a corner in your heart very swiftly. Don't be surprised to see Gordon climbing the parade with this coupling.

LONNIE DONEGAN
Does Your Chewing Gum Lose Its Flavour; Aunt Rhody
(Nixa N1511)

LONG ago before the war, that fantastic American showman of the Diamond Horseshoe, Mr. Billy Rose, made a fortune out of his tricky little lyric, "Does Your Chewing Gum Lose Its Flavour On The Bedpost Overnight?" He'll be surprised as anyone to find the scatty novelty revived now by Lonnie Donegan! Lonnie's performance here was recorded during one of his

GORDON
MACRAE

stage shows in Oxford and it will probably be another smash for the boy. It certainly is corny and rickety, but you can't help liking it.

Another stage performance is

recorded for the turnover. Here we get "Aunt Rhody," which turns out to be Lonnie's version of the famous "Grey Goose" skiffle along expected lines but the other side will make up for it.



GOGI GRANT
Say A Prayer For Me Tonight
TONY MARTIN
She Is Not Thinking Of Me
(RCA. 1101)***

TWO stars for the price of one—Gogi Grant on one side of the disc, Tony Martin on the other. And both of them backed by Denis Farnon's orchestra and chorus.

Gogi's slow ballad has one of the strangest lyrics I've heard in a long while; it really puts you up short with its fm-mach-too-young-to-die theme. Miss Grant sings it with her usual flair, but I've my doubts about whether it is worth singing at all.

From Gogi's sadness, over to the



stage shows in Oxford and it will probably be another smash for the boy. It certainly is corny and rickety, but you can't help liking it.

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waltzing Mr. Martin bemoaning the fact that his sweetheart's having a good time but not thinking of him. Altogether an odd, almost funereal coupling. The bitter-sweet lyrics of his song are as odd to the ear as Gogi's.

DIAHANN CARROLL

The Big Country; Guiding Light
(London HLT8788)***

TITLE song from William Wyler's de-luxe western film **The Big Country** helps to conjure up the bigness of the setting.

Diahann Carroll (and that's as difficult a way of spelling Diane I care to come across) sings the slow melody with a husky wealth of feeling. In fact she tends to overdo it. Can't see it racing to any heights, though it may appeal to film fans who want a reminder.

Guiding Light starts with some sizzling strings before Miss Carroll comes huskily in for another slow sentimental song. One gets the impression that one ought to feel inspired. Unfortunately one isn't.

JANICE HARPER

I Was Hoping You'd Ask Me; I'm Making Love To You
(Capitol CL14977)****

AL HOFFMAN and Dick A Manning roll out another slick composition which should do their back balances a lot of good. It is the attractive I Was Hoping You'd Ask Me which Janice Harper sings sweetly and clearly on the top half of this release.

Gordon Jenkins directs the orchestra with a velvety Latin beat in the accompaniment. I think you'll find this one creeping up on you. It has the flavour of a show tune but it may get away after a time.

Aimed more directly at the teen market is I'm Making Love To

You. A wild, racing ballad with built-in dramatics which Miss Harper handles most professionally. Type of song which would have gone Frank Lane once upon a time. A Mood-stirrer all right.

THE GAYLORDS

Again; How About Me
(Mercury AMT 1023)****

THE Gaylords have a warping buster in **Again** and they should do very well with it. Miss Lead voice tackles the ballad with plenty of power while the others fill in behind and around him.

David Carroll supplies a simple accompaniment which relies heavily on piano and rhythm.

On the turnover **The Gaylords** shuffle along smoothly with Irving Berlin's **How About Me**. This one may well emerge as the better selling side of the coupling.

The boys sing it easily while girl voices fly high in the backing. No frills.

THE FRATERNITY BROTHERS

Passion Flower; A Nobody Like Me
(H.M.V. POP582)****

A MEXICAN guitar and rhythm section set the mood for **Passion Flower**, which The Fraternity Brothers offer dramatically here.

Vocal group is clear and powerful, stressing the traditional Latin tempo heavily. Number could score as a result of this treatment which certainly doesn't lack impact. Solo voices carries the other deck and this side could be fighting with **Passion Flower** as the main attraction. **A Nobody Like Me** is a complete contrast—a heavy "walker"—set to guitar strumming. Song is very well performed and pulls you into its mood almost immediately.

TERRY DENE
Bimbombey! I've Got A Good Thing Goin'
(Decca F11100)****

THE song's latest recruit, Terry Dene, leaves behind a typical rock-a-ballad in I've Got A Good Thing Goin'. He sings it fluidly and with some warmth to a good backing from the rhythm men in the Malcolm Lockyer Group. A lively production and performance.

But it is Bimbombey which has the Latin undercurrent for the top deck honours. A bright novelty number which helps to lift Terry out of the rocking mood.

You'll enjoy his light 'n' easy approach to this song. He's certainly gone marching off on a cheerful note.

HARRY BELAFONTE
Times Are Getting Hard; The Waiting Game
(RCA 1103)****

HARRY BELAFONTE's version of the slow lament Times Are Getting Hard comes on to the market weeks after Duggan has skinned the cream off.

I don't think it would have made much difference anyway, since Lonnie's treatment is far more commercial than this soft, thoughtful version. Haunting moody organ and distant chorus helps Harry to get the atmosphere for his song.

The Waiting Game is another of the Belafonte folk tales. A pleasant slow ballad which Harry takes along huskily and professionally. Quiet guitar and chorus accompaniment.

DAVID WHITEFIELD
Willfully William Tell
(Decca F11101)****

DAVID's version of Willfully reached me just too late for inclusion in last week's reviews, which is a pity since I'd have liked to throw it against the others.

For I'm inclined to rate his treatment of the continental ballad as the best of the group. He sings it easily yet with plenty of strength to a rich backing from the Roland Shaw orchestra.

Most of the discs on this song are well worth spinning time, but I don't think any of them have made the song as enjoyable as Willfully. I hope it moves for him as it should.

Corry flip is David's performance of the theme music for TV series William Tell. Adaptation of the overture which everyone knows.

AL READ
Our Maggie's Going To Get Married; That's Life
(HM.V. POP75)***

AL READ has been on record before, but not with any great success, so it'll be intriguing to watch this one from the conchshell. Much as I enjoy Al's radio work, I feel he's missed the disc boat yet again.

Our Maggie's Going To Get Married is a musical monologue rather like the ones which Stanley Holloway used to do many years ago. And it strikes me as being hopelessly out of date. The side comes completely with hysterical audience, who laugh uproariously

at the slightest provocation (and I do mean slightest).

That's Life is Al singing a full version of his signature tune. Light spirit garnished with a brief break into one of his radio carousels.

FRED WARING
Dry Bones; Way Back Home
(Capitol CL1491)****

FRED WARING and his chorus, The Pennsylvanians, send us their treatment of the never-say-die

Dry Bones. You may think you're sick of the song, but I think the side will prove that you're not. The chorus sing it with such verve and humour, you'll still stop to hear. Accompaniment enjoys itself with gimmicky noises for each section of the skeleton.

Way Back Home is a filler with a tune you'll know in a second or two if you don't already know it. Chorus sway it comfortably.

SUE RANEY
The Restless Sea Ever
(Capitol CL1490)****

WAVES plai the shore to serve as introduction for The Restless Sea which the talented Miss

number will probably take its time.

She herself composed Ever, another slow ballad which she sings on the reverse. She goes part of the journey in diast with herself... so it's very much a Sue side.

THE KINGSTON TRIO
Raspberries Strawberries; Sally
(Capitol CL1492)****

THOSE Tom Dooley boys will have done themselves; some further good by the appearance on Perry Como's TV show. Now they follow up with a slack disc.

Raspberries Strawberries is a cute, quick, item whose folksy French flavour will attract many. One member carries brief narration between choruses and the effect is entertaining.

But it's Sally who would get my money, and this is the half which may well help the Kingston lads back into our Top Twenty. A brisk strummer with sticks 'n' pick-up behind the boys. Simple, reminiscent melody which will weave a skillful spell over thousands of customers.

The Kingston Trio's a fine outfit with something different to offer.

TERRY DENE



ED TOWNSEND

...it was
a sheer
stroke of
luck...



He sang his way to success UNDER A SHOWER!

ONE of the oldest jokes, ranking with those about mother-in-laws, has always been about singing in one's bath. Everyone wants to air their vocal chords in this private sanctum, though I don't think I've ever before heard of anyone getting a show business contract out of a bath.

Yet such seems to be the case with American singing personality Ed Townsend. When serving in the U.S. Marine Corps in Korea, Ed sang into song under the barracks shower. Luck plays some odd tricks, but none more than in the case of Townsend, for who should pass by the window of the shower-room than band-leader Horace Heit.

Own TV show

Heit immediately sought out Ed and discussed with him the possibilities of entering show business on his demobilisation.

Ed took up the offer and toured throughout the Near and Far East with the Horace Heit group.

Known as leaving Heit, Ed Townsend headed for Los Angeles where he took part in his own TV show and formed a music publishing business.

Apart from being a useful singer, Ed was an extremely talented songwriter. He has composed a great many songs, and in one year he wrote as many as 20, every one being published and recorded. It may seem that if he never sang again he would have a healthy income just from the royalties on his songs.

Many of the songs that Townsend sings himself are from his own pen, and he had a very big success with his own million-seller in the States

called "For Your Love."

Since his establishment... on Capitol in the States, there is work plenty for him in the vocal field. TV dates and recording look like keeping him busy for a very long time. Though he hankers for "rick" in this country, it seems only a matter of time, Right now he is staking a claim with "Richer Than I" and "Getting By Without You." It's another great ballad performance, and could do the trick.

Religion first

Ed has certainly travelled far from his birthplace near Memphis in Tennessee. His father was a Methodist Episcopalian minister and not unamusingly young Townsend turned first towards an ecclesiastical career.

At the age of 17 he was elected president of the International American Methodist Episcopal Youth Council and was selected to go on a world tour with other youth leaders from America.

With this type of background, Ed Townsend attended Willberforce University in Arkansas State College and, after graduation, served for a while as a pioneering backwoods schoolteacher.

Soon after the Marine Corps made his debut on him, and from that point on, the pattern of his life was to take on an entirely new shape.

We may know the outcome of that and, though Ed Townsend would undoubtedly have served many people in his original career, one cannot help but feel that a greater number of people are gaining big immeasurable pleasure from his new vocation.

Doug Geddes

GOING UP! ★

No. 2 in the Charts this week

BABY FACE
by
LITTLE RICHARD

on

LONDON

Raney sings huskily on the top deck of this release.

A slow, haunting song, with another girl voice flying above the soloist like a seagull. Jack Marshall's rhythmic backing assists the star to get into the mood of this romancer.

Performance is first-class, but the

Different? Well, Sally was brought out not so long ago by Donegan as "Sally Don't Leave Me This Way" but I still think most will find this new slant to their liking.

MALCOLM DODDS
This Is Real; I'll Always Be With You
(Brunswick 05774)****

MALCOLM DODDS has got a big, open noise for his shuffling ballad This Is Real (This Is Love). Boy has a rather croaky voice which surprises one by the size it can attain.

Backed up by organ and chorus and in one year he wrote as many as 20, every one being published and recorded. It may seem that if he never sang again he would have a healthy income just from the royalties on his songs.

Many of the songs that Townsend sings himself are from his own pen, and he had a very big success with his own million-seller in the States

A sentimental ballad that takes his voice more than the top deck, and which is therefore not so good on the ears.

STEVE LAWRENCE
These Things Are Free; I Only Have Eyes For You
(Coral 07.2313)****

STEVE LAWRENCE has a delightful ballad to sing in These

Things Are Free. Lyric could have been just a cry of reiteration of the familiar rhapsody about the breeze and mother earth, but it doesn't sound so.

Melody is pleasing and there's no awkwardness anywhere as Lawrence brings a rich, sincere performance to bear. Jack Kane's orchestra and chorus have much to do with the side's appeal.

I Only Have Eyes For You is a good, driving revival of the standard. Steve gets an opportunity to show off his phrasing, and the show's worth catching. I don't think Sinatra himself would be ashamed to produce a half as swinging and as polished as this. Excellent support from the Kane orchestra keeps the pace moving splendidly.

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

Another great competition!

YET another competition for DISC readers, and once again a novel prize to be won. This time the lucky people can be our guests at the mammoth concert to be staged by the Stars Organisation for Spastics at the Empire Pool, Wembley, on March 22. There will be four prizes, each consisting of two 25s tickets, and so that each winner can take one companion with him or her.

Such is the popularity of this show there is always a sell-out demand for tickets, even before the details have been announced. This is the case again this year.

In brief detail, the complete function of the Stars Organisation for Spastics concerns the welfare and financial upkeep of all handicapped children, and the majority of stars devote as much of their leisure time as possible to organising events which will help swell the funds for this most deserving cause.

In the years that the organisation has been running, several thousands of pounds have been donated to charity, and the latest venture of the Stars Organisation was to convert a home at Bessill into a spastics home for children.

Knowing that this year's show will be as great as ever, we feel sure that many readers will be excited at knowing that they have a chance of a simple competition to win for themselves seats worth 21s. each.

All you have to do is submit a slogan or not more than SIX words, which sum up the good work which the stars and their Spastics Organisation set out to do.

Just a SIX word phrase, and the chance of a seat at this concert can be yours.

Our panel of judges will decide on the most apt, and their decision must be final.

Closing date for this competition will be announced later.

CUT HERE

Cut out and paste on a postcard. 21d. stamp required.

SLOGAN

Name

Address

(Block letters, PLEASE). DISC 31.1.59

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

Gracie Fields gets T spot on Sunday

INTERNATIONAL favourite

Gracie Fields is due in this week-end to headline Val Parnell's "Sunday Night" at the London Palladium TV show. This will be Gracie's only TV appearance whilst here, and she returns to Capitol early next week.

Also starring on this same show are The Madrifaks.

The following Sunday, February 8, the show will be headlined by Buddy Greco and Della Reese. These two stars will also headline the ATV "Sunday Special" on February 14.

Next Saturday's "Spectacular" (January 31) has Lonnie Donegan, Rosemary June and Mr. Acker Bilk's Paramount Jazz Band.

Rosemary June makes another appearance on "Music Show" next Sunday in company with Gary Miller, Peter Regan and Derek Scott.

The next "Jack Jackson Show" on February 4 will star Lonnie Donegan, Cliff Richard, The Madrifaks, Chris Barber and Orville Patterson.

Tony Brent to tour India

POPULAR singing personality

Tony Brent is to return to his original home, India: this time as a star of records.

Tony leaves this country on February 5 with his wife and family for a four-week tour of India and the Far East.

Reason for Tony's visit is his high popularity on record on Radio Ceylon.

A NKA SIGNS FOR COMO SHOW

DURING his brief appearance in London last week, young singing star Paul Anka heard that he had been signed for a further appearance on the "Perry Como Show."

Paul will be seen on this programme in America on Saturday, February 28. The programme should be available in Britain during mid-March.

It is understood that, apart from his own solo spot, Paul will also undertake a duet with Perry Como. He previously appeared on the Como show last June.

One of Paul's latest compositions, "I Need a Matter Anymore," has just been recorded by singing star Buddy Holly. The disc was released last week in America and has received very high ratings everywhere.

Paul Anka left Britain Friday after his successful appearance in A.K. TV's "The 1959 Show," and is currently on a two-week concert tour of Italy.

Kruger returns

JOEY KRUGER, of the Florida Publishing Company, has returned to this country, following a business visit to the States.

Kruger has signed several agreements with publishing houses in America, including one with Robert Lissauer, who controls eight publishing concerns in New York. Future titles due for release include "Oh My Goodness" (recorded by The Kalin Twins), "Shepherds Chords" (waxed by Moe Kaufman and Tony Crombic) and several others.

Connie Francis here again

Johnnie Ray follows her

TOP American singer, Connie Francis, is to headline an exciting new variety season at the Palace Theatre, London. She opens on February 25 for two weeks and is followed by Johnnie Ray, also for two weeks.

Since her visit here in August last year, Connie Francis has increased her popularity tremendously, winning polls in many countries.

Successful discs have come in a never-ending stream, and her latest on M.G.M., "You Always Hurt the One You Love," is climbing the charts rapidly.

Johnnie Ray undertook a tour last April which covered most of Britain, terminating in a highly successful two-week engagement in May at the London Palladium.

Further names are yet to be announced for these shows and for the possible subsequent presentations.

Lewis film opens

AS Jerry Lee Lewis breaks his long absence from the charts, by entering this week at No. 18, there comes news of the showing of the film which features his song.

The film, and song title, is "High School Confidential," and it is due to open at the Ritz Cinema, Leicester Square, London, during the early part of February.

POP singer Larry Page has been in bed with Asian flu. Larry's latest move is the cancellation of his engagement at the Palace Theatre, reading: also a number of one-night stands scheduled for this week.

All-time record for MGM

AN all-time record is claimed by M.G.M. in America. They have sold a total of 145,000 discs in one day with only two titles—Connie Francis' "My Happiness" and Joni James' "There Must Be A Way."

B.B.C. get jazz-minded

Two concerts at Albert Hall

THE B.B.C. are to present a further two mammoth concerts under the title "Jazz Saturday." Both shows will be broadcast from the Royal Albert Hall on Saturday, February 21 and Saturday, March 28.

The first presentation will be subtitled "New Orleans to Dixieland" and will include most of the name bands in this particular field.

The programme will feature Mr. Acker Bilk's Paramount Jazz Band, Terry Lightfoot's New Orleans Jazz Men, Mick Mulligan and his band with George Melly, Ken Rattenbury's All Stars, Dr. Desley's String Quartet and solo instrumentalists George Chisholm, Bruce Turner, Kenny Ball, Betty Smith, Sandy Brown and Al Fairweather.

Comper will be Brian Matthew.

The second show, presented on March 28, will be called "Dixieland and After."

Making up part of the entertainment on that particular evening will be Johnny Dankworth and his orchestra, Humphrey Lyttelton and his band, Alec Welsh and his band with Beryl Bryden, and the Lennie Best Quartet.

Individual instrumental stars will include Bert Courtney, Kenny Baker, Kathleen Stobart, Eddie Thompson and Ronnie Ross.

Steve to sing for Army

POPULAR singing star, Steve Lawrence, currently serving in the U.S. Army, will sing in future with the Army Dance Band.

Steve is currently in the Washington area and his wife, Evde Gormé, has cut engagements to be with him.

Hawaiian wedding song

Andy Williams

HLA 6784
45-78



THE DECCA RECORD COMPANY LIMITED DECCA HO



Shirley Bassey for West End

SINGING star Shirley Bassey returns to London's West End to open in a new spectacular revuet on Thursday, February 19.

The new show, "Blue Magic," opens at the Prince of Wales Theatre. Sharing the star billing with Shirley Bassey will be comedy man Tommy Cooper.

DISC

is one year old

next week

DON'T MISS OUR GREAT BIRTHDAY NUMBER

A and R post for Jacobs

DICK JACOBS was appointed last week to the position of A. and R. manager of Coral Records in New York. He previously held for six years the position of musical director to the company.

It's only beginning.

The Kalin Twins

05775
45-78



05775
45-78

THE DECCA RECORD COMPANY LIMITED DECCA HO

Cliff was a riot

WHEN rock 'n' roll star Cliff Richard went to Bursley's Palace Theatre last Friday night there was a riot! Stamping, screaming, arm-waving teenagers, who had crowded the theatre to see their idol, surged towards the stage and . . .

- Knocked down the barrier in front of the orchestra pit;
- Broke seats;
- Ripped a radiator from the wall, and
- Smashed fittings.

It took half an hour for eight cinema managers (hastily recruited from cinemas in the town), police and unbetreets to restore order.

Similar scenes greeted his appearance two days later at the Commodore, Hammersmith (DISC Pic on the left) when the "Oh Boy!" show opened.

For the Bursley show the fans had come from all parts of East Lancashire. Girls fainted in the crush, but injuries were only slight, except for one 17-year-old youth who ended up in hospital with suspected broken ribs.

And what did Richard think about it all? "I wasn't really worried. I don't think they would have harmed me," he said.

'Oh Boy!' explodes—

BUT WITH A SMALL BANG!

TV's "Oh Boy!" exploded on the Commodore Cinema, Hammersmith, on Sunday for a one-week stay, but unfortunately lost much of its impact on the journey from the small screen to the large stage. Although the entire cast performed with their usual verve and drive, this excitement did not convey itself to the audience, who, apart from frenzied screams from the younger element at Cliff Richard's every appearance, remained singularly unresponsive. The show is colourfully dressed, but there is insufficient stage movement to hold the interest and the highly dramatic blackout technique so successfully employed in the studio lacks effect on the stage.

Big package show

A NUMBER of stars are taking part in a big new package show due to open at the Regal, Workop, on February 22.

Heading the bill will be the King Brothers, The John Barry Seven, Russ Conway, Don Rennie and Maxine Danish.

The show continues on consecutive days to Wombwell, Scunthorpe, Dewsbury, Newark, Bursley, York and Pontefract.

No. 5 in U.S. hit parade

The Sixteen candles
The Crests

ILL 8704
40/78



Disc stars take part in Eurovision song contest

DISC stars will sing in two B.B.C. TV programmes from which Britain's entry for the Eurovision Song Contest of 1959 will be chosen. Two 30-minute heats will be transmitted on February 2 and 5, with the six best songs being judged again in the final on Saturday, February 7.

The contest has drawn an entry of 179 and the winning song will be in the Eurovision final from Cannes on March 11.

Singing stars lined up for the two heats include Alma Cogan, Glen Mason, Don Rennie, Sheila Buxton, Steve Martin, Lita Roza, John Hanson, Pearl Carr, Teddy Johnson, Rosemary Squires and Lester Ferguson.

Pete Murray will introduce the two programmes of heats and also the final.

If you want to hear what Italy—and perhaps the world—will be singing later this year, tune in to the Italian Song Contest from San Remo on B.B.C. TV next Saturday.

Last year's San Remo winning song was "Volare".

Paintings for pop fans

A NEW series of Art Master painting outfits that will please pop fans and also help benefit the Stars Organisation for Spastics will soon be available.

The Art Master—painting by numbers—kits are well known; now is added a new series, providing the opportunity to paint in oils many disc favourites.

The first in the series of leading disc stars will be Dennis Lotis.

Leslie Conn gets big Decca pot

WELL-KNOWN figure in the music business, Leslie Conn, has been appointed as A and R executive to the Decca Group. He fills the vacancy left by recording chief Dick Rowe, who recently joined the new Top Rank Records company.

LOU PRAGER's popular programme, "Find The Singer," returns to TV screens on February 27. It takes over from A.R.'s "Educating Archie."

THICK and FAST

ENTRIES have come in thick and fast for our DISC Telegram Competition which we ran last week.

We are currently setting these out and the lucky winners will be advised by post, in plenty of time for our DISC party on February 5.

Show Biz XI at Luton

THE popular Show Biz XI play another football match next Sunday, February 1, at Luton, Beds, when their opponents will be the Duke of Bedford's XI, consisting of young apprentices from various local factories.

Proceeds from the match will be donated to the Spastics Fund.

Three more Show Biz XI matches will be telecast on February 15, March 1 and March 29.

Pigalle 'Spectacular'

A TV'S "Saturday Spectacular" at St. Valentine's, night, February 14, is to be televised from London's Pigalle restaurant. This will be one of the few occasions when the show has been televised from outside the studio.

TOP HITS



FRANKIE
AVALON
I'll wait for you

H.M.V. POP 568 (45 & 78)

PAUL ANKA

(All of a sudden)
My heart sings

COLUMBIA DB4241 (40 & 78)



BROOK
BENTON

It's just a matter of time
MERCURY AMT 7044 (45 & 78)

EVE
BOSWELL

PICANINNY
PARLOPHONE R017 (45 & 78)



THE
King Brothers

Thank heaven for little girls

LEARNIN' ON A LAMP-POST
PARLOPHONE R0153 (45 & 78)

THE
PLAYMATES

BEEP BEEP
THE BUBBLE CAR SONG
COLUMBIA DB4241 (45 & 78)



TEDDY RANDAZZO
IT'S MAGIC

H.M.V. POP 578 (45 & 78)



—the greatest recording organisation in the world!
E.M.I. RECORDS LTD. 8, 11 Gilt Castle Street, London W.1

'POP FANS' get the disc news of the month in 'Record Mail'—a 16-page paper, price only 1d., obtainable from your record dealer.

THE DON NICHOLL

ED TOWNSEND
Richter Than I; Getting By Without
You

(Capitol CL14976)****
ED TOWNSEND, who deserved
so far more success than he
achieved here with his wild beat
treatment of "When I Grow Too
Old To Dream," now sends us
another beat ballad, *Richter Than I*.
By far the best version of the
number I've heard so far. A slow,
compelling performance with
Townsend gripping attention all the
way. Gerald Wilson gives him an
extremely good backing, using a
girl chorus and insidious piano.

For the reverse, Stan Applebaum's orchestra assumes the
accompaniment chore. This is
again a slow ballad with a beat and
Getting By Without You will have
its share of followers.

CLIFF RICHARD
Livin' Lovin' Doll; Steady With
You

(Columbia DB4249)***
RICHARD goes rocking again
with *Livin' Lovin' Doll*, a
number which must have been
tailored for him. Cliff chants it
with authority, while the writers
supply their usual backing.

Steady With You slows things up
for a beat ballad in treatment,
a tiki fashion. Cliff handles it with
considerable aplomb while the
orchestra-soo-soo behind the title.
It'll be interesting to see if this
half starts to draw custom.

ROY CLARK
Puddin'; Please Mr. Mayor

(HMV POP351)***
ROY CLARK, who goes rocking
quickly with *Puddin'*, a number
which makes great play of different
voices within the title.

Disc with a strong country
flavour in the beat, and one which
ties perhaps a mile too far to be
unusual. Clark draws the lyric to
an average accompaniment
directed by Bobby Stevenson.
Stevenson is the writer of the
item on the other side. *Please Mr.
Mayor* is a rocker with sax, jazz,
and in "Oh Boy!" styling.

THE CABELLAS
Peek-a-Boo; Oh-Lu-Lolla

(The Cadillacs HL1726)***
THE CADILLACS go beating
up a lovely average genre.
Peek-a-Boo. Basic tune is simple
enough to be played by tiny tots.
But the vocal group chime in dis-
tastefully with a seasoning of
humour and there's good easy rock
work from the backing group of
instrumentalists.

Oh-Oh-Lolla sings the praises of
a lovely average genre.
The group handle it ably to a Latin
tempo. One voice carries majority
of the lyric while the others fill in
with the rhythm. There's also a
dark voice belching every so often.

THE WILDCATS
Billy's Cha-Cha; Ganzachtalagen

(London HL1787)****
PRESUMABLY, one thing is
coupling *Ganzachtalagen*
is the upper deck of the two instru-

NOT quite so many issues on
the heat front this week, but
there is an Everly Brothers certifi-
cately among them, so that will
please the country kids' follow-
ing.

And another hit potential
certainly has Eddie Cochran,
whose "C'mon Everybody" is
cut to Top Twenty size.

From Jack Good's stable come
the Rockingham XI once again,
and from Capitol we get a weird
new combination terming them-
selves The Earth Boys. Their
sense of humour's out of this
world all right.

Outstanding soloist in the sec-
tion—Ed Townsend with his firm
beat work on the ballad "Richter
Than I."

Don't know what to make of that
mouthful of title—it's never uttered
vocally on the recording anyway!

The Wildcats have a fat basty
noise as they drive at a good speed
through this tricky little tune.
Organ is lifted up above the
rhythm section, and there's more
than a little excitement to show for
it all.

Billy's Cha-Cha again features
organ in front of the rest. Solid
Latin beat which will get into your
feet before the side has gone very
far. A good disc for the juke boxes
everywhere.

RATINGS

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

And the really hit records
that look like spinning to
the top are marked by
D.N.T. (Don Nichols' Tip).

LORD ROCKINGHAM, XI
Wee Toot; Lucy Rockingham, I

(Decca F11014)***
THE "Hoots Man" outfit go
rocking in "Oh Boy!" man-
ner once more to provide us with
Wee Toot.

Some sax noise, though there's
some variation in the swinging
drive of the band this time. Odd
chorus voices and male who
interjects with a phrase after the
"Hoots Man" accent.

Should be another seller.
In Scotland, too. George
Lewis—although he only played
one concert (at the Glasgow St.
Andrew's Hall)—was in at the
birth of something pretty big
in the future of Scotland's jazz
set-up.

THE EARTH BOYS
Space Girl; Barbara Ann

(Capitol CL14979)***
THE EARTH BOYS are a new
male group with a title that
suits their topside here—*Space
Girl*. A weirdly which you'll either
love or loathe. No two ways about
it. Quick-moving novelty ballad
about a boy who meets a girl from
a far planet. A girl? Well, the
description's pretty eerie.

One of the boys takes a narrative
spit to describe the girl and
of the sad ending when the girl dis-
integrates.

Eddie looks set to click with 'C'mon'

EDDIE COCHRAN
C'mon Everybody; Don't Ever
Let Me Go
(London HL18762)

EDDIE had a smash with his
"Summertime Blues." Now
in the depths of winter he has
another winner for us. His
"C'mon Everybody" is a
guitar-strumming beat song cut
to similar size and shape as his
previous big one. Compulsive
stuff which has the right noise to
make it a consecutive click
for Cochran.

Don't Ever Let Me Go,"
with slight change of tempo
shows echoing effects as Eddie
chants this beater.

Contrasting side which will
have its devotees. Eddie
certainly has the measure of
the market at the moment.

... and the
Everlys
score again

EVERLY BROTHERS
Problems; Love Of My Life
(London HLA871)

LOOKS as if the Everly boys
have done it yet again.
"Problems" has all the earmarks
of being their fourth
major success.

An effective country beater
which the boys sing in their
now well-known manner.
Guitars are strumming all the
way and the general noise is
an extremely reminiscent of their
other big-sellers. Watch, for this
low you like it. Well, that's
one this upstarts.

"Love Of My Life" will
also have people asking for it.
A slower number. The
brothers sing in their sentimental
vein. Pleasing melody that
will be very easy one to
remember.



Orchestra fills in with space
effects as well as rhythm. Off-beat
humour.

Jack Marshall who wrote that
one was also responsible for
Barbara Ann which The Earth
Boys chant soulfully on the flip. A
stroiling beat offering which they
chant well enough—once again a
recitation fills up the middle of the
side with some ghoulish humour.

JOHNNY CASH
It's Just About Time; I Just
Thought You'd Like To Know
(London HL58789)***

DEEP-VOICED country man
Johnny Cash has another of
his sad romancers in It's Just
About Time.
To a simple rhythm backing he
chants darkly about a lost love.
Guitar and mixed chorus fill out

the size of the side. Hand-clipping,
too, but a reasonably good
time for this field. Johnny's never
a strain on the ears.

I Just Thought You'd Like To
Know which he produces on the
turnover is a familiar western item
and flavoured with the same taste as
most of the Cash couplings.
It'll wheedle cash out of many a
customer.

Big jazz future for Scotland?

OVER THE BORDER

by
Murray Bauld

I would personally like to try."

He also spoke of Edinburgh
and Perth and Dundee.
Mr. Pendleton is soon off to
America—where one of his aims
has been to direct a concert with
Scotland.

"If it comes off, it will prove
a landmark. So far, our newly
established "Scottish Office"
He aims to bring the Modern
Jazz Quartet to the Edinburgh
Festival. And hopes of suc-
cess are very high, big.

Mr. Pendleton explains his
optimism. "So far, attempts to
bring jazz to the Edinburgh
Festival have been rather weak
and we would like to see the
very best musicians invited.

"The Modern Jazz Quartet
is a very fine group. It is
the obvious group to bring. And
I'm sure Lewis would give his
right arm to appear. If the
Festival Society cannot afford
such an undertaking, then we
would subsidise the venture."

We wish him the best of luck.

GEORGE LEWIS' tour of
this country might be
liked—in some way, at least
to Mikoyan's recent visit to the
United States! He drew huge
appreciative audiences wherever
he went—and refused to com-
ment too much upon the current
scene in his own country!

In Scotland, too, George
Lewis—although he only played
one concert (at the Glasgow St.
Andrew's Hall)—was in at the
birth of something pretty big
in the future of Scotland's jazz
set-up.

George Lewis and his Band
attended the opening of the
National Jazz Federation's
Scottish Office at 133a, George
Street, Edinburgh.

But while Lewis himself
genially refused to comment on
world jazz and jazzmen, Mr.
Harold Pendleton, executive
secretary of the National Jazz
Federation, made definite state-
ments to compensate for that.

Glasgow, he maintained, had

That Basie Band is back The greatest ever

Some of the men who matter

SAXES

MARSHALL ROYAL (alto)

HE played Basie considerably in forming the current orchestra in 1951. Acts as a spot leader and takes command at most rehearsals. Born Sapulpa, Oklahoma, on December 5, 1912. Best professional since age of 13.

FRANK WESS (alto)

BORN in Kansas City 37 years ago. Consistent jazz performer (particularly on flue). Joined Basie in June, 1953, after playing with Blanche Calloway, Eckstine, Earl Heywood and Lucky Thompson.

FRANK FOSTER (tenor)

JOINED orchestra after discharge from the U.S. Army in 1953 on recommendation of Ernie Wilkins and Billy Eckstine. Experience prior to joining to Basie orchestra in part from period with Wardell Gray.

BORN September 23, 1928, in

Cincinnati, Ohio.

CHARLIE FOWLKES (baritone)

HAS been with the current band since its inception. A native of Brooklyn, was brought to Basie in 1946. Frequent soloist with Arnett Cobb, Tiny Bradshaw and Lionel Hampton.

GUITAR

FREDDIE GREENE

BORN Charleston, March 31, 1911. Joined Basie early in 1937. HAS remained a popular composition figure. Has many compositions to his credit.

BASS

EDDIE JONES

BORN in New York, March 11, 1925. First played bass at Howard University in 1946.

Engaged by Basie in 1953.

DRUMS

SONNY PAYNE

BORN in New York in 1926. The son of drummer Chris Columbus. Driving force in Basie's Orchestra and regularly featured soloist.

Count Basie's first visit during his opening concert was an experience impossible to describe in words.

Apart from the addition of the music fans, the two visits in one evening by Princess Margaret showed that Royalty, too, could enjoy enthuse about this great outfit.

Further distinction was bestowed upon Count Basie and his music, later in the same year, they were selected to take part in the Royal Variety Performance at the London Palladium.

Every country that has been

That's what they call the unit, and it's no exaggeration

visited by the Count Basie orchestra has given similar displays of enthusiasm and hailed the unit as "the greatest ever."

As a band, it is certainly one of the finest examples of big-band jazz, with a precision and drive which is uncanonically accurate and exciting. All this, of course, stems from its dynamic leader and, though presence predominates, the music has all the feeling and soul that is so often absent from big bands.

Making up the overall sound is one of the finest teams of musicians that one could assemble, and I spotlight them elsewhere on this page.

However, it is the guiding genius of Basie himself that extracts the utmost from his men and produces

the swiftest band sound that anyone could possibly wish for.

As a bandleader, Count Basie's personal experience dates back to 1936 when, through the untimely death of Benny Moten, the Count was elected to take over the band's leadership. That's 23 years ago and he's been astounding the music world ever since.

Born on August 21, 1904, William Basie was brought up in Red Bank, New Jersey. He soon showed a talent for the piano and first worked around New York with Sonny Greer and June Clark, then set out on tour with a theatre unit. When this tour broke up in Kansas City, Basie had to take work in a cinema, playing piano for the silent movies.

One of his first band jobs was as pianist in Walter Page's Blue

Basie's opening concert is at the Royal Festival Hall on February 7. The final date is at Liverpool on February 22.

Devils; later he transferred to Benny Moten's outfit.

From this point on, Count Basie's career has many highlights in it than most diamond tiaras. Space will not permit the full praise due to him, but rather than skip too lightly over his career, the following diary of events will help.

1937—Benny Goodman takes notice of Count Basie at the Reno Club in Kansas City and picks him under the wing of his own booker, Willard Alexander, and places him in the Corporation of America.

1938—Basie comes to New York and makes his debut at Rowland and Broadway. On this date, and subsequent engagements, the Count attends the critics with his new approach to music. Already they are claiming that this is the greatest band of all.

1939—Makes his first appearance at Carnegie Hall and starts a trend for jazz critics. Further dates elevate him to the eyes of the jazz enthusiasts and critics.

His "One O'Clock Jump" awakes the country and places him even more in the limelight.

1940—On the stage of New York's Apollo theatre, Count Basie presents one of the greatest jam sessions of all time in his conception of the "All American Band."

With him in this session are such names as Harry

JOE WILLIAMS

THE great blues singer, a star in his own right and an essential ingredient to all Basie concerts. Born in Georgia and raised in Chicago. Later sang with Jimmy Nolen, Coleman Hawkins, Lionel Hampton, Andy Kirk and many others.

First met Count Basie in 1950 and was hired immediately for 30-week engagement. Re-joined the Count in 1954 and has since played a large part in the orchestra's success.

Has won many personal poll awards and has many fine LPs to his credit.

TRUMPETS

JOE NEWMAN

FEATURED soloist. Has been with Basie since January, 1952. Played with Basie on various occasions prior to this, between 1943-46. Connected with many famous outfits during his brilliant career. Born New Orleans, September 7, 1922.

TIAD JONES

SHARES many honours in the orchestra with Newman. Born Pontiac, Michigan. Brother of pianist Hank and drummer Elvin. Led his own group, played with many famous names before joining the Count in May, 1954.

TROMBONES

HENRY COCKER

A KEY figure with Basie band since February, 1955. Born December 24, 1919, in Dallas. Played seven years in Honolulu with Hawaiian bands before entering jazz field.

Joined Benny Carter in 1945. Later with Eddie Heywood and Illinois Jacquet.

BENNY POWELL

ONLY in his late twenties, this imaginative musician has already worked with King Kolax, Ernie Fields and Lionel Hampton before joining Basie in October, 1951. Born in New Orleans and made his debut at age 14.

James, Charlie Barnett, Coleman Hawkins, Benny Carter, Busby Berigan, Tommy Dorsey, Gene Goodman, Roy Eldridge, Gene Krupa and many others.

1941—A change of agency and management, and Basie becomes more and more prominent, playing every top theatre and night spot.

1942—Basie arrives in Hollywood. Appears in "Command Performance" with Clark Gable, James Stewart and Bette Davis. Also makes film with Frank Sinatra, "Reveille With Beverly."

1943—Count to count tour with fantastic success. Back to Hollywood to appear and be featured in "Stage Door Canteen," "Mister Big" and "Crazy House's Return to New York as first Negro band to play Hotel Lincoln. Breaks Harry James' attendance records.

1944—First Negro band to play the stage of New York's Roxy theatre. Breaks all records during four-week run. Returns to Hotel Lincoln with same success. Quoted as selling 3,000,000 records for Columbia in one year.

1945—Further visits to Roxy Theatre and Hotel Lincoln, breaking box office records. Smooth hit on tremendous tour of West Coast. Many broadcasts, including series of programmes with Kate Smith.

1946—Newsweek theatre tour and his recording in "The Mad Mad Boogie." A year packed with many guest appearances with many

famous vocal stars. Feted at a "Count Basie Day" in New Jersey by leading state and civic officials. Record fee for appearances with many famous vocal stars.

Day in New Jersey by leading state and civic officials. Record fee for appearances in Canada.

Record fee for appearances in Canada. Record fee for appearances everywhere keeping him busy right through until 1949.

1950—Following requests from small, smart night spots, Count Basie forms a small jazz combination and repeats success with this unit.

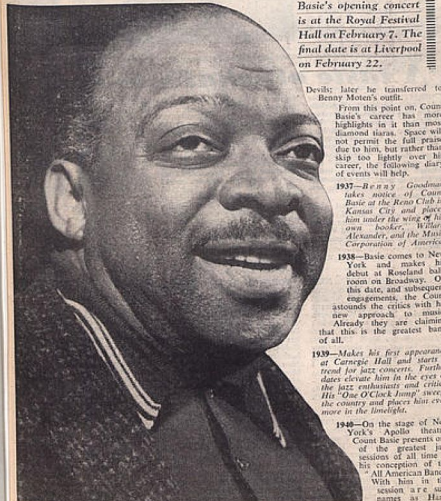
The following year, Count Basie returns with his band to bases on from strength to strength. He wins every possible musical poll and, in 1954, embarks upon a sensational tour of Europe.

The recognitions, the tours and the sensational concert appearances have become far too many to numerate.

Through the years such names as Lester Young, Earl Warren, Buck Clayton, Harry Edison and Dicky Wells have played in his units. At later dates are names stars of the calibre of Don Byas, Buddy Tate, Illinois Jacquet, Paul Gonzales, Joe Newman, Layton, Thad Jones, Wardell Gray and Buddy de Franco.

So it is today. Around Basie himself is a tremendous team, a team who can faithfully interpret all that Basie sets out to do and who keep the Count's orchestra from the great ensemble that it undoubtedly is.

Doug Geddes



THE
BEST
IN
BY
TONY
HALL



SURE IT'S MESSY
IN PARTS—BUT
THERE'S ALSO
SOME

Mann, 28, has planned this album with care and intelligence. Three separate instrumentalists are heard—(a) flute, five brass, three saxes, four rhythm; (b) flute, three reeds, rhythm; and (c) flute, guitar, bass, drums.

There are arrangements and/or originals by Mann, Randy Weston, Gigi Gryce, A. J. Patton, Puma and Pettiford.

best track. Some of the tracks on side two don't succeed quite so well, and, for my ears, lower the rating.

A good idea which all but comes off.

BILL DOGGETT

When Your Lover Has Gone, On the Sunny Side of the Street, What A Difference A Day Made; Chloë.

(Tin. Polyphone GEP8711)**
PERSONNEL: Doggett (Hammond organ, Clifton Brown, etc. (saxes); Billy Butler (guitar); Al Lucas or Carl Pruitt (bass); Stan Shepherd (drums).

DOGGETT is a one-time pianist turned organist. It's not difficult to guess that from this disc. He is a good swing jazz player, but no Jimmy Smith, or even Shirley Scott. Clifford Scott (aka Spirited R. and B-4000), solos. The guitar soloist isn't good.

DIZZY GILLESPIE



SONNY STITT
(DISC P)

Brilliant Playing



DIZZY GILLESPIE—SONNY ROLLINS—SONNY STITT
Dixie
W/Scottie Herold; Sunship;
Cont. (low); Honeo, Mon.
(Tin. Columbia 33CX1021)

PERSONNEL: Dizzy Gillespie (trumpet); Sonny Rollins (1, 2) or Sonny Stitt (3, 4) (tenor); Ray Bryant (piano); Tom Bryant (bass); Charlie Persip (drums).

I CAN see that this record is going to receive some very varied and extremist review notices indeed! Toether week a top critic in another paper voted it "disappointing." Me? Though I agree that the ensembles are generally rather messy and I think there is so much tremendous playing on the record that I couldn't give it less than five stars! So per pays you money and takes your choice!

RATINGS

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

The cover picture is misleading. The three aren't heard together. The Dixie Rollins tracks are both on blues changes. Hal is fast, frenetic and furious. Rollins (the most consistent hornman on the date) roars along and Dizzy dazzles. Sunship, thematically slight, is slow and funky. Both hornmen show a deep understanding of the blues here.

The side with Stitt is the more controversial of the two. Both Dizzy's tunes employ Afro-Cuban rhythms. The haunting Co Alma unquestionably has a messy ensemble with both horns having intonation troubles. But I have always been a believer in sincere emotional content in preference to

blurred perfection (though obviously a happy combination of both, is preferable), so I'm more concerned with the solos.

Alma has attractive—but very difficult—changes, which are certainly not those of "All the Things" as one reviewer recently stated so emphatically. But did you Stitt and Diz get around those changes? Stitt is especially moving and I thought I detected something of a Coltrane influence—especially in the sound—in this solo. "Honeo Mon" (no, dear, no—"Hoots Mon") is a most exciting rhythmic adventure. It appears to be basically a slow blues with a Latin beat and the bass playing double-time throughout. Our own Dizzy Rease has written something along these lines—The Monks. "Blues in Trinity"—except that he has the drums doubling up on the bass. Honeo's solo offers some tremendously stimulating contributions from all concerned.

Ray Bryant and Persip are excellent throughout. The bass-player is adequate. Agreed, there's a lot of inidleness about this LP (almost certainly due to lack of rehearsal time). But there is also much great jazz. You'll enjoy it more each time you play it.

HERBIE MANN

Solite To The Flute

When Lefties Are Love, Little Niles; Old Hunk Tonky Piano Roll Blues; Pretty Baby; Beautiful Love; Hip Scotch; Song For Ruth; Noga's Nudgets; A Ritual.
(Tin. Fontana TEL-5013)***

Personnel include: Mann (flute, alto flute); Anthony Ortega, Dave Kurlter, Dick Hafer, Sol Schlinger (saxes); Bernie Glow, Joe Wilder, Don Stratton (trumpets); Urbie Green, Chamee Welsh (trombones); Hank Jones (piano); Joe Puma (guitar); Oscar Pettiford (bass); Gus Johnson or Philly Joe Jones (drums).

IN places, this is one of the most pleasing LPs of recent months.

CHRISTMAS presents are always welcome. Especially when it isn't Christmas! I received a delayed package from Los Angeles last week, that will keep me happy for a long time to come.

The sender: boss of Contemporary Records, Lester Koenig. The man who believes that Britain's Victor Feldman has a big future in jazz. The Californian who believes in recording the best from sent me and west.

Les sent me his latest eight releases. As they should all be issued here by Vogue later in the year, I thought you would like an appetizer for some of the treats in store for you.

These are the ones to watch for...

BENNY GOLSON'S NEW VOYU SCENE (Contemporary JC3552): Cosmos (30 last Sunday) is fast becoming a major league contender in jazz. As player, arranger and composer. Here he's heard with a quintet (Art Farmer, Wally Patton, Jolien Watkins, Gigi Gryce, Sahib Shihab, Jimmy Woelke) and a nine-tet (five noted jazz, Benny will soon be one of The Tenors. A stimulating, challenging and enjoyable set, which marks Nat Hentoff's debut at A. and R. work.

BENNY CARTER, JAZZ GIANT (C3555): Congratulations to Koenig for giving Benny a chance really to "let his hair in the good old way, too—Ben Webster, Frank Rosolino, Jimmie Rowles (or André Previn), Benny Kessel, Leroy Vinnegar, Shelly Manne. As the liner notes observe, Benny is basically a "hot" player. Cannonball, for one, has been strongly in-

flourished by him. A straightforward, to-the-point album.

HAROLD IN THE LAND OF JAZZ (C3550): I must be one of tenorist Harold Land's most fervent fans. To my ears, he is one of the most feelingful jazzmen. And I'm tickled pink to find that annotator Hentoff has quoted from one of my JAZZ reviews on the sleeve. With Land are Rolf Ericson, the late Carl Perkins, Leroy Vinnegar and Frank Butler (drums). Harold's playing has, as always, all the warmth in the world. His originals (again, as always) have so much more to offer than most. A thoroughly enjoyable record, which I shall rave about at greater length when it's issued here.

PORTRAIT OF ART FARMER (C3554): A Quartet set by Art, particularly notable for the air of relaxation and freedom of expression and material throughout. Art used Hank Jones, brother Addison Farmer and Roy Haynes. The set has good originals (by Benny Golson, George Russell), unacknowledged standards (Too Late Now, By Myself) and three free-blowing, themeless things, with two of them on blues changes. Art is already a very personal player.

HAMPTON HAWES; FOUR: (C3553): Hawes' latest LP has a cute, golf-course scene cover picture. His colleagues are Barney Kessel, Ray Mitchell and Shelly Manne. This is an unpretentious excursion of mainly familiar material by four of the best in the West.

THE POLL WINNERS RIDE AGAIN (C3556): The second LP by Kessel, Ray Brown and Manne (the first has already been issued

here). They have triumphed again in the PPS polls. I found this more stimulating than their initial album. There are again nine tracks. The material is certainly not of the run-of-the-Merry Go Round Brake Down and (wait for it!) Volare! Further proof that it's not what you play—but who you are and how you play—that really counts. A very superior LP by three master musicians.

THE GAMBIT—SHELLY MANNE AND HIS MEN (C3557): The album title refers to a 20-minute, four-part, extended composition by Shelly's earthy, omnipresent, Charlie Mariano, which occupies side one. The other musicians are Russ Freeman, Monty Badwig and Stu Williamson. Despite the waiting intentions of all concerned, only Mariano's was really moved me.

SOMETHING ELSE! THE MUSIC OF GRNETTE, COLEMAN (C3551): I have purposely left this one till last. Its British release is imminent and I hope to write a special feature on what will be, unquestionably, the most controversial jazz disc of 1959. Coleman is an alchemist of alarming and unorthodox intensity. By contrast his compositions have melodic charm. His new work will come in from each extremist commentator. More critics will cry "phony!" I feel, than "new genius of jazz-ness." After a couple of hearings, I'll admit I'm confused but extremely intrigued. I shall listen a lot more and try to understand. My initial reaction? Like hearing very early Monk for the first time—but on alto.

Contemporary has done jazz proud. A well-balanced lot. Thanks again, Les Koenig.

Esquire

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LP
Reviews
by
Ken
Graham

MUSIC on the STYLUS

ROCK FANS WILL ROAR WITH RAGE BUT

Sellers has me helpless on the floor

PETER SELLERS

The Best of Sellers

The Top 40 Volunter; Annie Router; All The Things You Are; We Need The Groovy; Fun So Ashamed; Party; Political Speeches; Balloon - Gateway To The South; Suddenly It's Folk Song.

(Parlophone PMD1069)*****
IF you come across any typing errors in this review you'll have to forgive as I have seen rollers about the floor helpless with laughter ever since Peter Sellers' new LP hit my turntable.

This master of humour is the absolute elite in entertainment. Not only is that video-discs have not yet reached the market, and therefore, we have to do without Mr. Sellers in person. However, his talent is the talent that we can still enjoy his wit to the full on record.

Several rock enthusiasts will be up in arms after hearing his brilliant *I'm So Ashamed*, which cruelly but hilariously tears apart rock's present-day child prodigy craze.

No one is safe from the Sellers' satire and a good thing, too. People from every walk of life are focal points for first-rate parodies. Each track is better than the next and no matter how many times you spin the disc you will always find something new.

JACKIE GLEASON

Tollgate Treat; Sawmill Slide; Hawthorne Circle; How Beaty '54'; Romps; Birchleaf Boat; Harmon Home; Cowboy Crazy; Mary's Pizza Mart; Corland; Clipper; Furmace Dock; Phish; Nowhere; Rick; Buchanan Mountain; Peckshill Peck; Bear; Boustain Blast; Bird n' Bottle; Safe Home Swing.

(Capitol LCT6169)*****
JACKIE GLEASON is a musical adventurer. He had a surefire prescription for success with his early albums which featured lush string settings backing a solo trumpet. But once that was established he broke the spotlight with swingy musical approaches. All have worked successfully for him.

Now he switches to riff jazz. And an excellent switch it is—but for one thing. I found it too monotonous. The music, however, is certainly first-class and the soloists outstanding. Hank Jones, Charlie Shavers, Charlie Ventura and Jimmy Cleveland take the spotlight with swingy backings and these features make the record.

Of all originals, were too much of a muckness for me. I leave the choice up to you.

ROCK FANS WILL ROAR WITH RAGE BUT

Sellers has me helpless on the floor

ERIN O'BRIEN

Songs From The Heart My Foolish Heart; Let Me Love You; Forbidden Love; Love Letters; This Love Of Mine; The Glad There Is You; When I Fall In Love; These Foolish Things; Maybe It's Because I Love You Too Much; My Romance; Every Time; Where's The Happy Ending.

(Coral LVN994)*****
ERIN O'BRIEN is a very beautiful girl. Erin O'Brien is a very talented actress. Erin O'Brien also sings—and sings very well. But it seems to me that all the songs in this set were not quite her meat. Her voice is more in the

EARTH A KITT sings in French and Italian, too.

★

is something a lot different from the other great singers of the day. He is different in approach and vastly different in interpretation—just listen to the "My Fair Lady" song *Get Me To The Church On Time* on side one. The main thing is that the sum total of any Mathis waxing always comes out tops with me and I am sure it most with you. Enjoy it—I did.

EARTH A KITT

Thursday's Child

Fascinating Man; Mademoiselle Kitt; Ogere; No Imporia Si Meni; Lesons Antiques; Just An Old-fashioned Girl; Le Danseur; De Charleston; Lazy Afternoon; Johnny; If I Can't Take It With Me; Thursday's Child; Lullaby Of Birdland.

(R.C.A. RD-27099)*****
THIS is one of Miss Kitt's better albums. It is, of course, a T-issue, and most of the original tracks tend to be here.

ALBUM of the MONTH

HARRY'S BEST YET

BELAFONTE

Sings The Blues

A Fool For You; Loving Hand; One For My Baby; In The Evening; Mama; Hallelujah I Love Her So; The Way That I Feel; Cotton Field; Goodbye To A Child; Mary Ann; Sinner's Prayer; Fare Thee Well.

(R.C.A. N.D. 27095)*****
I DID not think it was possible. But it is. Harry Belafonte, probably the greatest entertainer of the decade, has

surpassed all his previous efforts with this latest album.

The blues are an essential part of the American music scene and, naturally, Harry Belafonte had to get around to recording some before long. My only complaint is that he took so long to do it.

This album is a true work of art. And I am not using such

strong praise in a light fashion. If Mr. Belafonte should read this I would like him to accept my sincere thanks for giving me such a pleasant start to 1959, and may be long continue to grace the music scene with his outstanding artistry.

Don't hesitate. Buy this record! It is an essential in any collection, classical, jazz or pop.

straight singing class and not meant to be "bent" around some of the "popper" standards.

But all credit to the lass; she certainly does her best with each track and a very pleasant bent it proves.

Many readers will enjoy this LP and I recommend it to those who like the less commercial type of singing—less commercially pop, that is.

JOHNNY MATHIS

Swing Softly

You Hit The Spot; It's Delovely; Get Me To The Church On Time; Like Someone In Love; You'd Be So Nice To Come Home To; Love Walked In; This Heart Of Mine; To Be In Love; Sweet Lorraine; Can't Get Out Of This Mood; Eye Got The World On A String; Easy To Say.

(Fontana TFL5039)*****
EVERY time I play a new Johnny Mathis album I can't get with him for the first few bars and I begin to wonder what all the fuss is about. Then his voice and beauty of phrasing hit me right between the ears and I am once again sitting back wondering at his performances. One reason could be that Johnny

My personal favourite is "Old-Fashioned Girl," which is one of her typically biting pieces about the girl and sugar-daddy set-up, and you know what that means.

As you can see, several of the songs are sung in foreign tongues, showing off Miss Kitt's ability as a linguist.

Unfortunately, of course, unless you, too, are a capable linguist, you are inclined to miss the point of a couple of the songs.

A good set on the whole. A must for Kitt lovers.

FATS DOMINO

The Fabulous Mr. D. The Big Beat; I'll Be Glad When You're Dead You Rascal You; What Will I Tell My Heart; Barrel House; Little Mary Pickens; And You'll Want Your Man; "44"; Mardi Gras In New Orleans; I Can't Stop The Long Love-one; Journey; Young School Girl.

(London HA-P2135)*****
FATS DOMINO, in my opinion, is a lone blues singer who has taken several steps in the direction of the commercial world of rhythm and blues. And this led to some out and rock 'n' roll material—much written by himself.

He is one of the artists who

lifted the craze out of the hands of amateurs and made it a worthwhile music in part.

I was slightly disappointed, however, in this latest album because I felt that the material was not as good as it might have been.

His excellent piano work is strongly featured as usual and the whole effect is pleasant and entertaining, but to me it lacked that little extra kick.

Despite my misgivings I am sure you will like this album very much.

RATINGS

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

JERI SOUTHERN

Coffee, Cigarettes and Memories; Coffey; Cigarettes and Memories; Spring Will Be A Little Late This Year; This Time The Dream's On Me; De Cover Ahead; The Song Is Ended; Yesterday; Deep In A Dream; Fun Stripping Out With A Memory Tonight; Maybe I Love You Too Much; Yesterday's Gardenia; I Must Have Taken You; I'll Never Be The Same.

(Columbia J33X1134)*****

NOW here's the Jeri Southern I like. If you remember, I was a little disappointed with her last album some weeks ago. Now she is back in form with this bright effort.

There is a switch in accompanying musical directors. Lena Horne's talented husband, Lennie Hayton, is holding the baton and making his usual superb job of it.

There is a better selection of material on this album than the previous one and that I think helps in the improvement. I think you'll like this one.

NAT "KING" COLE

The Very Thought Of You

The Very Thought Of You; But Beautiful; Impossible; I Wish I Knew; I Found A Million Dollar Baby; Magnificent Obsession; My Heart Tells Me; Paradise; This Is All I Ask; Cheri, I Love You; Making Believe; Your Here; Cherokee; La Femme; For All We Know; The More I See You.

(Capitol LCT6173)*****

ONCE again we have the Nat Cole of the caressing voice which relaxes the listener and warms you on the coldest night.

Gordon Jenkins conducts the accompanying orchestra and, as you can expect, the arrangements are of the best. Both orchestra and singer complement each other and reach the peak of sympathetic understanding.

Mr. Cole is another stranger to our shores in recent years but rumour is strong that he will be returning this year. I hope so, as having met him, I can assure you that he is one of the gentlemen of the theatre world.

No need to tell the Cole fans to buy this—they will be queuing at the shops already. But do urge those who are not familiar with this artist, if there are such people, to give the disc a spin.



EXTENDED PLAY

REVIEWED BY KEN GRAHAM

EP OF THE MONTH

RUTH OLAY

Olay!
Singles In The Rain; Slow
But Sure; I Let A Song
Go Out Of My Heart;
After You've Gone; I'm
Glad There's You.
(Mercury YEP595)

DON'T look now but someone's glory has just commenced. Most! If this is a crime in these days of cacophony then let's all break the law. This is a truly first opportunity to review Mercury discs under their new contract with EMI, and as this is an example of future issues then I am one happy reviewer.

Miss Olay, whom you may remember on some Jerry Fielding waxings, has a fresh approach to music. Certainly it takes a little time to accept this different sound but once it has sunk in it is there to stay.

Oh, yes, the "beat" is present, it is a subtle jazz beat, but nevertheless a two-tapper.

THE SOVIET ARMY
ENSEMBLE
Songs Of Youth; Far Away; A Birch Tree In A Field; A Bird Stand; You Always Beautiful.
(Columbia SEL 1593)★★★★

FORTUNATELY, I like this merry team of vocalists very much, otherwise I might have found a few records heading my way and a couple of beady eyes watching me from a bygone spacetime.

This is a really fine album, showing off the great talents of this team. Their last appearance in Britain was one of the greatest thrills of their life. Their jolly approach to the gay rhythms of the dance tunes, and their completely uninhibited dancing and singing were magnificent.

**VINCE EAGER
AND THE VAGABONDS**
You, You; Lead Me Your
Comely; Gun Drop; Soda-Pop
Pop; Treach Off My Stranger.
(Decca DF6504)★★★★

I FIND Vince Eager's voice a little bit too thin and watery on these recordings. However, the EP is well balanced as far as material goes and the arrangements are excellent.

It is perhaps this is not the best Vince Eager is capable of doing, and that he will improve as time goes by.

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JOHNNY MATHIS

While We're Young
While We're Young; Warm;
Whirl It Do; Baby, Baby,
Baby.

(Fontana TPE17047)★★★★
I LIKE Johnny Mathis more and more with every new hearing. There is a wonderful warmth about his singing.

Here he performs four excellent titles with top quality accompaniment supplied by Percy Faith.

CAUGHT—BY THE MAGIC OF THE RED ARMY

Johnny Mathis is going to be around for a long, long time and I hope I'm going to be here to listen to him. I think it's about time that he made a couple of TV appearances in Britain to add to our pleasure.

NIXA HIT PARADE
Tom Tom (Lionel Dougan-
gan); Fibbin' (Patsy Clark);
More Than Ever (Edmund
Hockidge); V.I. a.e. (Lita
Rozal).

(Nixa NEP24100)★★★★
A N-EP selection of hits with top Nixa artists, which presents a pleasant listening spell. All tracks are excellent, but being a lad with an eye for beauty as well as for talent, I have a slight leaning towards the tracks on which Pet

Clark and Lita Rozal are featured. But no doubt you will all have your own particular favourites among this foursome, so I'd better not start comparisons.

This disc should sell big.

CERRY WAINER

Blue Cha Cha; Ichy Twichy
Feeling; Tom Thum's Tune;
Cerrazo.

(Nixa NEP24099)★★★★
I HAVE a great admiration for Cerry Wainer as an organist

and I think she has the feeling for the current music trend which will take her to the top with her instruments. But I'm afraid I can't say the same about her vocals.

I find Miss Wainer's singing lacks the necessary sparkle which brings hit parade rewards.

However, the exciting organ music makes up for a lot and will attract the customers.

THE END, AND OTHER TITLES:
The End (Richard Dean); I Wish (The Promoters); Firefly; (John Logan); Fibbin' (Betty Green).

(Gala 45XP1028)★★★★
THIS is one of the best EPs I have heard so far from Gala. Richard Dean proves to be a very capable singer, while The



She's the tops with her organ playing—but her singing's not in the same class.

RATINGS

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

Promoters have a touch of The Platters in their styling.

This one could prove a big seller for the company. Once again I am unimpressed with the artist concerned in the recordings, but I think that some of them may hit the record charts.

TWENTIETH CENTURY-FOX STUDIO ORCHESTRA

Sonsa's Favourites
Stars And Stripes For Ever;
El Capitan; Washington Post;
Swampy Piddle.
(M.G.E. EP-670)★★★★

JOHN PHILIP SOUSA has long been hailed as the "March King" few would dispute that title, as he has written countless stirring march tunes which are

played continually right up to the present day.
A few years ago Hollywood made a film of his life story and it proved a box office winner. This meant a revival of interest in him and a renewed demand for his marches and other compositions on records.
This is a stirring collection of four of his best known works and military music lovers will like the treatments conducted by Alfred Newman.

FROM FILM SOUNDTRACK TO LPs

GIGI

Leslie Caron-Maurice Chevalier-Louis Jourdan

Overture; Thank Heaven For Little Girls; It's A Bore; The Parisians; Waltz At Maxim's; The Night They Invented Champagne; I Remember It Well; Say A Prayer For Me Tonight; I'm Glad I'm Not Young Any More; Gigi; Finale; Thank Heaven For Little Girls.
(M.G.M.-C-770)★★★★

THE artists who sing the songs in this selection may not be world-shaking vocalists by street standards, with the exception of Chevalier, but they certainly have a way with a song, and there is nothing quite like the original to serve as a souvenir.

André Previn is responsible for the supervision and con-

MUSIC from the film world has been constantly gaining popularity on record, particularly since entire soundtrack scores have been available on LPs.

Many of these sound-track albums have been pointless as they have featured background music which is not

conducting of the music and turns out his usual fine performance. The songs and story are sheer delight.

GIGI

Edmund Hockidge
*Gigi; The Night They Invented Champagne; Thank Heaven For Little Girls; Waltz At Maxim's.
(Pye NEP2492)★★★★

FROM the powerful voice of Edmund Hockidge comes an EP selection of songs from the film. As one would expect,

always noticeable when you size a film.

However, one which does not fall into this category is the latest from the MGM studio. The title is "Gigi" and it features the music of Lermer and Loewe, composers of the "My Fair Lady" music.

Hockidge is at his usual peak of perfection and there is some fine accompaniment from the Bill Shepherd Orchestra.

This husky Canadian's many fans will be rushing off to the shops for this superb addition to their hero's recordings. And I don't blame them in the least.

A set which must be appreciated by all ages and even the ardent rock fans must raise their eyes to a wonderful gem.

ANDRE PREVIN AND HIS PAIS

The Parisians; I Remember It Well; A Toinjour; It's A Bore; Asst Alicia's March; Thank Heaven For Little Girls; Think She Is Not Thinking Of Me.
(Contemporary L.A. 72114)

JOINED by Shelly Manne and Red Mitchell, Andre Previn sticks to the recent successful formula of performing jazz interpretations of a popular musical score.

I, for one, think that he has equalled, if not bettered, the wonderful "My Fair Lady" album.

Although this is jazz, I am convinced it has a wide appeal following that then term album. The beautiful Lermer and Loewe melodies are used in full and the embellishments in no way de-

tract from their attractiveness.

Composer Loewe has written a note on the sleeve praising the work of this young pianist and that as far as he is concerned "André Previn can do no wrong." I agree.

RAY ELLIS

Dancing With Gigi
The Night They Invented Champagne; Gigi; I Remember It Well; I'm Glad I'm Not Young Any More; Say A Prayer For Me Tonight; Thank Heaven For Little Girls; Waltz At Maxim's; It's A Bore; The Parisians; A Toinjour.
(Fontana TPE1717)★★★★

FOR lovers of the light-fanciful, Ray Ellis has waxed a first-class selection of tunes from "Gigi" and distilled his infectious dancing beat.

One spin of this disc will have you dusting off your dancing shoes and heading for the local palais. Then you will probably come back another delightful on your turntable and have another go.

TOM THUMB

After All These Years; Tom Thumb's Tune; The Talented Shores; The Yawning Song.
(M.G.M.-C-772)★★★★

HILF has been doing the rounds recently. Unfortunately I am unable to give you the full details of the record as I don't yet have the sleeve. But it is an entertaining value goes the album is tops.

Some of the stars taking part are Russ Tamblyn in the title role with Alan Young, Terry-Thomas, Peter Sellers, Jesse Matthews and Jane Thurburn.



MAURICE CHEVALIER sings in the original "Gigi."

jazz by OWEN BRYCE

BOOKSHELF

After page 136 it's excellent!

THE HEART OF JAZZ
Grossman and Farrell
(Vinton Press, 43s)

THIS must be two books in one, for I enjoyed the back half of the book almost as much as I hated the opening, which appears to be devoted to the premise that jazz is a religious mania.

About half way through we enter into a sort of history of jazz which is very interesting indeed, and which certainly contains a lot of new material and new theories.

The writers are obviously theo-

rist and some of their notions make quiet reading. I am convinced, although they don't say it in so many words, that only two kinds of jazz can be considered excellent—the music of the New Orleans up to the hey-day of the King Oliver band and that of the revivalists, Waters and Turk Murphy, Firehouse Five Plus Two, Castle Jazz Band.

Without the slightest doubt a very strong Turk Murphy bias exists. Turk wrote the preface . . . need I add, in

glowing tones? Turk's name, according to the index, appears more than any other artist's, barring Oliver, Merton and Louis.

Some quotations from the first part of the book will illustrate, and perhaps explain, my dislike for this type of jazz writing.

For the aficionado, rather than for the neophyte . . . What is needed is a pragmatic definition . . . The replacement of genuine vitality by other elements may reflect the inability of the human spirit to maintain its vitality at full strength without the spiritual antithesis of that vitality.

The chapters on "Definition," "Christian Elements," "Secular Elements," are full of that sort of writing.

Thank goodness when page 136 arrives and one learns of the role of the various instruments in jazz. This part is excellent.

Apart from the strong bias I have already mentioned, there is a mass of useful matter here, but it is so overdone and more serious student (believe me, he is the only one who would understand much of it anyway).

It doesn't alter the fact that you learn more about houses by living in one than by studying architects' drawings.

I know. I've tried both. Jazz and houses.

shambles, degenerating into a series of drum features, seemingly interspersed with high note trumpet screeches and all the remainder of the paraphernalia of such events.

There are, however, some fine moments on the record. The Tyne Glenn solo on *Sidewalks of New York* being particularly delightful. Vic Dickenson, too, blows good trombone. But is he really getting stylized—or am I hearing too much of him? . . .

THE MALE BLUES

Walter Roland

Talking Low Blues; Money Taker Woman

Georgia Slim

Separating Blues; Ocean Wide Blues

(Jazz Collector JEL2)★★★★

FOR the second issue in their new 45 r.p.m. series, Jazz Collector give us some blues by two unknown male artists. The obscurity does not influence me—

"name" is against collecting "name." It does show, however, that as many fish stay in the sea as ever come out of it. Both these artists, Walter Roland and Georgia Slim, could have been "top" names, given the chance.

Walter Roland accompanies himself on piano, an instrument with which he backed up many other blues singers. Georgia Slim, on the other hand, uses guitar.

Roland uses a very fine "rolling"

type piano, reminiscent of Porter Crockett, some early James P. Johnson, Clarence Williams and many others who specialised in blues backing. His is the perfect complement to the voice part, never intruding, but always present when wanted.

I prefer the vocal of Georgia Slim. This has shades of Big Bill, Peatie Wheatstraw and the many Mississippi blues shouters with its blues backing. His is the perfect complement to the voice part, never intruding, but always present when wanted.

A great little disc for blues connoisseurs. Not to be recommended for the sophisticated.

INDIA NEVER
KNEW WHAT
BERYL SANG...

REVIEWS

BERYL BRYDEN AND THE ARCHIE SIMPLEX SIX

(Guest Star Nat Gonella)
Mus. I Went Every Bit Of It;
Some Of These Days; I Can't Face The Music.

(Seventy Seven EP19)★★

BERYL, being a true friend of the mime and an established jazz and cabaret singer, won't mind my telling the story of her first broadcast.

Many years ago we broadcast for the overseas programme of the B.B.C. . . . beamed to India. If my memory serves me correctly, on the spur of the moment we did "Black and Blues" with Beryl Bryden singing the vocal. As all programmes then were pre-recorded, we, being raw enthusiasts, rushed home in a hired car to "catch" the programme. We were in time—and discovered Beryl's vocal had been cut out!

Her intonation, apparently, wasn't all that accurate. On the strength of this disc the same criticism still applies. Now I enjoy Beryl's singing immensely. I would go so far as to say that I revel in it. At a club, in a pub or on a riverboat.

But in a broadcast or on a recording one demands accuracy of pitching. And I very much regret that Beryl just doesn't have it.

The intense liveliness of "the biggest thing in British jazz" doesn't come over one iota on a record.

Best thing about this is the lovely cry of *Some Of These Days*.

Nat Gonella's appearance with the band is very small. The group is really the Alex Welsh Band with Golda Smith in place of Alex, and Nat guesting on Ma only.

BAKER PLAYS MUGH

Exactly Like You; Baby; I Must Have That Man; When My Sugar Walks Down The Street; Dig Dig Dig; You're A Sweetheart; How Blue The Night; I Can't Believe That You're In Love With Me.

(Nixa NTS17)★★★★

THIS almost deserves the extra star, but not quite. Baker is, of course, Kenny Baker, the Ruby Braff of British jazz because, like his Boston counterpart, he fits into no pigeon hole that can be named. Neither a modernist, nor a trad, nor (to me), a mainstreamer. But he plays good trumpet and very fair jazz.

Bruce Turner on some tracks and Johnny Scott on others are the main attractions of this disc.

After about three years of record collecting I suddenly discovered that most of my favourite Duke Ellington compositions were written by none other than Jimmy McHugh, for the Duke had a strong penchant for the melodies of the composer of the 1928 *Blackbirds* Show. Apart from the titles on the disc, McHugh also penned "I'm In The Mood For Love," "Lost In A Fog," "Don't Blame Me," "Where Are You," "On The Sunny Side Of The Street," "I Can't Give You Anything But Love." Try a great writer.

The clarity of the recording gives Kenny Baker's horn a wide open tone which is very pleasant to the ears, although a little strident in the upper register. Bruce blows some fine alto and I loved Johnny Scott's flute playing.

DIXIELAND AT
CARNegie HALL

Jimmy McPartland, Wild Bill Davison, Pee Wee Russell, Vic Dickenson, George Wettling,

Royal Garden Blues; Basin Street Blues; Tin Roof Blues; High Society; When The Saints Go Marching In; Rosetta; Sidewalks Of New York; Riverboat Shuffle; Drums v Vibes; That's A Plenty.

(Columbia 335X1122)★★★★

THIS is a lot of bad things about the Condon brand of Dixieland/Chicago music, and most of them are brought out at jazz concerts.

Chicago style, particularly as

RATINGS

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

exemplified by the Nixieland music of the New Yorker, was never a highly-integrated music in the sense that the New Orleans bands, the Oliver band or the Hot Five produced. It was, and is, a soloistic style with plenty of musical battles between differing instrumentalists. The object of the better jazz of the coloured early pioneers was to get a front line working perfectly together.

The Condon boys aren't interested in that aspect of it at all. For them, a wild "bush" with lots of showy solos, noisy ensembles and crashing endings is their object.

Let me stress that Condon is not present here at all. But he could well be. Apart from those listed, there is Gene Shroader, Terry Glenn, Zotty Singleton, Miff Mable, Bud Freeman, Cozy Cole, Dick Cary, Sammy Price and many others.

It is obviously rapidly developed into the usual concert

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ROUND AND ABOUT

with DISC photographer

RICHI HOWELL

Ex-boxing champion **MIKE
FRESTON** and **AMRU
SANI**, the Indian singer.



In from Paris for 'The 1959 Show'



Associated-Rediffusion ran the second of their "1959 Shows" with a galaxy of talent, including Paul Anka and Indian singing star, Amru Sani, who were both flown to London from Paris. **PAUL ANKA** is pictured (left) with **PETULA CLARK** during a break in rehearsals. Below: **JOHNNY DUNCAN** and the Blue Grass Boys.



"Just let me relax and get back my breath," says **CLIFF RICHARD**, mobbed by excited fans at the live presentation of "Oh Boy!" at Hammersmith this week. With him on the couch is visitor **WEE WILLIE HARRIS** (left) and **PETER ELLIOTT**.

A laugh on the Army—one of his last, too, for **TERRY DENE** started his National Service the day after appearing in the "Jack Jackson Show." And you know what has happened since!



Josephine Douglas was kept very busy last week giving a final coat of paint to the Harmony Club—an international organisation she will run in Notting Hill Gate. Disc stars attending the opening included (left to right): **Caddy Dudley**, **Johnny Dankworth**, **Rosemary Squires**, **Mike Preston** and **Neville Taylor**.



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