

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 56 Week ending February 28, 1959

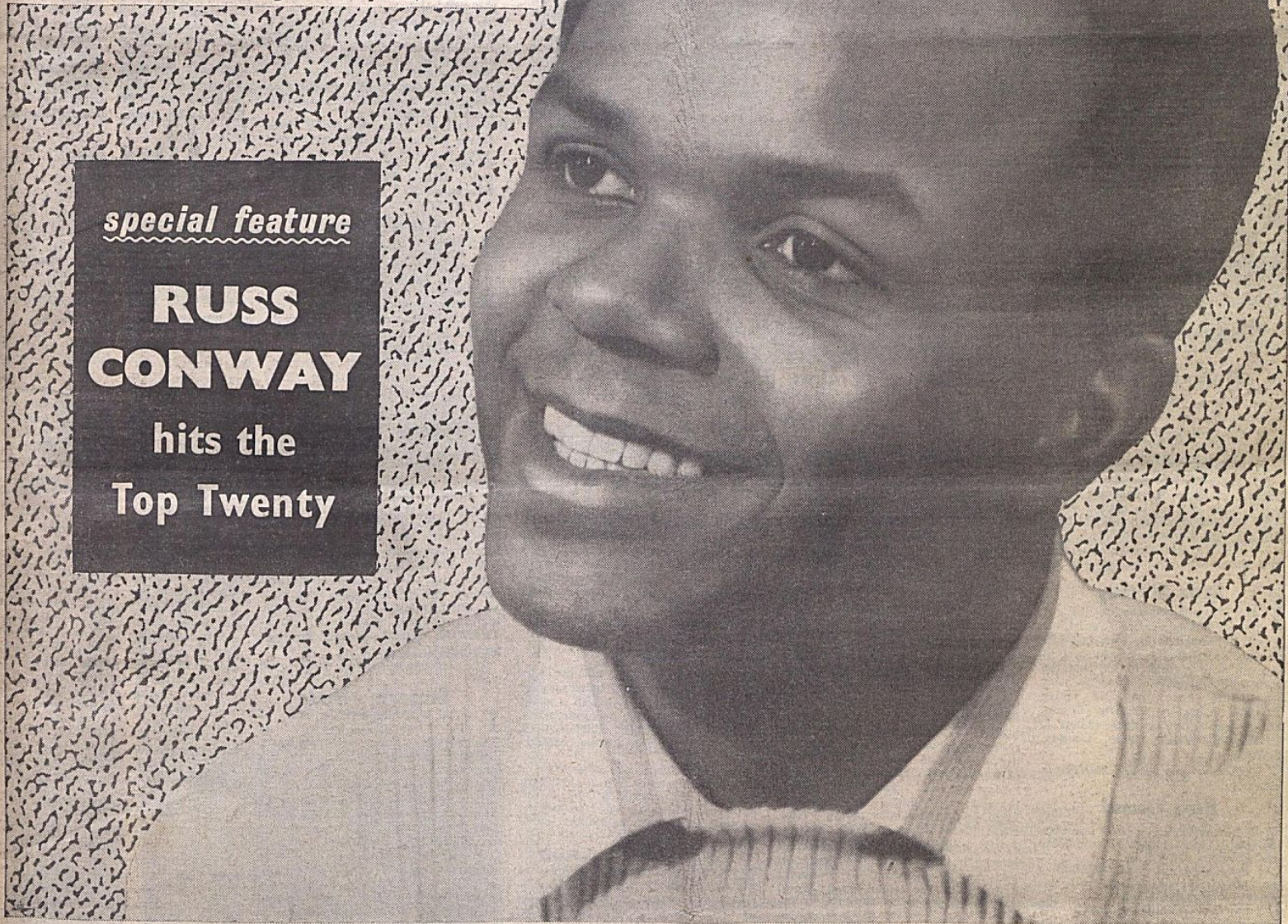
CUDDLY DUDLEY

EVERY
6^D
THURSDAY

special feature

**RUSS
CONWAY**

hits the
Top Twenty



Oh Boy's DYNAMIC PERSONALITY ...

CUDDLY DUDLEY

with his first **BIG** record

"LOTS MORE LOVE"



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(45 AND 78)

DISC

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

My desert island pals

PRIZE LETTER

IN spring a young man's fancy turns to love, but what does it turn to in winter? Mine turned to thoughts of an isolated desert island in the sunny Pacific and, naturally, I had with me my desert island companions for several reasons. Here they are:—Naturally, if there were natives on the island, I would have to set up some sort of trading scheme, so to help me I would have none other than "The Best of Sellers"—Peter Sellers. To keep me well posted with things back in dear old "Blighty", there would be Perry Como, because Perry and his friends "Get letters, lots of letters."

Tolerance

EACH week I open DISC and begin reading "Post Bag." I have seen so many letters written by Sinatra and Presley fans denouncing each other's

And I should have to be prepared to defend myself. Nobody would think of attacking Christmas Island because of the H-bombs being tested there. So I'd have "The Atomic Mr. Basie" on my island to act as my war deterrent. In case I got chilly at night, Johnny Mathis would be a "must" to keep me "Warm." With Frank Sinatra, the natives and I would pass the time of day having, I've no doubt, a "Swinging Affair," and end up with Kay Starr "In A Blue Mood." Naturally, being in the Pacific, we could not do without the sound-track of "South Pacific." Our chef, of course, would be Miles Davis because he is pretty handy when it comes to "Cookin'." Like to join me?—T. R. TWIST, 6/27 Osler Grove, Wyrley Birch, Birmingham, 23.

Alma's best

HAVING been a fan of Alma Cogan for years, I can never understand why she has not appeared in the Top Twenty recently, especially with such records as "Sugartime" and "The Story of My Life." If Alma's latest release, "Last Night On The Back Porch," does not make the charts, I shall think all record collectors are mad. It's certainly Alma's best to date.—(Miss) JEAN BEARD, Spring Road, Ipswich. (A very "coquet" submission.)

Oldest reader?

LAST week's prize letter was from a mother who had been converted by Cliff Richard! My daughter can go one better. She has a grandmother of 84 who looks forward quite eagerly to going through her copy of DISC each week. She keeps up-to-date that way, she says. My mother is a lover of classical music, but is broad-minded and modern enough to realise that rock 'n' roll definitely has its place in the world of music.—(Mrs) M. WATTERSON, Patrick Road, Birmingham, 26. (Give Gran our good wishes, will you?)

'Superb' Bevs

INOTE with pleasure the climb of "The Little Drummer Boy" by The Beverley Sisters, in your charts. I have always admired this trio ever since I saw them in Bristol for the first time seven years ago. Since then I have seen them on the variety stage many times, and I feel that their presentation is superb—far better than any other I have ever seen. When they paid a return visit to Bristol last year I went with a party of other boys, and after the show we went around to the stage-door and waited in the queue for autographs. To our intense delight, the Bevs invited all nine of us into their dressing-room, and talked with us for 20 minutes.—S. T. LONG, Barton Hill Road, Bristol, 5. (Other readers bear out what you say about the delightful trio.)

A kiss

YOUR correspondent, Miss P. E. Pluck (DISC 14-2-59) complained that Marty Wilde doesn't like meeting his fans after his shows. Maybe so, but not before his shows. When Marty was appearing in Glasgow, I went to the stage door half-an-hour before he was due on stage and he quite willingly chatted with me. When I was leaving he kissed me and said, "Goodbye, luv, it's been nice knowing you, hope you enjoy the show." (Miss) JANE WALTERS, Ferness Oval, Glasgow, N.I. (And did you?)

'SILVER DISCS' FOR BRITISH SALES?

SORTING through our volume of mail this week we were intrigued by a suggestion from reader B. M. L. of Coulsdon, Surrey. Referring to the pride an artiste holds in winning a "golden disc," our correspondent felt that British stars have little to show for their own achievements.

"Golden discs" are given to an artiste when the sale of his or her record exceeds 1,000,000 copies. While this is not too difficult to attain in America, it is virtually impossible to achieve in this country because of our smaller population.

Excluding overseas sales, the chances of even notching up a sale of 500,000 in Britain alone is no mean feat. When this is reached then artiste and record company can consider that they have done extremely well.

Award for 500,000 sale

Our reader feels that such achievements should not go unrecognised and, where such a figure is obtained in Britain alone, some distinction should be given.

His suggestion is that a "silver disc" should be the award for British artistes who attain 500,000 sale in Britain.

Says our reader: "Bearing in mind prices and population, a 500,000 sale in Britain is much more praiseworthy than 1,000,000 in America."

We think that this is a fine idea which can only give further encouragement to our own disc stars as we cannot follow the American lead in "golden discs."

Showmanship

THANK you for your article on Gus Goodwin (DISC, 24-1-59). It was just great. I have always admired Gus for his personality and showmanship, which comes over well in his 208 programmes.

If it were not for Gus spinning something new on his shows every week, I am sure that lots of waxings would never have been heard of. Because of his programmes I always have plenty of discs to choose from.—T. JONES, Keightley Road, New Parks Estate, Leicester.

(Just as we said, Gus is outspoken and knows what the listener likes.)

Star Shirley

IHAVE just bought an EP of Shirley Bassey's called "As I Love You." I think it is the tops and just as good as a lot of American artistes! I am very pleased to see that the record-buying public know a star when they hear one, and seeing Shirley's name in the Top Twenty charts again proves this.—(Miss) J. PHILLIPS, Avenue Man, London, S.W.11. (Evidently you love Shirley in return.)

Pen friend

IWAS interested in a letter you published from an American student asking for a pen friend. I have tried every way of finding an American pen friend, and this seems to be my last hope. I am 15 and still at school. My interests include pop records, skating, dancing and films.—(Miss) CHRISTINA KEMP, 18 Warriston Crescent, Edinburgh, 3. (Over to you, New York!)

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

POST BAG

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

idol, that I often wonder why a little tolerance cannot be used.

I would probably shock Sinatra fans by saying I have a Presley LP, and Presley fans by saying I have a Sinatra LP. I enjoy them both equally.—BARRIE BARKER, Lavernock Road, Penarth, Glam. (Maybe you will now get requests to join both clubs!)

Tokens

COULD you please tell me why only E.M.I. issue record tokens? Many of the records which I want frequently seem to be on other labels.—(Miss) VALERIE GRIFFITHS, Berkeley Avenue, Greenford, Middlesex. (To introduce and administer a token service is a big undertaking. Naturally, under their scheme, E.M.I. make available only discs within the group. But other companies could always start a similar service.)

This week's swop

HAVE readers any pictures of Anthony Perkins which they would like to swop? I have several of Elvis Presley, Tommy Steele, Cliff Richard and others, which I would willingly exchange.—(Miss) C. BOSSHARD, 56, Harlyn Drive, Pinner, Middlesex.

New blood

IENTIRELY agree with John Gayne and his plea to the tunesmiths to "Stop Moaning and Start Writing" (DISC 7-2-59). At present it seems we are in for a long spell of hearing our old favourites being mutilated.

Since the war, most British song successes appear to have been "interpretations" of bawdy public-house songs: "Loverly Bunch of Coconuts," "Bless 'em All," "Sweet Violets," and the like, or "adaptations" of childhood jingles, the latest being "Nick Nack Paddy-whack." What next?

Why don't the musicians themselves have a bash in their spare time, for, according to radio and TV compères and comics, the studio bands spend the periods between numbers in the social boozier, or playing pontoon.—W.S.M., Beighton, Yorks.

(We showed this to a musician, and his reply was another example of "bawdy public-house" style!)

★ TIPPED FOR THE TOP! ★

'C'MON EVERYBODY'

Recorded by **EDDIE COCHRAN** on London HLU8792

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This Month's Bonus Winner

In addition to the weekly prize of an LP for the most interesting letter, the Editor also awards a handsome Bonus lighter and ashtray set in spoils for the month's outstanding letter. The special "bonus" for February goes to Mr. Dave Caldwell, "Cranford," Lassitewade, Middleham.

Memo to Mr. Essex

ISWITCHED over from "Oh, Boy!" to have a look at its rival, "Di This!" May I make a suggestion to producer Francis Essex—why not live up your show with Victor Silvester's ballroom orchestra?

I read in DISC that he has never watched "Oh Boy!" This is obvious to anybody, I note they claim a adult audience of five million. May they bothered to count the teenager for whom the show is primarily intended?

Mr. Essex, this type of show disappeared with the Charleston.—R. EVA, Tudor Road, Hackney, London E.9.

Third disc

KENT WALTON referred to the Everly Brothers' third record (DISC, 31-1-59) as being "When." He should know that their third record was "This Little Girl of Mine." "When" was recorded by the Kelli Twins—A. WALTERS, Speedwell Terrace, Stavely, Derbyshire. (Right number, wrong tune.)

Ants?

IWOULD like to complain about Vince Taylor who, unfortunately appears in "Oh Boy!" This individual simply shouts his way through song on one note and jumps around a though he were being attacked by ants.

I think it is disgusting that such tripe is being dished up to the teenagers and the sooner it is remedied the better.—B. SADDON, Salthers Road, London, S.E.4. (Some people like tripe.)

Ronnie's disc

LIKE your reviewer Ken Graham I, too, have wondered why Ronnie Hilton has not appeared in the hit parade lists for some time. I cannot understand why Ronnie's very fine records last year did not appear in the hit parade, and yet he gives his very best at all times.

I hope that his "The World Outside" will soon be in the number one spot of the hit parade.—(Miss) CLARICE CAULTHURST, Knowlesley Avenue, Eccles. (Let's hope that the charts won't be "The World Outside" for Ronnie.)

OS or WX?

IHAVE been collecting the DISC "Top Twenty" charts for the last six months, but to my consternation you keep varying the size of them. And most you keep changing the borders? Please keep the size static.—B. A. NEWBURY, Upsminster Road, Rainham, Essex. (We plead guilty about the borders, but the size of the Top Twenty HAS remained static.)

RUSS CONWAY

SIDE

COLUMBIA DISCS

SADDLE

RUSS CONWAY

MILLS MUSIC LTD.

**PERRY
COMO
TOMBOY**



**SLIM DUSTY
JUMPS TO
NUMBER 3**

★ ★ ★

**SHIRLEY
BASSEY
STILL ON
TOP**



**BOBBY
DARIN
PLAIN
JANE**



BILLY GRAMMER has had a long stay near the top, but now he's slipping.

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending February 21st)

Last Week	This Week	Title	Artist
1	1	STAGGER LEE	Lloyd Price
2	2	SIXTEEN CANDLES	The Crests
3	3	DONNA	Ritchie Valens
4	4	SMOKE GETS IN YOUR EYES	The Platters
5	5	ALL AMERICAN BOY	Bill Parsons
6	6	MY HAPPINESS	Connie Francis
7	7	LONELY TEARDROPS	Jackie Wilson
8	8	GOODBYE BABY	Jack Scott
9	9	GOTTA TRAVEL ON	Billy Grammer
10	10	MANHATTAN SPIRITUAL	Reg Owen Orchestra

ONES TO WATCH

I've Had It	The Bell Notes
She Say	The Diamonds

"A Pub With No Beer" is a sad song, but SLIM DUSTY is happy with it.

JUKE BOX TOP TEN

Based on the record number of "plays" in Juke Boxes throughout Britain (for the week ending February 21st)

Last Week	This Week	Title	Artist
2	1	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan
1	2	I GOT STUNG / ONE NIGHT	Elvis Presley
3	3	AS I LOVE YOU / HANDS ACROSS THE SEA	Shirley Bassey
4	4	STAGGER LEE	Lloyd Price
5	5	MY HAPPINESS	Connie Francis
6	6	THE DIARY	Neil Sedaka
7	7	WEE TOM	Lord Rockingham's XI
8	8	PROBLEMS	Everly Brothers
9	9	SMOKE GETS IN YOUR EYES	The Platters
10	10	A PUB WITH NO BEER	Slim Dusty

Published by courtesy of "The World's Fair"



Right up to the number two position in the American chart come THE CRESTS with "Sixteen Candles."

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 21

Last Week	This Week	Title	Artist	Label
1	1	As I Love You	Shirley Bassey	Philips
2	2	I Got Stung / One Night	Elvis Presley	R.C.A.
7	3	A Pub With No Beer	Slim Dusty	Columbia
5	4	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
6	5	Smoke Gets In Your Eyes	The Platters	Mercury
3	6	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
4	7	To Know Him Is To Love Him	The Teddy Bears	London
8	8	Problems	Everly Brothers	London
9	9	Baby Face	Little Richard	London
11	10	Little Drummer Boy	The Beverley Sisters	Decca
20	11	Petite Fleur	Chris Barber	Nixa
16	12	My Happiness	Connie Francis	M.G.M.
10	13	High School Confidential	Jerry Lee Lewis	London
12	14	My Heart Sings	Paul Anka	Columbia
15	15	The Day The Rains Came	Jane Morgan	London
17	16	Side Saddle	Russ Conway	Columbia
13	17	It's Only Make Believe	Conway Twitty	M.G.M.
14	18	Little Drummer Boy	Harry Simeone Chorale	Top Rank
14	19	Apple Blossom Time	Rosemary June	Pye-Inter.
14	20	I'll Remember Tonight	Pat Boone	London

ONES TO WATCH

Tomboy	Perry Como
Wonderful Secret Of Love	Robert Earl
Manhattan Spiritual	Reg Owen Orchestra

THE PLAYMATES

BEEP - BEEP (The Bubble Car Song) TOP GEAR

swinging into

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On COLUMBIA DB4224

COVER PERSONALITY

Cuddly Dudley

"Oh Boy!" followers will quickly recognise this week's cover personality, the dynamic resident singer from the show, "Cuddly" Dudley.

In recent weeks, "Cuddly" has built quite a personal following, and now he finds himself with his first record.

H.M.V. have just issued "Later" and "Lots More Love." There is already a healthy reaction to it from record-buyers.

The "Cuddly" tag was given to him on the "Oh Boy!" show and, though it has helped to bring his name into prominence, he prefers his real name of Dudley Heslop. I hardly blame him!

Born in Kingston, Jamaica, on May 22, 1930, Dudley's early interest was devoted to the study of singing, dancing and drumming. By the age of 10 he was doing his own song and dance act around Jamaica.

Following the success of this work, particularly in cabaret, Dudley Heslop came to this country armed with a letter of reference from the British Consul.

That was just over 10 years ago and soon after his arrival he was being offered television dates here.

Since then Dudley has been busy in one medium or another. He started with a folk music group and from there went into the revue "Sauce Tartare" at the Cambridge Theatre.

He followed this venture with a long period in the "Folies Bergere" production at the London Hippodrome.

Success followed success, and Dudley Heslop found himself spending a pleasant six months in Australia with the show "Kiss Me Kate."

Returning to Britain, Heslop joined Sid Millward and the Nitwits as their drummer. With them he toured extensively and, in the end, remained with this popular outfit for three and a half years.

Just before joining the "Oh Boy!" show, Dudley Heslop returned to cabaret work, spending periods in both Switzerland and Italy.

However, "Cuddly" Dudley considers his biggest break came when Jack Good signed him for the "Oh Boy!" series. Now the spotlight is showing brightly upon him as a singer.

D. G.

*** TRADITIONAL * JAZZ ***

REVIEWS

Basie sounds better in person

COUNT BASIE AND HIS ORCHESTRA

One o'Clock Jump
Mutton Leg; Beaver Junction; Patience And Fortitude; I Ain't Got Nobody; I'm Confessin'; Little Pony; Stay Cool; These Foolish Things; Ay Now; Aint It The Truth; Ride On; One o'Clock Jump.
(Fontana TPL5046)***

THESE come as a disappointment after the Basie concerts. Perhaps it is unfair to review them while we can hear Basie in person. At any other time they would probably sound very much better—possibly even excellent.

But this was the Basie band in 1942, 1946, 1950 and 1951. And good as it was then it was not a patch on what it is today.

Not that it is bad in any way. It seems to lack the personality that it possesses today. Significantly, after this period Basie disbanded and took out a small group, including Buddy De Franco on clarinet, and Clark Terry on trumpet. Four of the sides here are by this same group. One in particular jumps like mad, a small band arrangement in new vein of the title piece of the LP "One o'Clock Jump."

For the rest we hear spots from all the soloists: Dickie Wells, Buck Clayton, Harry Edison, Tab Smith, Earl Warren, Don Byas, Charlie Fowlkes and so on. But not, of course, from Freddy Green. He never solos... he is too good for that.

JOHN CLARK PLAYS

Green Stocking Boogie; Rippling Rag; Sister Kate; Studio A Blues.
(Seventy Seven EP18)***

WE seem to have heard so little boogie woogie lately that this may be a good opportunity to re-examine this Chicago piano music of the middle and late twenties.

The boogie woogie pianist developed a hard-hitting, repetitive style because of the exigencies of playing at rent parties where constant repetition of a moving left hand and a percussive eight-to-the-bar right, were

By OWEN BRYCE

HAVE YOU EVER TRIED THE 'FLIP-OVER'?

"DIG the flip-over for a great drum workout"... "The top-side, caught disc-wise on a recent airing."

You recognise the style? Get the lingo? It could be culled from almost any of our teenage magazines, publicity sheets or even musical papers.

Not so much from DISC, although even I have been guilty of using this type of ridiculous verbage. I say that we should stick to a reasonable standard of English as she should be spoke.

And to add point to my comments let me recount what happens when you take all this mumbo-jumbo literally.

Drum solos today are all described as "work-outs." Now, if there is one thing the average drummer does not do, it is to work out his solos. I don't mean in detail, but I should think it essential to have some idea of the course of the solo, of the various dynamics one will use. But they have no idea... until it happens.

I "caught" (the lingo catches on... no one threw it, but I still caught it) a showing by one of our top small bands. After every drum break, solo, or feature, the band had difficulty coming in at the right place. Yet this is what is called a "work-out."

And then I had the greatest fun with records. I put a disc on the turntable with the "top-side" showing uppermost. Turned over

and, lo and behold, I had a top-side underneath and another side on top!

I called the side on top the "top-side" and, miracles again, I was in possession of a disc with no fewer than two "top-sides." For the review in front of me clearly stated the titles of the "top-side." And this title was underneath the side on top.

Two hours later I was still turning the thing over and over again, surrounded by sheets and sheets of paper, geometrical progressions, log tables, books and articles on logic... and record reviews.

Reading somewhere else that the "flip-over" was this, that, or the other, I tried my hand at "flipping-over."

I inserted a pencil under the edge of the disc and "flipped." Nothing happened. The disc jammed on the spindle. Another try saw the thing on the floor, with me overbalancing as I caught the edge of the record

shelves and landing fair and square with my foot across the disc.

The three sides of the record—the "flip-over," the "top-side" and the side on top—parted company.

Three and a half hours, two LPs and one 78 later saw me actually flip a record over. I recommend the practice to record reviewers. It saves listening to an enormous amount of rubbish.

Two days went by and a journalistic recommendation to "dig this side" found me out with the old shovel and some soft ground.

I "dug" it but couldn't hear the thing without buying another copy. Fed-up and far from home, I decided to "catch" an "airing" on the portable radio, always by my side for such emergencies. I sat down, put the radio beside me... but no one threw it!

What would you do friends?



"... the band had difficulty coming in at the right place ..."

necessary if they were to be heard.

Just before the war, the music achieved a great deal of popularity with the re-discovery of Meade Lux Lewis and the presentation of such artists as Jimmy Johnson and Albert Ammons.

John Clarke is a 17-year-old Britisher and the recordings were made in July and August of last year by that friend of the jazz enthusiast, Doug Dobell. He plays just about the most authentic boogie woogie

heard this side of the Atlantic. In addition, three of the numbers are his own compositions. Not that there is any great merit in them (after all, "composing" boogie is hardly difficult) but it does show a certain enterprise and I feel this deserves encouragement.

GREAT JAZZ BRASS

Louis Armstrong; Rockin' Chair; Bix; Beiderbecke; Barnacle Bill; The Sailor; Buck Clayton; Bucking The Blues; Lee Collins; Tip Easy Blues; Ziggy Elman; Buhlickki; Harry James; Peckin'; J. J. Johnson and Kai Winding.

Lullaby of Birdland; Tommy Ladnier; I Found A New Baby; Wingy Manone; Jumpy Nerves; King Oliver, New Orleans Shout; Muggsy Spanier; That Da Da Strain; Jack Teagarden; That's A Serious Thing.
(R.C.A. CDN112)****

THIS gets four stars because, individually, there are some great tracks. And it has undoubted historical appeal.

There is, unfortunately, a tendency, on these mixed LPs to bang together an odd assortment of stuff that would be lying about doing nothing except for an excuse to issue it. That is why some of the tracks are so out of place.

Why, for instance, in an LP entitled Top Brass do we get a Louis side that hardly includes a note of his trumpet? Why pop J. J. Johnson and Kai Winding (I like them, by the way) in amongst traditional tracks? Why include the Lee Collins item, which is so good that it deserves to be on a disc devoted solely to this group's fine music.

The Beiderbecke is justified because

RATINGS

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

it has not been issued before—on account of a naughty word that creeps in. This is among the last few discs made by Bix. There are signs that his greatness was on the wane.

The Ziggy Elman is my own "skeleton in the cupboard." I love this disc but I confess that it is neither good jazz, nor particularly good trumpet. It does have the most fantastic Jess Stacy on it, playing throughout the trumpet solos and the sax section. A model for band piano playing.

The James is good, the Oliver very worthy, the Spanier one of his best, the Manone reminding us that he wrote "In The Mood" way back in the late twenties, the Ladnier excellent.

BUDDY de FRANCO—he went out with Basie in a small group.



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JAR 101

"THE LITTLE DRUMMER BOY"

HARRY SIMEONE CHORALE

JAR 102

"I'VE HAD IT"

THE BELL NOTES

BY

THE KNIGHTSBRIDGE BRASS
Conducted by **MALCOLM LOCKYER**

Arranged by **REG OWEN**

JAR 104 (45 & 78)

coupled with

ITALIAN BLU

IT'S EASY TO BRAND NEW TALENT AS 'IMITATORS'— BUT IT IS SO WRONG

Give credit where it's due

SOME of Britain's so-called intellectual and conservative critics have been having a go at me. I am, apparently, an "extrovert" and "over-emotional." Frankly, I couldn't care less what they call me. I have very strong views about what I think is good jazz. I like to be "moved" by my music—and I'm not ashamed to say so in print.

Also I sincerely believe that if DISC's jazz fan readers base their collections on the records I recommend, their money will be well spent and that the pleasure they derive from listening will be considerable and extremely satisfying.

How I wish that the average British critic would move more with the times. They seem so slow to recognise obvious great talents. Yet they are so quick to dismiss potential new stars as, say, "merely Charlie Parker imitators."

I think that is all so wrong. At any rate, to the extent to which it is sometimes taken, I believe that better jazz

is being played today than at any time since the advent and hey-days of Bird and Diz.

There are many wonderful jazzmen around, and they are putting down so much music that should be welcomed with open ears and enjoyed to the full.

Almost every new American album introduces some excellent new musician that neither you nor I have heard of. Visiting Americans will tell you that there are countless other talented cats hidden away in rhythm-and-blues and rock 'n' roll bands, because they cannot get a look in on the already overcrowded and highly competitive jazz scene.

I hear them

When it comes to new American LPs, I know my onions, so to speak, because I spend much more money than I can really afford on new U.S.A. releases, which may never be issued here in Britain, at least, in the foreseeable future.

I do this partly for pleasure but

mostly because, as a modern jazz writer for a musical paper with a big circulation, I feel that it is my duty to my readers to keep informed so that I can pass on to them the latest developments in recorded jazz.

For those with ears to hear, there is so much happening.

Take the tenormen, for instance. I would be the last to deny that Ben Webster and Coleman Hawkins—or for that matter, Don Byas as well—are playing as well as, if not better than ever before. Sonny Rollins has only just begun to be accepted.

But there are so many of the younger men who are branching out and following new trains of harmonic and rhythmic thought. And they are **WAILING!**

The three tenors who have the most emotional jazz message for me these days (even more, I think, than Rollins) are John Coltrane, Johnny Griffin and Benny Golson. Each is tremendous already. Each will develop even more individually. Each will (if there is such a thing as justice in the jazz world) be hailed eventually as a "great."

Scorned

Forgive me if I blow my own trumpet for a moment, but this writer was the first in Britain to hail in print the arrival and potential greatness of two of these three, amongst others. At the time my predictions were pook-pooked and generally scorned.

Trane's almost human-voice-type sound stems somewhat from Dexter Gordon. Griffin and Golson go back

TOMMY WATT ORCHESTRA

It Might As Well Be Swing; *Woo! You Come Home*; *Bill Bailey*; *Easy Street*; *Going To The County Fair*; *Beautiful Beef*; *Poor Little Rich Girl*; *Medley (Lullaby Of The Leaves; It Might As Well Be Spring; September Song; I'll Swing Along With You; The Moon Was Yellow; The Pipet's Son; Scooter Brains; Vibe Rations; Five Foot Two, Eyes Of Blue; Medley (My Heart Stood Still; Zing Went The Strings Of My Heart; My Heart Belongs To Daddy); Rock Bottom.*

(12in. Parlophone PMC1068)***

PERSONNEL: George Hunter, Bob Eford, Tubby Hayes, Ronnie Ross (saxes—Hayes, vibes on "Rations"); Peter Edge (flute); Stan Rodrick, George Chisholm, Jackie Armstrong, Jack Irvine (trombones); Tommy Watt (piano, celeste); Ike Isaacs (guitar); Joe Muddell (bass); Phil Seamen (drums); Tommy Blades (percussion).

A SET of good, workmanlike, though not especially inspired or inspiring, scores by Scottish pianist Watt. The band is more or less that which he led on a B.B.C. series last year. Watt wrote three of the originals (*Bottom, Brains and Beef*). He plays uncontroverted piano and celeste on the two medleys. Of the band soloists, Courtney, Hayes and Chisholm make the most of the free-blowing spots.

Tubby steals the honours with some beautifully inventive and relaxed vibes-playing on his own *Rations*, backed by three rhythm.

TUBBY HAYES makes the most of the free-blowing spots on the Watt LP.

THE BEST IN MODERN JAZZ BY TONY HALL

even further; to Hawkins and Byas. Trane is forging ahead with new lines of thought (almost sub-consciously, I am told by visiting Americans, who say he is the most modest and humble jazzman around), encouraged by past and present encounters with Monk and Miles, to my mind, the most important "back room boys" of jazz, if you follow what I mean.

Trane learned a lot from each. His talent has been latent for a long time. They help bring it to the surface.

Griffin again learned a lot from Monk. On records today, both with and away from Monk, he is playing things which take your breath away. And Basie's Billy Mitchell tells me that if Griffin did not have domestic problems, he would be playing even more. This is the same Johnny Griffin who was dismissed recently in a monthly magazine by a critic as being "a second-rate musician."

Startling

Golson has already made the grade as a composer. But, as I have hinted here strongly several times recently, he may easily develop into one of THE great tenors. He has learned from the two Johns and is now in the process of coming up with something equally startling of his own.

His latest recorded work with Art Blakey's Jazz Messengers on Art's first Blue Note LP gives the indication of things to come.

That's just a glimpse of the tenor scene. Then on alto, Cannonball Adderley can no longer be written off as just another Parker-school alchemist with Benny Carter overtones. He has developed an instantly recognizable personality of his own and there are traces of Trane's influence now in his playing (they are both with Miles' Sextet.) Jackie McLean, too, could say much more than he has thus far, and will do, I am sure, if his health stays good.

There are so many first-class trumpeters, too. Like the much-derided Donald Byrd, Blue Mitchell, Art

Farmer, "old-timers" Idrees Sulleyman and Kenny Dorham, Nat Adderley, Lee Morgan and our own Dizzy Reece.

Same story

If space permitted, I would cover every instrument, because it is the same story, with great bassists like Paul Chambers, Doug Watkins and Wilbur Ware and young drummers like Elvin Jones, Al Heath and Louis Hayes. Young cats, yes, but learning so fast and forging ahead with such spirit and sincerity. A quote is called for here. Nat Hentoff's really first-rate new American monthly magazine, "The Jazz Review" picked it up in its January issue.

Said Father Norman O'Connor in the "Boston Globe": "... Right now, jazz could stand the arrival of a new major instrumentalist, much in the style of a Van Cliburn. Or better, the arrival of a personality of the vigour and imagination of a Leonard Bernstein. Not since Brubeck has there been a new talent of large dimensions to catch the fancy of the public. ... Jazz is in for some littleless days unless there is lurking in the shadows someone of great calibre."

Add these

Cryptically commented Hentoff: "It's all so enervating these days—Monk, Sonny Rollins, George Russell, Miles, Cecil Taylor, Duke, Art Farmer etc. I suppose the O'Connor approach could be called the messianic school of jazz criticism."

Hear, hear, Hentoff! To the names of the men you have mentioned, add those of Coltrane and Cannonball and Griffin and Golson and the others. And the net result is the most stimulating period of urgent, emotional jazz for 10 years, at least.

Don't let us deny the old nor let us put down the new. Let us hail it and help it along. My ears are open and eager to hear. Are yours? I am happy that I can enjoy my jazz. Can you say the same? I sincerely hope so.

REVIEWS

RED MITCHELL QUARTET

Presenting Red Mitchell; *Scraple From The Apple; Raisy Night; I Thought Of You; Out Of The Blue; Paul's Pal; Sandu; Cheek To Cheek.*

(12in. Contemporary LAC12155)****

PERSONNEL: Red Mitchell (bass); James Clay (tenor, flute); Lorraine Geller (piano); Billy Higgins (drums).

MITCHELL, now 31, must rank among the world's best bassists. He is certainly one of the very best in

the west. His partnership with pianist Hamp Hawes and drummer Chuck Thompson produced some of the swiftest trio jazz of the decade. However dependable and sturdily swinging his rhythm playing, it is as a horn-like soloist that he particularly excels. This is a very good, happy record.

The material they have chosen is first-rate. Bird's *Scraple*, Red's own blues, *Night* and his pretty *Thought* (bass states the melody); Miles Davis' "Get Happy"—like *Blue*; Sonny Rollins' hummable *Pal*; Clifford Brown's excellent 12-bar, *Sandu* and *Cheek*.

Clay is a most interesting player. On tenor, he is a sort of west coast Rollins (1954-55 period). On flute, he is something else again! His sound is often rough as hell, but there is plenty of the right kind of jazz spirit in his playing. I would rather hear Clay than Shank or Collette on flute any day of the week. The late Lorraine Geller comps and solos with taste and swinging sympathy and Higgins is also a healthy swinger on drums. Mitchell is maturely magnificent throughout.

RATINGS

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

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Welcome back, Connie Francis



DUE to open the new variety season at the Palace Theatre, London, last night (Wednesday) was a most welcome American disc star, Connie Francis.

This young lady visited in last August, made a complete capture, and was soon invited back. This return, and the continued success of her records, has completely shattered the cynics who thought that Miss Connie Francis was very much a "one shot" record artiste. They all agreed that "Who's Sorry Now?" was an extremely good record, but they could not see her repeating the achievement. How wrong they were! "Who's Sorry Now?" had a fantastically long Top Twenty run and, when it left the charts, there was soon another to take its place — "I'm Sorry I Made You Cry."

Since last August, the name of Connie Francis has been missing from our Top Twenty chart for just one week.

"I'm Sorry I Made You Cry" did not have quite the same impact as the first effort, but, to compensate, it came "Stupid Cupid." This platter soon stormed up the graphs and within a short time it was holding the No. 1 spot.

More winners

As if this were not sufficient, the reverse title "Carolina Moon," yet another vintage song, was vying for an equal placing.

Another was soon being tipped, "I'll Get By," and this enjoyed healthy sales before she gained further chart recognition with "Fallin'."

These records took Connie into this year and soon she had another winner with "You Always Hurt The One You Love." Then last week it came her newest, "My Happiness."

With the exception of Presley, I can think of no one who has monopolized the charts so long and so consistently in recent times.

Apart from her record success, Connie has done much to revive interest in good songs. Many of them were written before she was born, yet with her modern treatment she has made them as fresh as the day they were penned.

Yet, through all her recordings, she has left the melodies very much as they were intended, proving that these tunes could stand the test of time.

DOUG GEDDES

SHIRLEY BASSEY IS A SENSATION

IF anyone went to the Prince of Wales Theatre, London, last week for the opening of "Blue Magic" with doubts that Shirley Bassey had reached real stardom, those doubts were soon completely shattered. The girl from Tiger Bay, who last week knocked Presley off the No. 1 perch on the Top Twenty, has blossomed into a star and she can stand up to the best from ANY country. In short, she's sensational.

Experience has added to her basic talent, so that now she not only has vocal appeal but tremendous artistry. Every flick of the wrist, each flutter of the eyelashes and every pout adds to the selling of her songs.

She has many of the admirable qualities of Lena Horne and Ethel Kitt, but she is still very much Shirley Bassey and no one else. She displays a warmth that is captivating — and obviously the same brand with which Shirley has infused her latest discs.



M. D.

News from behind the label...

DISCLOSURES

... by Jean Carol

Jazz-happy pigs

WHEN I see DISC's trad. jazz critic, Owen Beyce, harping up and down the country with his hand I find it hard to believe that he has time for other interests.

But Owen has. He is a pig breeder, and runs a thriving farm at Wrotham, Kent, where he spends all his spare time.

Says Owen, "It is the most contented and jazz-happy farm in Kent."

There is no truth in the rumour that he raised those television pigs, Pinky and Perky. After all, they don't sing jazz items!

Other Beyce interests include a coffee bar, one-time L.C.C. school-teacher, and lecturer at the Workers' Music Association Summer School.

● Another new disc deal in the States is the signing by M.G.M. of trumpeter Harry James.

No sides have yet been cut, but his contract includes a big number of singles and LPs for future release.

This MUST be a hit

IF ever I heard a hit song it was a few days ago when I listened to the advance disc of "The Railroad Song" in publisher Cyril Shane's office.

I dropped in on his organisation, Kassner Ltd., just as he received a copy of the Nixa waxing by Gary Miller.

Some of you may recognise this

tune when you hear it, for it is so old that your grandparents may recall it, too!

However, it is a safe bet that they have never heard it sung and played in such a dynamic fashion. Gary Miller is backed by a tremendous orchestra under the baton of Bill Shepherd and the disc must be a hit.

I shall be interested to read Don Nichol's rating when the disc is released during the next few days.

There are other versions by Vince Eager and the American group, The Startime Kids, but I have not yet heard these, so don't write to tell me how wrong I am.

Reunion

ALSO at Kassner's I saw their new arrival, famous broadcasting organist George Blackmore, having a reunion with colleague Doug Geddes.

It seems that they first knew one another when they started work. Both have gone their separate ways up and down the country but managed to come together some 10 years ago in Aberdeen when Doug was best man at George's wedding.

George Blackmore broadcasts again on the B.B.C. Theatre Organ on March 3.

Follow-up from Jane

HAVE just heard a delightful new follow-up disc by Jane Morgan, called "To Love And Be Loved." The music is the theme from the forthcoming film, "Some Come Running."

The music has been penned by Sammy Cahn who wrote "Love And

Marriage," "Three Coins In The Fountain" and "All The Way" among others and, as you might imagine, the new score is well up to standard.

Jane Morgan is currently in this country following her sensational success with "The Day The Rains Came" and will be seen in "Saturday Spectacular" next week-end.

Mention of "Some Come Running" reminds me that Capitol are planning to release the sound-track of the film in the spring.

There will also be a Frank Sinatra version of "To Love And Be Loved" issued at the same time.

These discs will coincide with the British premiere of the movie.

Steve switches labels

I HEAR that virile American singing star Steve Lawrence is to switch record labels and join A.R.C.-Paramount. By doing so he now joins his wife Eydie Gorme, who has long been one of that label's brightest stars.

Musical director Don Costa, who

looks after Eydie's orchestral arrangements, will also supervise all of Steve's sessions.

Lawrence, now serving in the U.S. army, has already cut his first two titles, plus two standards with his wife.

A.B.C.-Paramount records are issued over here by E.M.I.

Selling like...

SOUTH AFRICAN disc jockey, Bill Prince, has been giving consistent plays to the "Maybe Tomorrow" record by Billy Fury.

Fury's manager sent a copy to South Africa and, almost as soon as received, the disc was being played over the air. Regular requests have come in for it and Bill Prince is now anxious to obtain any future recordings by this young British singer.

● Western star Tex Ritter has signed a new long-term contract with his disc company, Capitol Records, for whom he has recorded exclusively since June, 1942.

Tex Ritter will continue to produce a number of singles in addition to LP and EP material.

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* YOUR WEEKLY ***

DISC DATE

** with DON NICHOLL *

There's an Italian Flavour Here

THE Italian influence is heard strongly again among the new releases. Two discs in particular are worth your attention in this connection.

One is Claudio Villa's version of "Ti Diro," which has more gloss to it than most of the Anglicised efforts on the translation, "Wait For Me." The other is Domenico Modugno's latest prize-winner, "Ciao Ciao Bambina." It could be a repeat of his "Volare" triumph, though I must admit it is not so easy to get on the brain.

All in all it is a good week for the balladeers. Earl Grant has a fine side in "Evening Rain" and Miss Jaye P. Morgan comes back to the scene with "Are You Lonesome Tonight?"

And talking of disc come-backs, who is that in the corner but old Bud Flanagan himself!



DON'T MISS THIS COUPLING

CLAUDIO VILLA

Ti Diro; Porto Fortuna
(Cetra SP4002)*****

CLAUDIO VILLA joins the Italian invasion with this mellow side on *Ti Diro*. This is the ballad which emerges as "Wait For Me" in the English language arrangements.

Villa's liquid tones glide beautifully through the flowing lines of the song and I must say it sounds better in this form than in any of the British versions I have played. The orchestra directed by Ovidio Sarra and the chorus directed by Franco Potenza help Villa to make the most of it.

Same combination on the flip for another ballad with a beat in it. *Porto Fortuna* is a good song, too, but it lacks the immediate impact of *Ti Diro*. If you get the chance of hearing this coupling, don't miss it.

BILLY WILLIAMS

Not a Tied To The Strings Of Your Heart

(Coral Q72359)****

BILLY WILLIAMS, who scored with his delightful revival of "Gonna Sit Right Down And Write Myself A Letter," tries his luck with another very familiar melody.

Not a has-been going for more years than most of us care to admit remembering. At one time it was the joy of Palm Court groups everywhere. Now Billy takes it to a gentle lilt with the Dick Jacobs orchestra and chorus and may well find a brand new audience for the oldie.

The slow ballad on the flip has a whiff of a beat in it—it also has a pleasing melody. Billy brings the gentle touch to *Tied To The Strings Of Your Heart* and is again backed by the Jacobs crew.

D.N.T.

The San Remo Winner

MODUGNO HAS ANOTHER BEAUTY

DOMENICO MODUGNO

Ciao Ciao Bambina; Resta Cu'mme
(Oriole CB1489)

MODUGNO won last year's San Remo Festival with "Volare" and went on to make a fortune out of the song. His personal disc version also rode high in the hit parade.

Now comes "Ciao Ciao Bambina," which has just won the 1959 San Remo Festival—another Modugno composition sung by the writer.

Will it also repeat the hit parade success of "Volare"? I almost got to the stage of tossing a coin before deciding to risk the D.N.T.

A good, powerful ballad cut in similar pattern to last year's success, it may be more difficult to get hold of, but the melody and performance are again first rate. If people climb past the language barrier it should work the oracle.

"Ciao," by the way, is the Italians' term of endearment at parting. Original title of the song was "Piove" (It Is Raining).

ROY HAMILTON

Pledging My Love; My One And Only Love

(Fontana H180)***

ROY HAMILTON brings his strong style to *Pledging My Love* and almost overcomes the difficulty of having to do a large narrative stretch. Almost, but not quite. The ballad has sufficient strength without introducing these tactics. Might creep up on you though.

Neal Hefti has arranged the songs on this disc and he also conducts the accompaniments. For *My One And Only Love* he guides Roy into a Latin tempo and may have produced a best-

The flip is very much a make-weight. Restful little ballad given a gentle reading.

EARL GRANT

Evening Rain; Kathy-O
(Brunswick O5779)

EARL GRANT made a name and a bit for himself with his ballad disc, "The End." Now he proves it was only the beginning! Earl has another big one looming with "Evening Rain." It may take its time to reach heavy sales in this country, but I believe it will get there.

A very good slow ballad with thoughtful lyrics and an equally thoughtful interpretation by Grant. His husky delivery matches the mood nicely and there is a backing well directed by Charles Dant.

"Kathy-O," which you may already know, is another slow romancer. This time organ and chorus figure largely in the warm accompaniment to Grant's performance.

Altogether a very attractive coupling which you can expect to see in high places.

seller as a result. Occasionally fighting for a note, but generally turning in a solid performance, Hamilton will attract many ears to the song.

FRANKIE VAUGHAN

Honey Bunny Baby; The Lady Is A Square

(Philips PB896)***

FRANKIE sends out two more numbers from his film "The Lady Is A Square." And *Honey Bunny Baby* was also written by Frankie.

It is a quick, punchy ballad which carries a lot of verve and enthusiasm and also gives Frankie the chance of letting off a few yelps. The film's re-



A "wet" week: Modugno sings "It's Raining"—and EARL GRANT (above) comes in for top marks with "Evening Rain."

WATCH YOUNG NORMA - SHE'S ON HER WAY UP!



NORMA EVANS makes her debut for Parlophone and lives up to her earlier promise.

Song has a light, natural swing to it and the words are no tax on the memory. Boys get better with every release and I reckon there will be several thousand paying up happily for a copy of this ballad.

She Was Five And He Was Ten is a slow, familiar ballad telling the story of a couple of sweethearts from 101 time to the time when five years' difference was nothing at all in their ages.

TEDDY JOHNSON
and **PEARL CARR**

Prize Flour; Missouri Waltz
(Columbia DB4260)****

TEDDY and **PEARL** turn up on Columbia for their latest release and they get an accompaniment from Martin (Martini) Slavin.

Both he and his duettists are at home with the Latin waltz into this lyricised version of Sydney Bechet's tune. I would have enjoyed the side more if there had been more separation achieved in the studio. **Teddy** and **Pearl** sound as if they are singing behind the orchestra.

Missouri Waltz is better from the studio sound point of view... and **Pearl** and **Teddy** are perfectly chosen for this lulling number. Very likeable.

RONNIE CARROLL

Sweet Music; Walk With Faith In Your Heart
(Philips PB904)****

SWEET MUSIC is a quiet ballad that has the atmosphere of some old standards about it. **Ronnie Carroll** sings it easily, matching the mood while **Wally Stott** gives him an LP backing from the orchestra.

A tune which will be cropping up quite a lot in the future, I would say. But not one for the Twenty at the moment.

Walk With Faith In Your Heart is another in the long line of philosophical-religious ballads. **Ronnie** takes it sincerely to a thudding background from the **Stott** orchestra.

LUCILLE MAPP

Chinchilla; Follow Me
(Columbia DB4261)****

LUCILLE takes a trip into the cha-cha country for **Chinchilla**, a furry fashion song that places a cute lyric to the tempo.

Miss Mapp's clear style adds diamond sharpness to it all and she benefits from a good **Eric Jupp** accompaniment.

Another cha-cha is **Follow Me** which **Lucille** sings on the other side. A better song, perhaps, but a little difficult for it to achieve quick pop success.

Miss Mapp ought to collect a bit of coaching for herself, one of these months. I don't think it will be this February—but the quality is there all right.

NANCY WHISKEY

Old Grey Goose; Johnny Blue
(Odeon CB1485)****

ALTHOUGH she has made some good sides since "Freight Train," **luc** seems to have deserted **Miss Whiskey's** record ventures. Maybe she will do better with her version of **Old Grey Goose**. The folk number is currently enjoying one of its frequent spells of popularity and **Nancy's** singing of **Aunt Rhody's** loss is extremely pleasing. Clear and rhythmic, it is well backed by **Gordon Franks**.

Johnny Blue—punctuated by whisper—is a haunting little song which **Nancy** takes to a country hit. Chorus and rhythm work behind her for this side.

STANLEY LAUDAN

Barcelona; Cha-Cha-Cha; Penny Serenade
(Odeon CB1478)****

STANLEY LAUDAN sings one of his own compositions, **Barcelona Cha-Cha-Cha**, to a brass-knuckled accompaniment from **Francisco's** orchestra. **Francisco** (or **Johnny Gregory**, if you wish) must find the **Laudan** like a second skin by now.

He certainly produces more good noise. **Stanley** sings with a glib assurance, but the half is more notable for the music.

Penny Serenade is always worth revising and **Laudan** gives it the exotic once-over. I thought he was better on this deck, but again it was the backing which stole the major honours.

LINDA LAURIE

Ambrose; Ooh What A Lover
(London HL8807)****

LINDA LAURIE branches out with a new line in disc humour. **Her Ambrose** is spoken to a rhythm backing and its quaint, macabre approach will give you chuckles all right.

This is a conversation between a girl and her boy friend whilst walking through a dark subway tunnel! **Ambrose's** single line interruptions are neatly spaced and may even make "Just Keep Walking" a new catchphrase.

Incidentally, **Linda Laurie** plays both voices herself on this disc. Split it for your funny bone's sake.

Ooh What A Lover features **Linda** chanting the title to a Latin instrumental group. A male vocal team sing the chorus.

PETER ELLIOTT

The Young Hare; No Time; Over And Over
(Parlophone R4529)****

PETER ELLIOTT brings out one of his smoothest performances on the upper side here as he sings the film title song **The Young Hare No Time**. A very good waltz song with a melody that is extremely easy to catch first time round, this one should have quite a success over a period of time.

Geoff Love's Orchestra and the **Rita Williams Singers** accompany **Peter**.

They are with him, too, for the contrasting beat **Ballad Over And Over** which he whips across on the turnover. Two very firm halves.

JAYE P. MORGAN

Are You Lonesome Tonight?; Miss You
(M.G.M. 1005)****

JAYE P. MORGAN seems to have been a long time without a British release. But she makes up for

her absence with a very good effort on **Are You Lonesome Tonight?**

A powerful reorganiser with a strong beat in the ballad, this one should do **Jaye** a lot of good with customers who had almost forgotten her—and with those who don't even remember her!

Miss You—that old favourite from the **Tobias** clan—is among the crop revelling in the revival craze. **Miss Morgan's** idea of the number goes along at a steady shuffle. Tuneful and with a big sound.

SONNY BURKE

Bye Bye Blues; Theme from "Auntie Mame"
(Brunswick O5781)****

THE oldie, **Bye Bye Blues**, is dusted off and given a great polish by **Sonny Burke's** orchestra. A really sparkling performance with strings and piano and rhythm predominating. **Sonny** treats the tune to a sharp pizzicato arrangement that is enhanced by a fine studio sound. A side which many many folk will want to have around.

The **Theme from "Auntie Mame"** is a slow, oddly sad tune which gets a rather mournful, dragging portetral from the orchestra. On me it left no impression whatsoever, and it certainly suffers by comparison with the other deck.

BUD FLANAGAN

Strollin'; Home Is Where Your Heart Is
(Columbia DB4265)****

BUD FLANAGAN reappears on record to offer two ballads from the new **Crazy Gang** show, "Clown Jewels"—and there will be hundreds of mums and dads waiting eagerly for this one.

The voice is the same battered,

PETER ELLIOTT comes up with two firm halves which should go places.

endearing thing it used to be—like a trifle you cannot bear to discard. **Strollin'** is just what the title tells us—and **Bud** could not be happier than with this combination of tempo and **Gang Show** sentiments.

Sentimental ballad on the other side is again tailored for **Flanagan** and it should be going strongly in **Family Favourites** of 1959.

JOHNNIE RAY

When's Your Birthday Baby; One Man's Love Song Is Another Man's Blues
(Philips PB901)****

OUT of disc favour with British customers for a surprisingly long while now is **Johnnie Ray**. And I'm afraid I have heavy doubts about **When's Your Birthday Baby** bringing him back to the top.

A **Bob Merrill** ballad, it has plenty of merit, but it is also just a little too far from the beaten track. Ably accompanied by the **Frank De Vol** Orchestra, **Mr. Ray** sings the ballad fervently but without a wealth of sobbing.

The walking blues on the other side is also a good number, but not one you would pick for a quick commercial bet.

JOHNNY ASHCROFT

A Pub With No Beer; Bouquet For The Bride
(Felsted AF118)****

NOW that **Slim Dusty** is beginning to sell pretty sweetly with his **A Pub With No Beer**, **Felsted** release this cover by **Johnny Ashcroft**.

Johnny puts a country and western accent on to the Australian story. **Graham Bell's** accompaniment makes a great deal of a rattling pub piano straight out of Victorian melodrama.

Bouquet For The Bride has a clinging beat in it. It also has a pretty dreary little melody coupled to a ugly, corny lyric.

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).

for the Parlophone label and looks as if she is beginning to live up to that promise.

You will like her performance on **Surrender Surrender**, the gliding Latin ballad which could do some helpful sleeping. **Norma** is in fine, firm voice and she catches the sentiment easily. Big backing from **Geoff Love's** music and the **Rita Williams Singers**.

On the other side **Miss Evans** makes her stab at **Richer Than I** and it is very nearly dead centre. She handles the ballad confidently and makes it live a little. Watch this girl—if she maintains this kind of progress it will not be long before she is at the top.

JERI SOUTHERN

Senior Blues; Take Me Back Again
(Capitol CL14893)****

HER first single disc for the label since she signed her Capitol contract may not be a smash hit for **Jeri Southern**, but it is certainly a promise of good things to come. At least, I hope so.

Senior Blues brings the famous smoky voice to us on a peculiar out-of-the-run dramatic ballad about a "wandering guy." **Jeri** floats around the lyric while **Bob Thompson** gives her a dark rhythm and chorus setting that's very compelling.

Take Me Back Again is more commercial—but only just! Blues-laden romance with a cry from the heart in the lyrics. Dedicated followers of the **Southern** star will want the record, but it is not one for hot cake sales.

THE FOUR PREPS

The Riddle Of Love; She Was Five And He Was Ten
(Capitol CL14992)****

THE FOUR PREPS have an open-air sound for **The Riddle Of Love** which they sing easily on the top deck here.



DICKIE RUSHES FIRST DISC FOR NIXA

SINCE capturing the signature of Dickie Valentine, the Nixa company have now set the wheels in motion for a very quick release. Dickie made his first recording for Nixa in their studios on Wednesday of last week, and the record was all set for release by Monday. The big title is "Venus," a new beat ballad which is currently enjoying tremendous success in America. The reverse title is a new British number

called "Where," a song which Valentine particularly asked to record. It was written by Joe Henderson. On the latter title Dickie Valentine has some vocal support from his three-year-old daughter, Kim. Dickie Valentine returns to Radio Luxembourg on Friday, March 6, for a 39-week series of his popular programme, "Valentine's Night." As before, he will have the musical backing of Geoff Love and his Orchestra.



Opera star for Empires tour

Shirley in 'Record Show'

NEW chief of Moss Empires Theatres, Leslie MacDonnell, is already hard at work to ensure that he maintains his promise to bring star names to his group's theatres. One of his first captures is operatic singer, Oreste Kirkup, who opens a tour of this country at the Liverpool Empire on March 2. From Liverpool he moves to the Theatre Royal, Hanley, on March 9, the Empire, Leeds, on March 16, and the Manchester Hippodrome on March 23.

SHIRLEY BASSEY, now in her second week at the head of the Top Twenty, will appear at the Record Show on March 22, at the Empire Pool, Wembley, it was announced this week. Other additional names to the all-star line-up we have already published are Humphrey Lyttelton and his band, Bernard Breslaw, Roy Castle and The Kaye Sisters. Cyril Stapleton and his Show Band will provide much of the musical accompaniment during the evening and in addition to guest conductors Norrie Paramor and Wood Phillips, Reg Owen will also be holding the baton. The DISC slogan competition in connection with the concert has closed and prizewinners (who will have seats for the concert) will be announced in a forthcoming issue.

OLD-TIMERS OF THE HALLS ON NEW LP

Three 'beats' for the B.B.C.'s festival

A TRIBUTE to music hall, from the beginning of the century to present day, is an unusual LP, the profits from which will help build a new home for blind, deaf and dumb children at Condoval Hall, near Shrewsbury.

MARINO MARINI OPENS AT STOCKTON

The Italian vocal-instrumental group, the Marino Marini Quartet, embark on their new British tour next Monday, March 2, at the Globe Theatre, Stockton, and continue to Birmingham for a week at the Hippodrome Theatre from March 9. Later variety dates include the Granada, Shrewsbury (March 16), Empire, Glasgow (March 30) and Liverpool on April 6. A week of one-nighters on the Granada circuit starts on March 22. The Quartet also have a number of Sunday concerts which include Bristol (March 15), Hammersmith (March 29) and York on April 6. They will be seen in the "Palladium" show on Sunday, March 8.

A mink stole was taken when singer Shirley Bassey's London flat was burgled last Saturday while she was starring at the Prince of Wales Theatre.

New Show Biz XI match

YET another fixture for the Show Biz XI is announced for next Sunday, March 1. This will be versus the London Managers' XI (captained by Arsenal manager George Swindin) at Ganders Green Lane, North Cheam, Sutton, kick-off 12.45 p.m.

Mudlarks, booked up, turn down offers

THE Mudlarks are finding that they are being offered more dates than they can accept. Between now and the end of April they have a great number of engagements to undertake, many of them one-nighters. Next Sunday, they start a series of one-nighters at the Manchester Hippodrome, followed by visits to Birmingham, Middlesbrough, Macclesfield, Oldham, Walsford, Burnley and Birkenhead. On March 9 they do a week at the New Theatre, Boston, and a similar engagement the following week at the Granada Theatre, Dover. They have a Sunday engagement at Guildford on April 19 and a further one at Plymouth on April 26. The Mudlarks open their summer season at Blackpool on May 15.

New U.S. trio here

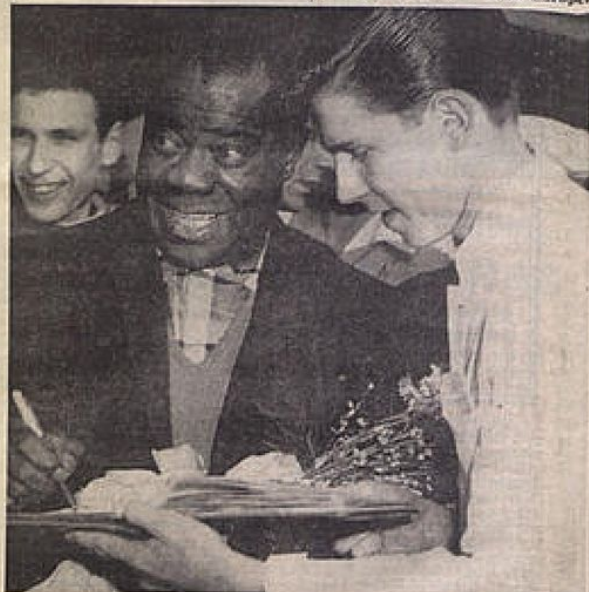
ARRIVING in London this week-end are a vocal trio, the Lambert Singers, who made a big impression in recent months with their recording, "Sing A Song Of Basie." The threesome is made up of Dave Lambert, Johnny Hendricks and Britain's own singing stylist, Annie Ross. Rated as one of the most interesting new groups in America, the trio specialise in "vocal orchestration." They will appear at a special concert at the Royal Festival Hall on March 2 with Humphrey Lyttelton and his band and Johnny Dankworth and his Orchestra. The concert is organised by Christian Action in aid of funds for their Race Relations project. Annie Ross, sister of famous Scottish comedian Jimmy Logan, was one of the stars of the revue "Cranks," and travelled with the show to the U.S.

'SATCHMO' FLIES IN

WORLD famous jazz personality, Louis Armstrong, is due to arrive in Britain tomorrow (Friday) for the start of a concert tour. He will be arriving at London Airport at 5 p.m. in company with his famous All-Stars unit: Trummy Young (trombone-vocals), "Peanuts" Hucko (clarinet), Billy Kyle (piano), Moot Herbert (bass), Danny Barcelona (drums) and Velma Middleton (vocals). "Satchmo" and the All-Stars open their tour with four concerts this week-end at the Gaumont State, Kilburn. The tour takes in Leeds, Newcastle, Birmingham, Bristol, Manchester, Glasgow and terminates on March 11 at Leicester. There are also additional London concerts at the Odéon, Tottenham Court Road, on March 7 and the Davis Theatre, Croydon, the following day.

Change of plans for Lonnie

CHANGE of plans for top entertainer Lonnie Donegan now means that he will not undertake the forthcoming season at the London Palladium, but instead will headline one of the new variety seasons at the Palace Theatre. He has a two-week starring engagement there from Monday, March 23. Alma Cogan will also be in the show.



Top U visit

Carmen McRae after big a

THERE will be an increased tw Britain and America with the between Harold Davison, Ltd., and Associated Booking Corporation.

The A.B.C. Agency has been built up into one of the world's biggest entertainment organisations. The new deal means that Harold Davison will have a link with A.B.C.'s list of nearly 300 famous bands and show business personalities.

A.B.C.'s artistes include Billie Daniels, The Platters, The Kingstons Trio, Anita O'Day, Ruth Olay, Frankie Lynton, Rose Murphy, Josh White, The Inkspots, The Gene Krupa Quartet, George Shearing, Chico Hamilton, J. J. Johnson Quartet, Earl Hines, The Maynard Ferguson Big Band, Les

Louis Armstrong, due here tomorrow (see story above), is seen surrounded by fans in West Berlin during his tour of Western Europe.

DELLA REESE

as she sang it on 'Saturday Spectacular' and 'Sunday Night at the London Palladium'

SERMONETTE



HLJ 8014

45/78

DELLA REESE

NOBODY BUT YOU

HL 8902

U.S. stars to Britain

the first to come agency deal

Two-way flow of star talent between the signing last Friday of a big deal and the U.S. booking agency, the



Following her appearance on last week-end's "Sunday Night at the London Palladium," Jane Morgan has been working this week on tele-filming her appearance in "Saturday Spectacular" which is due for screening on March 7. Jane Morgan's stay here is brief, for she has a busy schedule lined up in the States. Jane is pictured above with her musical director, Ernie Bragg, as she arrived at the Dorchester on Saturday. (DISC Pic.)

Brown and his Band of Renown and Earl Boatie.

Plans are well advanced to bring a number of the A.B.C. attractions to Britain during this coming year for concert, club and TV dates.

The first of these stars to come to Britain will be vocal stylist, Carmen McRae, who is booked to appear at the Flamingo Club, Soho, from Wednesday, April 1.

While here Carmen will also make TV appearances, including "Sunday Night at the London Palladium" on April 12 and "Saturday Spectacular" on April 18.

Mr. Jackie Green, who recently joined A.B.C. as personal assistant to president Mr. Joe Glazer, is in Britain furthering negotiations in the field of exchange of artists.

DORIS DAY TO FILM OVER HERE

COLUMBIA PICTURES announce an exciting new project which will bring Doris Day to Britain for a film to be made in this country. She will star in the screen version of "Roar Like A Dove," which is having tremendous success in London as a play.

Due to other commitments, Doris Day cannot undertake this role until next year, and it is planned that shooting will start in the summer of 1960, with location work taking place in Scotland.

Cliff Richard out of Palace show

CLIFF Richard will not be appearing for a two-week season at London's Palace Theatre, as reported last week.

The young singer has just signed a 26-weeks' contract with the Lew and Leslie Grade organisation for an extensive British tour starting at Coventry, on March 30.

Tonight (Thursday) Cliff Richard appears at the Granada, Aylesbury. Tomorrow he is at the Granada, Tooting.

Tour for Fury

ONE of Larry Parnes' new singing discoveries, Billy Fury, sets out on his first tour of one-night stand concerts next month.

Seventeen-year-old Billy starts his tour on March 15 at the Regal, Woking, and has a busy following seven days visiting Mallock, Scunthorpe, Newark, Wombwell, Burnley, Pontefract, and finally Mexborough.

Marty Wilde starts a tour of one-nighters, at Derby on March 22, followed by appearances at Harrogate, Sheffield, Doncaster, Leeds, Dewsbury, Bradford, and finally Hull. A further date for Marty Wilde is March 15, when he is at Slough.

Marty will be seen on "Oh Boy!" on March 7 and again the following week, when he will be joined by Vince Eager.

Top Rank issue San Remo hit

THE Top Rank label, quickly following up their initial record success, announce this week their first British-made issue—"Io Sono Il Vento" (For You My Lover).

This melody was one of the big successes of the recent San Remo Festival and Top Rank have moved quickly to release this record in an attempt to capture both the American and European markets. The recording is by The Knightsbridge Brass, conducted by Malcolm Lockyer. The arrangement is by Reg Owen.

The backing title is "Italian Blu," a Latin American composition composition composed and arranged by Reg Owen.

Top Rank are now busy lining up a number of stars on contract for forthcoming issues, including Johnny Dankworth and his Orchestra, Phil Green and his Orchestra, and the Gallowglass Celli Band.

Other show business personalities signed by Rank are Sheila Buxton, Dickie Henderson, Anne Heywood, Enoch Kent, Felix King, Keith Mitchell, Betty Miller and Ernest Maxam.

JOAN WILL BE BUSY

SINGING star Joan Regan has a schedule before her of stage, radio and TV dates which will keep her busily occupied until the autumn.

She returns to television next week in the "Jack Jackson Show" (March 4), and the following week she will appear on BBC-TV in Jack Payne's "Words and Music" on March 12.


The following week, Joan starts variety dates which will take in Shrewsbury, Birmingham and London.

Joan Regan's summer season this year begins on June 1 at the Wellington Pier Pavilion, Great Yarmouth.

The B.B.C. Programme is so broadcast the world ballroom championships from the Lyceum Ballroom, London, on Monday March 9. Amateur and professional dancers will dance to the music of Edmundo Ros and Joe Loss.

TOP HITS

Tommy Edwards
The Morning Side of the Mountain
M.G.M. 1000 (4 & 78)



Connie Francis
MY HAPPINESS
M.G.M. 1001 (4 & 78)



RONNIE HILTON
Gigi
(From the film "Gigi")
H.M.V. POP500 (4 & 78)



Chuck Miller
The Auctioneer
MERCURY AMT2000 (4 & 78)



(No. 1 on the American Hit Parade)
Lloyd Price
Stagger Lee
H.M.V. POP500 (4 & 78)



MALCOLM VAUGHAN
Wait for me
H.M.V. 500 (4 & 78)



The Drifters
FEELIN' FINE
COLUMBIA DB 802 (4 & 78)



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THE BIG BEAT

REVIEWED BY DON NICHOLL

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 JEAN-ETTES

May You Always; I Saw A Light (Nixa N15185)****

THREE talented girls from Hull form the Jean-ettes, a trio who have met with plenty of success since they turned professional last year. You may have seen them on "Six-Five Special." Currently they are doing a variety tour of Scotland.

This, their disc debut, bodes very well indeed for their turntable future. The trio have a distinctive sound and an easy way with the beat. They prove it in a potent version of *May You Always*—a ballad which will rival sales of the big American treatment.

They branch out into Latin for *I Saw A Light* on the flip. Crisp

BRITISH band man, Bob Miller, gets going with a powerhouse of a disc this week. One side features the title tune "Dig This," and, for those who already know Bob's work from the TV show, the other side will be no surprise. It's "The Poacher"—an instrumental which deserves to run off with some of the big game.

The Applejacks, The Drifters and The Bell Notes all have a beat fling this week. The latter group come here on Top Rank with all the encouragement of American hit parade success behind them.



noise and there is plenty of size as they clip through this item. Good support from Bill Shepherd's music.

THE APPLEJACKS

Rocka-Conga; Am I Blue (London HL48306)****

THE APPLEJACKS send us their big American version of the *Rocka-Conga*. And this instrumental team live up to the standard of their recent coupling by making a good job of this mixed-beater.

Saxes and guitars are carrying most of the weight, but there is some good work from the drummer, too—and a piece of male chorus work to plant the title. Good stuff, all right. But

I still prefer the Basl Kirchin ball.

I will probably be told to have my head examined but, personally, I would plug the revival of *Am I Blue* on the turnover. Good rhythm work and some rattling piano in this beat treatment of the familiar tune. The Applejacks have a clever way with oldies, getting a large, rolling noise for them. This one would set a rheumatic swaying.



MARTINUS delves into the past for his two latest cha-cha offerings.

Dig Bob? I sure do!

D.N.T.

BOB MILLER

The Poacher; Dig This (Fontana H184)

IT'S about time Bob Miller got his fair whack of the disc market, and maybe the slick, disciplined work of his Millermen in the TV show "Dig This!" will help to spark off interest in his new Fontana release.

"The Poacher" gets my D.N.T. in the hope that it will be aired around enough. If it is given plenty of space I cannot see it missing. The band with its fine sax work blows plenty of fresh beat air into the old "Lincolnshire Poacher" and "It's my delight" all right. Miller throws in a march tempo with the beat. If it fails to make the lists here, then it surely must be successful in the States.

Miller is part composer of "Dig This," which crops up on the flip. A bold, brash theme punctuated by title calls. The sax men again have the time of their lives.

THE BELL NOTES

I've Had It; Be Mine (Top Rank JAR102)****

THE BELL NOTES, who have started off in high style in the States with their steady rocker *I've Had It*, get a release via Rank in this country, and they should collect plenty of coin for the new label.

The number has the dark guitar noise while the boys chant. Commercial flavour is there, all right.

Bass and rapping drum open up *Be Mine* which emerges as a slightly quicker rock offering. Little variation again in this poker-faced chant by The Bell Notes.

MARTINUS

Cha Cha In The Morning; Cha Cha Charlie (Columbia DB4264)****

MARTIN SLAVIN, under his alias of Martinus, made a cheerful cha-cha corner for himself with "Momma Brown." Now he tries his Latin at two more tunes from well back in the mist.

Cha Cha In The Morning is a tenuous treatment in the tempo of "So

Early In The Morning." Male chorus chants new lyrics briefly.

Cha Cha Charlie is a Martinus adaptation of "Charlie Is My Darling."

THE DRIFTERS

Feelin' Fine; Don't Be A Fool With Love (Columbia DB4263)****

THE DRIFTERS (Messy Harris, Marvin, Welch and Meehan) are the four boys who have backed Cliff Richard on his disc hits. They have also accompanied other disc acts during the past year, and now they are rewarded with their first solo coupling.

It shows up in typical vein with the combination of guitars and drums rocking swiftly through Samwell's number *Feelin' Fine*. The Drifters also chant the words of this beater and toss in a few shrieks for extra measure.

Don't Be A Fool With Love is a weaker rock number on which the boys reveal the influence of many an American vocal outfit.

DON CARLOS

Dance The Cha-Cha-Cha; Lessons In Cha-Cha-Cha (Nixa N15183)****

DON CARLOS and his Latin American orchestra produce a typical South American sound for *Dance The Cha-Cha-Cha*—a steady little tune.

The band chant the lyrics but you will need language lessons if you want to get more than the drift. Ideal stuff for dancing the dance. And so is the aptly named *Lessons In Cha-Cha-Cha*, which occupies the other slice. No lyrics on this side.

JIMMIE SKINNER

Dark Hollow; Walkin' My Blues Away (Mercury AMT1030)****

JIMMIE SKINNER trots out a whiff of the country and western air as he twangs sadly through *Dark Hollow*.

Tune is simple—and the words match. Both could catch the fancy if given a chance.

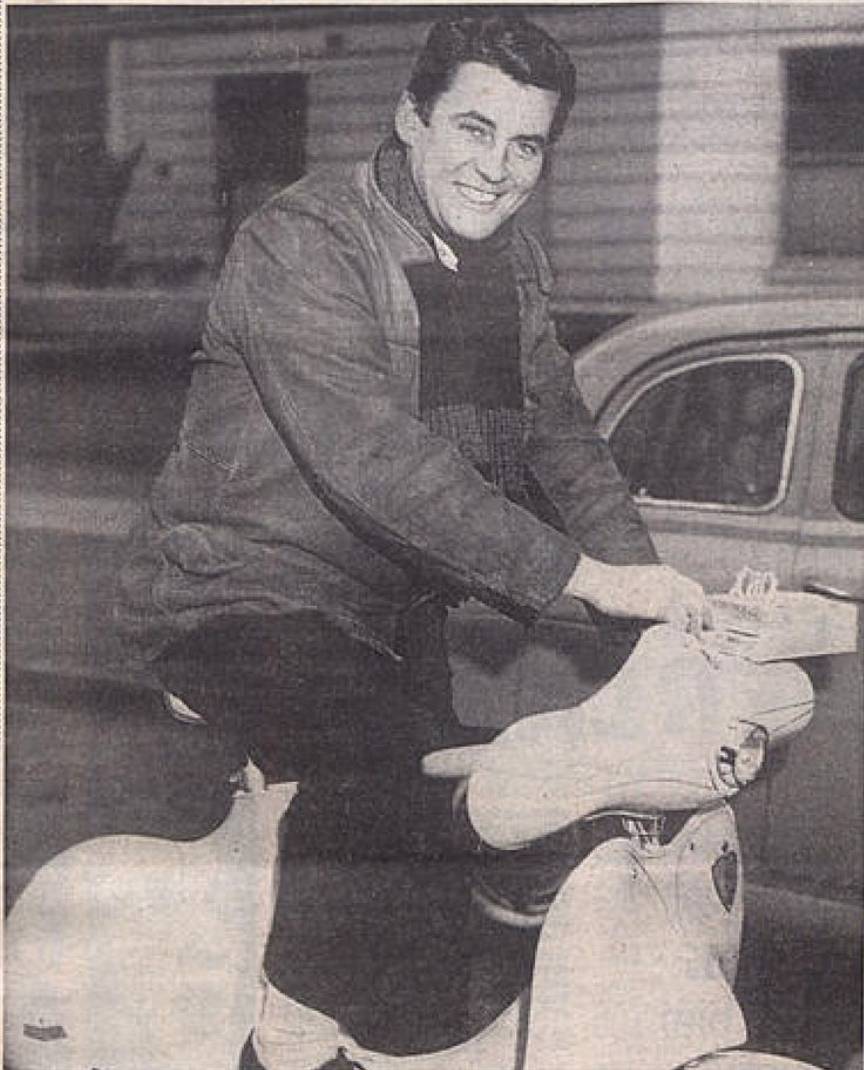
The C. and W. singer tries a song on the flip which was part-written by him. *Walkin' My Blues Away* has the same sort of feel to it, though it is more of a narrative than *Dark Hollow*.



RUSS CONWAY HITS THE

HIT PARADE

with a number that's
two years old!



There's got to be a gimmick and the one Russ favours is a bell in the shape of a miniature piano on the bars of his new bike.

TO meet Russ Conway, one of the newest and most welcome entrants into the Top Twenty, is as refreshing as his music. Despite a steady success, and now a hit record, his manner is natural and straightforward. In fact, in conversation, he "sticks to the melody" and that, in the sometimes unreal world of show business, is a pleasing experience.

Why has his latest record, "Side Saddle," propelled itself into the charts? As with most tunes that suddenly catch on, neither Russ nor I could pinpoint any logical reason for it, except that it has a simple, catchy melody. For that Russ has to thank the composer, Trevor H. Stanford. And that shouldn't be too difficult, for Russ Conway and Trevor H. Stanford are one and the same person.

Says Russ: "I'm not sure who is more delighted about the success of 'Side Saddle,' Russ Conway or Trevor Stanford. I think it's about equal, so perhaps we'll celebrate together!"

Strangely enough, "Side Saddle" had been a brainchild of Conway for more than two years but it was only christened at the latter part of last year. Russ was stuck for a title, but one came when, watching the "Trooping of the Colour," the melody began to run round and round in his head. The two things seemed to strike a chord.

Royal idea

Why "Side Saddle"? That was the way the Queen was riding on that occasion.

For Russ, the success of this title is particularly significant, for it happens to be the first instrumental item that he has ever written, though he has collaborated many times on vocal numbers. It is something he has always wanted to do, and the fact that he has both written it and achieved a hit record through playing it, over-joy's him.

Much of Russ Conway's prominence has come via the Billy Cotton TV show. Says Russ: "I shall always be grateful for the opportunity that Bill gave me and, by

BY
DOUG GEDDES

being on this successful show, I've acquired a firm following."

The initial interest in his new hit title sprang from his playing it on the Cotton show and since that first time, "way back in October of last year," the interest has grown rapidly. It was put on record almost by public demand.

Naturally, Conway is preparing a successor and I had a first hearing of it.

In suggesting titles, Russ thought "Bareback" might be an apt one, as a sequel to "Side Saddle." He didn't think my suggestion of "The Day That The Reins Tugged!" was quite suitable.

In collaboration

In the field of song composition, Russ has had many successful numbers written in collaboration with others, and having been an accompanist to many famous stars, he is pleased that several of them have since recorded his compositions. Gracie Fields with "Far Away," Joan Regan and "Love Like Ours," Lita Roza's "No Time For Tears," and the Dennis Long waxing of "Valentino."

He was also responsible, in conjunction with Norman Newell of E.M.I., for the music of the ill-fated show "Mr. Venus." When I suggested that the reaction to this show might have quenched his ambition to write another, he strongly assured me that this was not the case.

"Of course we were disappointed," he said, "though I like to think that the songs were of good quality. However, it was my first attempt at such a venture and I certainly learned a lot from the experience."

Content to learn

My own impression of him is that he is quite content to go on learning. He doesn't regard himself as a great pianist, nor as an outstanding composer, but he is anxious to please, while adding to his knowledge with each new experience.

This week he is doing a number of one-night stands in the north, and on March 2 he appears at Bolton for the week, with a similar period at Chester on March 9.

Meanwhile, most of his time will be devoted to television. He is a regular guest on the Billy Cotton show, and will continue to be for most of this year.

These appearances, plus his regular flow of medley records, have all contributed to the public acclaim of "Side Saddle." I feel this success just had to come; it was only a question of time.

Take a bow Russ Conway AND Trevor H. Stanford.

IN CLASSICAL

MOOD

FIESTA

Hollywood Bowl Symphony Orchestra, conducted by Carmen Dragon.

Aragonesa From *Le Cid* (Massenet); *Chanson Bohème* From *Carmen* (Bizet); *La Paloma* (Yradier); *Jota Aragonesa* (Glinka); *Le Virgen De La Macarena*; *Las Chopinescas*; *Maldy Of Cadiz* (Delibes); *Andaluzca* (Granados); *Jamaican Rumba*; *La Golandrina* (Serradell); *Granada* (Lara).

(Capitol P8335) **

THIS is a gay collection; this time of party pieces in the Spanish and Mexican styles. A thoroughly enjoyable record, with all the music light and entertaining.

For those who have never seen an opera, "Carmen" is a good introduction, and as an introduc-

tion to "Carmen" the Chanson Bohème could not be bettered. It is full of vitality and really sparkles, although Mr. Dragon rather spoils himself by whipping the orchestra into too furious a pace.

Yradier's famous *La Paloma* unfortunately gets the opposite treatment and is thoroughly dragged out. But for the *Jota Aragonesa* we are back again with gay and lively music which the orchestra performs in inspired fashion.

"*La Virgen De La Macarena* is the traditional song of the bull fighters and is actually a song of praise for the Patron Saint of Seville. It is very well played indeed.

"*Jamaican Rumba* is probably the best-known piece on the whole disc. No liberties have been taken with this charming number

Hollywood Bowl goes Spanish

by
Alan Elliott

RUSSKAYA

Hollywood Bowl Symphony Orchestra, conducted by Carmen Dragon.

Russian And Ludmilla (Glinka); *The Volga Boatman*; *The Dance Of The Buffoon* (Rimsky-Korsakov); *Kamennoi Ostrav* (Anton Rubinstein); *Melodie, Opus 42, No. 3* (Tchaikovsky); *Meadowland*.

(Capitol P8384)**

THIS record contains six pieces which are intended to portray the many different aspects of the Russian character.

Best of the bunch is undoubtedly the Tchaikovsky, from the point of view of both the music itself and the playing. "The Russian And Ludmilla" overture is also given an exhilarating performance.

Much of the remainder is familiar stuff, not too well played. Suitable as background music.

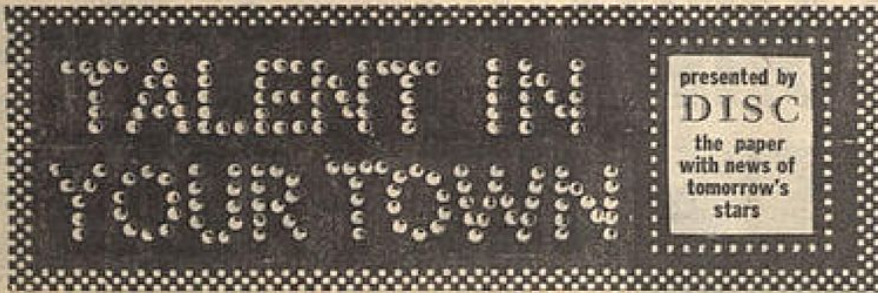
FRANZ SUPPE
Overture, "The Beautiful Galatea"
GLINKA
Kamarinskayo

The Royal Philharmonic Orchestra, conducted by Kletzki
(Columbia SEL1603)*****

HERE are two very fine performances. Although *The Beautiful Galatea* is not by any means as well known as some of the Suppe overtures, e.g. "Poet and Peasant" and "Light Cavalry," it is nevertheless a catchy and very pleasant piece of music.

The same is true of this charming piece by Glinka. I thoroughly enjoyed playing this disc and I would recommend lovers of the lighter classics to add this recording to their collection.

I have no hesitation in giving it full marks.



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

SPECIAL TOWNS WITH SPECIAL TALENT

Future stars? There are plenty here

THE North-East of England has always been noted for the musical talent it produces, and in that area Sunderland has always played a promising part. There is something doing all the year round, but it is during a period from September to June, when the holiday-makers are no longer there, that local talent comes to the fore. Then scores of talent competitions are arranged and up-and-coming youngsters are given their chance to get ahead.

Sunderland's own contributions to the show business world are many, some of them long-standing. More than 20 years ago two brothers who had been singing together in a church choir made a record and have been top-line entertainers ever since. Their names? Bob and All Pearson.

More recently a young man who had been working as a building site labourer made a record of "Tom Dooley" and he, too, has been in great demand since. The man, Rikki Price,

is already known in the North-East as "Sunderland's own pop singer."

The area is overflowing with promising entertainers, most of them fighting to reach the top in show business.

There are singers like Norman Bainbridge; groups like the Allan Charlton Six; and pianists like David Cruddas. All are becoming well known in Sunderland and the North-East and all have one very vital thing in common—a love to entertain.



Dennis McKeith, formerly a member of a skiffle group and now out on his own (see "Went on alone") is happy just singing, whether success comes or not, but no doubt he has his eye on Sunderland's most recent star find, Rikki Price (below) whose recording of "Tom Dooley" made him a star overnight.

Started 'just for fun'

DAVID CRUDDAS of Sunderland is one of those lucky people who can play the piano well—but he cannot read a note of music. "I guess I must just have a musical ear," he says. And he can certainly be thankful for it.

He started playing the piano—with one finger—because nobody else at his home would do so. He immediately found that by "playing about on the keys" he could manage to play a tune.

In an effort to improve his playing he watched accomplished pianists at work and then went home to try out what he had seen. The result was a complete success.

One day he had a lucky break. It was during the interval at a local dance when he noticed that no one was on the bandstand—"so I decided to have a go myself." It was the first time he had played in public and it led to a job in a local group.

Then "for a bit of fun" he entered a talent competition... and won. Now he is on top of the world. He has appeared at a Sunderland theatre,

both with the group and as a solo entertainer. But he will not be worried if he never becomes a star. "I play to satisfy myself and I am quite happy with my present position," he says.

Went on alone

JUST along the coast from Sunderland lies the town of South Shields, and that is the home of 20-year-old Dennis McKeith.

Dennis has been singing now for four years. For most of that time he was a member of a skiffle group which played at local clubs and, on a number of occasions, at a Newcastle theatre. Then the group was disbanded, but Dennis was so keen on singing that he decided to go on alone.

His efforts were rewarded recently when, after taking part in a star discovery show at a Sunderland theatre, he was invited back for a second appearance.

"I enjoy singing and if I don't manage to reach the top... well that's the way it goes," he says.

RAF pals urged him to sing

NORMAN BAINBRIDGE is 24 years old and lives at Horden. He started singing with a concert party at the age of 13 and now, 11 years later, has a promising future ahead of him.

But he owes his success, to some extent, to the enthusiasm of his R.A.F. friends. For after singing with concert parties for some years he was hampered by a throat complaint which stopped him singing for 18 months.

Then he was called into the R.A.F., where he sang as he "bullied" his boots and pressed his uniforms. And it was then that his companions began to take an interest in his voice. He was stationed in Lincolnshire

when his friends rushed into the billet with an entry form for a television singing contest to be held at Lincoln. They persuaded him to fill in the form. He entered the competition, won the heat, went on to win the finals, and appeared on television with Joe Loss and his orchestra.

After demob he entertained at clubs and parties. Then one night he went to a local dance hall where he met another old R.A.F. pal. His friend, knowing Norman's singing ability, arranged an audition for him as resident vocalist with the band. He took it—and got the job.

Now he is a firm favourite at the Seaburn Hall and has a promising future ahead of him with the possibility of appearances on local ITV programmes.

Before he started in show business, Norman had five ambitions: To own a car—he now does; to sing with a dance band—which he also does; to do well in show business; to make a record with an orchestra; and to sing with his favourite singer, Perry Como. He says the last one is impossible, but who knows?

Not unlucky for David

BELMONT, Co. Durham, is the home of singer David North. Aged 24 years, David is one person who does not believe that Friday the 13th is unlucky. For it was on that date this month that David started a series of broadcasts with Alan Alinworth and the Northern Dance Orchestra in the B.B.C.'s Light Programme.

But the climb up the ladder of success has not been an easy one for David. He sang in clubs in Sunderland and Co. Durham for some time, before making his first broadcast in the B.B.C. Home Service in January.

At one time David played football for Newcastle United reserves but he had to give up the game because of injury.



Began with rock, now it's jazz

ONE evening six young men met in a public-house at Shotton, Co. Durham. Only one of the six, Allan Charlton, knew everybody present.

But from that meeting sprang a friendship which resulted in the formation of the Allan Charlton Six. Today the group, comprising Allan on piano, George Wilson of Edlington on drums, Tom Derbyshire from Shotton on bass, Mick Robinson of Horden on alto sax, John Foggin of Shotton on guitar and Dave Spraggon of Sunderland on tenor sax, is one of the most promising in the area.

They started as a rock 'n' roll group, but now play "mainstream modern." They have been playing semi-professional since September last year.

Their first engagement was at a dance hall at Horden, but they are now playing regularly at nearby Murton.



- ★
- ★
- ★

DISCS AND TV FOR JIMMY?

RESIDENT singer at the New Rink, one of Sunderland's big dance halls, is Jimmy Hughes (27) of Peterlee, Co. Durham.

Jimmy started singing at the age of 17 with a small band at Shotton Colliery, but when it disbanded he had to be content with singing at various clubs in the area. When he went into the Forces, however, he began to sing with a camp band and after his demobilisation was granted an audition with Albert Finch and his orchestra at the Rink. He got the job and has been there since.

For Jimmy Hughes the future is bright. He has already made an appearance on TV and there is the possibility of further shows, as well as the chance of a recording contract.

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COOL FOR CATS

Hold on to your hats, here comes a Tempest

AT the Decca studios this week another new British singer made his first disc. This hopeful newcomer was 22-year-old Londoner, Brian Bushnell, who will call himself Bobby Tempest in his professional career.

After names like Fury, Wilde and Tempest what new names can there be that express action?

Bobby Tempest, who works in the printing trade, is holding on to his job to see how the disc shapes up.

Own material

Like a lot of other popular singers these days the material he has recorded has been written by himself.

The two tunes he has made on this pressing are a neat number, "Don't Leave Me Like This," and a ballad, "Love or Leave."

Bobby has been singing for about five years, but only took up the guitar a couple of years ago. Since that time he has been trying to pedal his songs around Tin Pan Alley.

Turned down

One publisher had both the songs which Bobby has now recorded, in his office—and turned them down. Eventually, being mainly interested in selling his songs, Bobby made a demonstration disc, and took it to singer Benny Lee to hear. Benny liked the titles and asked Decca A. and R. manager Leslie Conn for his opinion.

"I liked the songs, and I liked the singer," Leslie said. An audition for Bobby was fixed, and the session was the result.



COPY THE EVERLYS? NOT US, SAY BILL AND BRETT LANDIS

AFTER our hitch of the other week, singers Bill and Brett Landis and Brian Gray finally made it to the "Cool" studio. I was glad to see them on the show, and thought they did well.

But, after their previous experience, I don't think they believed that they were really going on the air this time, until it actually happened.

It was a very rushed visit for Brian who had to race off to keep a date in a West End cabaret.

But I had a chance of having a short chat with Bill and Brett Landis, a couple of very keen boys. I told them I thought that at the beginning of their song "Bright Eyes," they sounded a little like The Everly Brothers.

They assured me, however, that they are not trying to copy that famous American pair.

★ ★ ★

BILL and
BRETT LANDIS

★ ★ ★

'Cool' welcomes a TV sex-bomb

"COOL is living up to its reputation for making stars," Brian Taylor, our director, remarked to me the other evening.

We were watching Douglas Squires, choreographer and dancer with "Cool" since the series began in 1957, putting the finishing touches to one of the routines.

This was the last of our shows in which Doug was appearing.

But you will still be seeing him on television; he has signed up with the Granada network for whom he makes his debut in "Chelsea at Nine."

Also leaving "Cool"—you can see her last performance this week—is Pauline Innes, another long-time member of "Cool's" cats. She is joining Dougie at Granada TV.

For both—and especially for Douglas—these are big steps forward in their careers.

In saying goodbye to Douglas and Pauline, we are also saying "Hello again" to two other dancers whom you have seen many times on "Cool," but who have been away from us lately.

Returning to us as choreographer as well as dancer, is Denys Palmer, who used to head one of the dance teams in the days when we had two. Since he left us, Denys has been dancing in "The 1959 Show."

The other welcome is for Barbara Ferris, described by Brian Taylor as "The number one sex-bomb that TV has ever made a star in this country."

Like Denys, Barbara has been doing her dancing elsewhere on TV lately, but she is pleased to be back with us.

Incidentally, two other former "Cool" dancers doing well outside TV are Roy Allen and Patsy Rowlands, both now appearing in West End productions. Roy is in the variety show starring Shirley Bassey, and Pat is in the new Sandy Wilson musical "Valmouth."

Seeing how the dancers do so well . . . I wonder where I can find a pair of tights that would fit me?

More films of top U.S. disc stars

THOUGH The Platters' disc of "Smoke Gets In Your Eyes" has been released in this country on Mercury, we showed a filmed excerpt of them singing it when we had this number on "Cool."

We can expect more films of top American disc stars singing their numbers in future, and these films will be shown specially from the States for the programme.

I wonder whether we shall ever get to the stage where a sound motion picture of a singer actually recording a song will become a regular part of a TV disc show.

Too many feet

FOR our "Little Space Girl" act, we had a studio effect specially arranged. Betty Laine, our "space girl" had to appear with four arms, and this was where TV trickery was to come to our aid.

Betty sat on the knees of David Spurling, one of our new dancers, who was dressed in black and against a black curtain so that he would be "invisible."

It worked fine during rehearsal, but on transmission—maybe it was slightly different lighting or something—you could see his feet!

Oh well, that's television!

Kent referees, but they still lost!

IT wasn't so bad running round for 90 minutes when I refereed the Show Biz XI versus the Southern All Stars football match at Brighton the other week-end. It reminded me of the dashing around that I had to do when "Cool" went out of doors last summer!

Naturally there were very few infringements, mainly a few off-sides, and there was only one foul. Some 4,000 people saw the game so the charity on behalf of which the game was played will benefit handsomely.

There was one unlucky incident. Peter Regan, who is due to start a series soon on Welsh television, hurt a leg and had to be bought off the field during the first half.

The Show Biz XI started the second half with nine men. Peter was out of the game, and Wally Barnes who commentates for the B.B.C., could not come on because this part of the match was being televised by a commercial network.

And our reserves, on whom we depended heavily against such an over-powering opposition, had not arrived.

That wasn't their fault, though both Ronnie Carroll and Des O'Connor were working in Belfast, and immediately their pants were over their heads to get across the Irish Channel. But the weather was against them, and there did not appear to be any way over. They even tried to charter an aeroplane, or a helicopter, just to get to the Brighton match.

TIME OFF

THE other week when I should have been in the studio announcing "Cool" items, I found myself watching Mr. K.W. on a TV screen instead, because a tele-recording had to be substituted for our usual show.

Last week, the tables were turned on me. Some days earlier I had been involved in a tele-recording of "Alfred Marks Time," and when this show was due on the air I settled down to watch it.

But, of course, it was not on! Because of a fault in the tele-recording this episode of "Alfred Marks Time" could not be used.

However, they didn't give up. Even though they looked like missing the match entirely, they came across from Belfast. The second half had almost started when their train pulled in at Brighton.

They changed into their football kit in a taxi on the way to the ground.

They arrived two minutes after the game resumed—and immediately went on to the field, playing extremely well.

The Show Biz team were beaten, but the scores were close at four to three.

(DISC photographer Richi Hewell was also following the fortunes of the Show Biz XI that Sunday and you can see the results on the back page.)

Top Discs

RECENTLY Domenico Modugno won the Italian song festival at San Remo with "Piove" (also known as "Ciao, Ciao, Bambina" —"Bye Bye Baby"). This disc is now on Oriole and I think it will make the hit charts here without difficulty; it is the record I liked most in the week's playing.

Another Oriole platter with strong possibilities is "Sermonette," sung extremely well by Siv Malmkvist. Viewers who watch the "Perry Como Show" before "Cool" on Fridays will have heard his new release "Tomboy" (R.C.A.). A good number which should go a long way.

I doubt whether Ritchie Valens' "Donna" (London) will get as far here as in the States but it is worth a spin.

Also from the London stable is "Ambrose," in which 17-year-old Linda Laurie cleverly takes both male and female parts.

SEE YOU FRIDAY.

Domenico MODUGNO

singing

Ciao Ciao Bambina
(Piove)

CB 1489 45/78 rpm

The Prize-winning Song
from the
1959 San Remo Song Festival

ORIOLE

PUTTING ON THE STYLIUS



This time Pat has picked the right songs



PAT BOONE
Yes, indeed; *Lazy River*; *Sweet Sue*; *They Can't Take That Away From Me*; *My Baby Just Cares For Me*; *Don't Worry 'Bout Me*; *Lonesome Road*; *Gone With Me*; *Sweet Georgia Brown*; *Robins And Roses*; *I'll Build A Stairway To Paradise*; *American Beauty Rose*; *I've Heard That Song Before*; *It's A Pity To Say Goodnight*.
(London HA-D2144)*****

CONGRATULATIONS Mr. Boone. You've turned out your finest album ever and this is mainly thanks to an excellent song selection. In the past I've thought many of your songs to be below standard, but your talent has raised them higher than they deserved. Now you have a selection of tunes to match your talent and you grasp the opportunity with both hands. You don't have to be a Pat Boone fan to go for this album. It swings quietly along with enjoyment in every bar of music.

KEELY SMITH
Politely
Sweet And Lovely; *Cocktails For Two*; *The Song Is You*; *I'll Get By*; *Lullaby Of The Leaves*; *On The Sunny Side Of The Street*; *I Can't Get Started*; *I'll Never Smile Again*; *5' and a Bit*; *East Of The Sun*; *All The Way*; *I Never Knew*.
(Capitol T1073)*****

I THINK that a record is about to be broken—and I don't mean a gramophone record. It is only a few months since Frank Sinatra took the song "All The Way" into the hit

RATINGS

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

parade and already it looks like becoming a standard. This month it has been recorded on LPs by Keely Smith and Sammy Davis Jr. And when artists of this calibre start including a song in their albums it means the song is here to stay.

Miss Keely Smith, the girl with the voice of silk, coolly vocalises her way through this excellent album. Unfortunately, I have never heard her first LP, "I Wish You Love," and therefore cannot make comparisons. But if she sang on that set like she does here then it, too, rates in the highest category.

I don't think the rock fans will go one hundred per cent for this, but give them a couple of years to develop their musical appreciation and they'll be rushing to buy such albums.

Superbly sung songs, tastefully played and arranged by Billy May.

ANNE RICHARDS
I'm Shootin' High
I'm Shootin' High; *Moonlight Low*; *Nightingale*; *Blues In My Heart*; *I've Got To Pass Your House To Get To My House*; *Deep Night*; *Poor Little Rich Girl*; *Should I*; *I'm In The Market For You*; *Absence Makes The Heart Grow Fonder*; *Lullaby Of Broadway*; *Will You Still Be Mine*.
(Capitol T1087)*****

I HAVE watched Anne Richards' progress with great interest since she first came to my attention with the Stan Kenton orchestra two or three years ago. I was disappointed when I heard that she had left the band to concentrate on being Mrs. Kenton for a spell. However, she was soon back in the spotlight notching up some smash hit performances as a solo artist.

Her singing has developed to near perfection and her skill is displayed to its best advantage on this album.

Anne is an all round singer capable of interpreting all types of song in a very able and entertaining manner.

You'll enjoy this album for the singing and the interesting arrangements by Warren Barker, Brian Farnon handles the conducting chores in excellent style.

TONY TRAVIS
Come Swing With Me
They Can't Take That Away From Me; *What Is This Thing Called Love*; *Jezers Creepers*; *Taking A Chance On Love*; *Lonesome Road*; *Just One Of Those Things*; *I Get A Kick Out Of You*; *How About You*; *I Wish I Were In Love Again*; *I Won't Dance*.
(H.M.V. DLP1195)****

I FEEL very sorry for Mr. Travis. He has a heavy burden to bear in that his voice is very similar to that of Frank Sinatra. And on this score one must compare the two.

If there had been no Sinatra, Tony Travis would probably have been hailed as a great singer. But Mr. Sinatra is very much with us and I'm afraid that Tony Travis cannot stand comparison.

LPs reviewed by **KEN GRAHAM**

Album of the Month

SAMMY DAVIS JR. All The Way . . . and then some

All The Way; *Look To Your Heart*; *Wonder Why*; *They Can't Take That Away From Me*; *All The Things You Are*; *In The Still Of The Night*; *On A Slow Boat To China*; *We'll Meet Again*; *When I Fall In Love*; *Stay As Sweet As You Are*; *Night And Day*; *I Concentrate On You*.
(Brunswick LAT8274)*****

RIGHT from the first note, where Sammy does an impression of Frank Sinatra singing "All

The Way" to introduce his own rocking version, this album takes a grip on you and refuses to let go until the final coda has faded.

Never have I heard so much fire and gusto, and yet so much control, from an artist. Sammy's interpretations of this selection of tunes are out of this world, even though there are a couple of "surprising" titles included.

One of these is the Vera Lynn theme, "We'll Meet Again," only it's not quite treated in the way Vera does it.

There's another title which was a big pop success at one time and there seems to be a big revival afoot at present—"Slow Boat To China."

His voice is excellent, but he lacks Frank's interpretive qualities with a lyric. This is particularly noticeable when he performs a song already set down on wax by the great man.

This is a pity and the only advice I can offer is that he keeps away from Sinatra songs as much as possible—if there are any good songs left unrecorded by the maestro!

THE KINGSTON TRIO
Three Jolly Coosmen; *Bay Of Mexico*; *Banana*; *Tom Dooley*; *Fast Freight*; *Hard, Ain't It Hard*; *Sara Jane*; *Sloop John B*; *Santo Anno*; *Scotty And Soda*; *Coplas*; *Little Maggie*.
(Capitol 1996)*****

THE "Tom Dooley" boys have proved that they are no flash in the pop pan with this delightful album of folksy items. Their worldwide hit is included for good measure, but the rest of the album more than stands comparison alongside the top spinner.

The sleeve note claims that the trio have been "roundly applauded" at all their appearances throughout America. This is one claim that I

accept unreservedly. The boys have a talent that should take them well along the road to international stardom.

The album is nicely balanced with humour, varied tempos, settings and respect for the songs performed.

ANDRE KOSTELANETZ
The Music Of Richard Rodgers
With A Song In My Heart; *You Took Advantage Of Me*; *Wait Till You See Her*; *The Most Beautiful Girl In The World*; *Lover*; *Carousel Waltz*; *Have You Met Miss Jones*; *Thou Swell*; *Oklahoma*; *Out Of My Dreams*; *Surrey With The Fringe On Top*; *Oh, What A Beautiful Morning*; *My Funny Valentine*; *Dancing On The Ceiling*; *I Could Write A Book*; *It's A Grand Night For Singing*.
(Philips BRL7270)*****

WHO is not familiar with either member of this team? Very, very few I should imagine. Mr. Kostelanetz's orchestra is heard playing the signature tune of "Two-Way Family Favourites" every Sunday and

Mr. Rodgers' music has had us all humming and whistling at some time or another.

For me this is rather a special disc as both men are my particular favourites in their spheres.

There is nothing gimmicky about Kostelanetz and the record is sheer enjoyment all the way.

PERCY FAITH
The Music Of George Gershwin
Fascinatin' Rhythm; *A Foggy Day*; *Soon*; *Embraceable You*; *Nice Work If You Can Get It*; *Summertime*; *Liza*; *'S Wonderful*; *Love Is Here To Stay*; *The Man I Love*; *Oh, Lady Be Good*; *Liza Walked In*; *Someone To Watch Over Me*.
(Philips BBL7267)*****

WHAT prolific writers these great American composers are! Here's some of the work of George Gershwin, who died in his thirties yet managed to turn out many beautiful melodies even in such a short lifetime.

Faith has added his own particular magic to the scores and has pro-

duced an exciting and exhilarating album. The melodies selected are among the best of Gershwin and will be familiar to all.

JERRY LEE LEWIS
Don't Be Cruel; *Goodnight Irene*; *Pat Me Down*; *If All Depends*; *Ubangi Stomp*; *Crazy Arms*; *Jambalaya*; *Fools Like Me*; *High School Confidential*; *When The Saints Go Marching In*; *Matchbox*; *I'll Be Me*.
(London HA-S2138)*****

WELL, the fans seem to have forgotten and forgiven Jerry Lee's unfortunate publicity when he visited us last year, as he has currently got a disc riding high in our hit parade. And, incidentally, that disc is included in this collection.

I suppose that several of these tracks could be rated as rock "standards" as they seem to be cropping up in several albums lately. You've got to hand it to Mr. Lewis; he has a style very much his own and it is this which has taken him to the top. His performances are full of excitement and a joy in what he is doing.

ERIC DELANEY
(With The Bill Shepherd Orchestra)
Cha-Cha-Cha
Time On My Hands; *Honey-suckle Rose*; *Jezers Creepers*; *I'm Beginning To See The Light*; *Take The "A" Train*; *Rico Yacilon*; *The Breeze And I*; *Moonlight Becomes You*; *Love Is Here To Stay*; *Thou Swell*; *Cha-Cha-Cha*; *Love Me Or Leave Me*.
(Pye NPL1807)*****

ALTHOUGH Eric Delaney may be a wearing "red shoes" on the cover picture of this album, this is strictly for cha-cha, with no ballet thrown in.

The set showcases every side of Eric Delaney the entertainer and showman. All of his countless drums and gimmicks are used on various tracks and the effect is an exciting bunch of cha-chas which should sweep to the top of the popularity poll.

SIDETRACKS

THE DUET THAT MADE SHOW BIZ SIT UP

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

THE amusing little duet between Marty Wilde and Alma Cogan that formed the finale of "Oh Boy!" the other week has been the subject of favourable comment in show business circles.

Apparently it was felt that this number proved that Marty was a real artiste, here to stay for keeps, and not just a rock and roll singer.

Now I'm delighted—and so is Marty—that at last the profession as well as the public is recognizing him to be what he has been for many months now—a performer of high calibre.

But what beats us is that it should take a throw-away giggle of a number with Alma Cogan to prove it.

He was greatly helped by the friendly and co-operative approach of Alma.

She, like a trouper and a star, did not try to "up-stage" her partner, but did everything to make the combination of two apparently contrasting singers a successful one.

Quite apart from that, the number was a push-over.

Why then all the fuss? The answer is that the business as a whole regards the successful performance of rock 'n' roll as something that has nothing to do with talent.



'No one realises that rock is more than a grunt, a groan and a shake'

Harmony

A grunt, a moan, a groan and a shake accompanied by an off-beat is all that is required, some say.

In contrast, the singing of razzamatazz duets is, even if not difficult, something that they can recognise as being done either with success or not, and which requires elements of showmanship that they can understand and appreciate.

Concerted and obviously pre-arranged movement, for instance, may involve a minimum amount of

thought, and the use of harmony necessarily involves some sort of ear for music—a point not usually associated with rock 'n' roll.

It is because rock 'n' roll has to appear so completely spontaneous that it is far more difficult to rehearse

and perform than any other sort of pop music, and therefore requires proportionately more talent from the artiste.

A few weeks ago Cliff Richard did a little song and dance routine with two of the Vernons Girls. Again show



Tony makes me break my rule

A NUMBER of new faces have been, and will be, appearing in "Oh Boy!" Last week you saw Rikki Henderson and Gerry Dorsey (one of THE Dorseys, apparently, and looking rather like Frankie Vaughan) and this coming week you will be seeing for the first time a boy who is really going to make it.

His name is Tony Sheridan (pictured left)—the first artiste allowed to sing on the show carrying a guitar.

Reason? This boy can really play it—and how! He knows by heart practically all the rock 'n' roll guitar solos that featured in his rock discs. You name the tune, he plays the solo.

As a singer, too, his style is different from anything we have had on the show so far. It is, I would say, a mixture of the Carl Perkins, Jerry Lee Lewis and Buddy Holly styles.

He has worked as guitarist for many of the British rocksters, the last being the ferocious Vince Taylor. No one has really taken serious notice of his singing before, but I have a suspicion that record buyers will



business reacted with surprise, as if these few simple steps proved that maybe Mr. Richard was an artiste after all.

The real conclusion to have been drawn was that Leslie Cooper is a good dance director. This number certainly did not call upon a fraction of the time, attention or talent that Cliff needed to rehearse and perform "Move It."

Yet "Move It" was probably the most difficult number I have had to produce so far. Cliff and I spent some hours on getting the thing absolutely right for his first TV appearance.

A lot of people will think it very funny, but the first job to tackle, when working on a TV performance of a rock number is the interpretation of the words.

A lot of people claim they cannot understand any of the words anyhow. But most rock and roll fans can understand the words. The reason why they seem difficult to the "outsider" is that they are sung for the most part in a dialect that is foreign to them.

Expression

Another point about not understanding the words is that there is a big difference between making no sense out of words you are hearing and making no sense out of words you are speaking or singing. In other words it is the expression that makes an impact.

And this is true of singing rock numbers. Once a singer has formed an idea of what he must try to say, he has to translate this into terms of personal feeling.

It is not enough, however, to sing with feeling. The feeling must be expressed in a way that can be visually understood by the audience.

So, for instance, in "Move It," every blink, every change in the pose of the head, every gesture, had to be worked out and made meaningful.

The whole song was broken down into fragments. At last, each fragment was right. Then came the very difficult job of putting all the component parts together and creating not a mass of details, but a complete and meaningful whole.

Above all, the finished product must not seem to have been worked over to the nth degree. It has to seem quite fresh and unconsidered.

Two contrasting singers: MARTY WILDE (above) and ALMA COGAN (left) — but they combined delightfully in their "Oh Boy!" duet.

This deserves to be a hit

"WEE TOM" is being shadowed by that pre-pegged seafarer, "Long John," the title of the latest John Barry composition and recording.

It is a tremendously powerful piece of joke box material, based on the old sea shanty, "What Shall We Do With The Drunken Sailor."

I only hope that John's persistent bad luck on the record stakes does not persist, because this one really deserves to be a hit.

It kicks off with a drum solo punctuated by staccato chords from the band, and when a wild atmosphere and a driving beat have been created it pounces on to the theme and never lets it go until the end, where the original drum solo is triumphantly repeated.



"Bert won't change his mind. He's sticking to that New Year resolution not to buy records. So I've made a late one to give up Bert!"

Three stars on a four-star disc



PEARL BAILEY



HARRY JAMES



FRANK SINATRA

FRANK SINATRA
PEARL BAILEY, HARRY JAMES
*Candle Rock; Farewell, Farewell
To Love; A Little Learnin' Is A
Dangerous Thing.*

(Fontana TFE17028)****
A NICE little nostalgic package here. Nostalgic for those of us who were buying discs when these titles were originally recorded. But for the younger set this album still has lots to offer.

The first two tracks are shared by Frank Sinatra and Harry James, while Frankie and Pearl Bailey do the honours on the other.

There's lots of good fun involved, as well as artistry. The three performers obviously enjoyed every minute of the session.

ANDY AND THE BEY SISTERS
*Fretty Baby; Basin Street Blues;
Sweeter Than Sweet; I Know
That You Know.*

(Fontana TFE17104)****
THIS trio caused a lot of interest and excitement with their original treatments on several TV shows in recent months. Their lively arrangements and presence caused quite a

RATINGS

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

star and I was one of those who applauded their efforts most. However, they lose a little of their touch on disc which still leaves the recording good, but short of excellent.

But I'm not one to judge on one recording only and I am eagerly awaiting their next efforts.

BUDDY HOLLY

*Heartbeat; Well... All Right;
You're So Square; Little Baby.*
(Coral FEP2015)****

THE recent tragic air disaster robbed the pop world of three of its most promising artists, so it is a sad task reviewing this album. It is especially moving as one of the tracks is called *Little Baby*, and it has been revealed that his wife is expecting a child.

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ANY STAR: Mounted portraits, 2/6.—(D) DERRICK, 64 Cobden Road, Brighton.

All the tracks are in typical Buddy Holly style—the style his fans had grown to know and love.

ROBERT EARL
*The Wonderful Secret Of Love
The Wonderful Secret Of Love;
I May Never Pass This Way
Again; No One But You (In My
Hearts) More Than Ever.*
(Philips BBE12240)****

ONE of Britain's finest ever singers is Robert Earl. He has had a couple of brief appearances in the charts, but deserves more than that.

Two of his biggest songs are included on this set and the EP should enjoy huge sales.

Robert is in fine voice as usual and his big sound swells out on each track. Definitely one for lovers of good singing.

BIG BEN BANJO BAND
Sing, Dance And Whistle

*Don't Dilly Dally; Champagne
Charlie; Mademoiselle From
Armentieres; Daisy Bell; She
Was A Dear Little Dicky Bird;
Two Lovely Black Eyes; At
Trinity Church I Met My Doom;
Let's All Go Down The Strand;
The Stein Song; Row, Row,
Row; Sarah Sitting In The Shoe
Shine Shop; Any Old Iron.*
(Columbia SEG7825)****

HERE is another facet of that talented guy, Norrie Paramor. His Big Ben Banjo Band has been warming the hearts of all of us since its inception a few years back.

This time they have picked out some old music hall favourites and given them a new bounce with their happy strumming. Most of you will know the songs, although the older members of the family will probably be able to sing them note for note and word for word.

Typically happy music for a family get together.

THEY'RE BOTH
GREAT, SO IT'S A

TIE AT THE TOP

STEVE LAWRENCE
Here's Steve Lawrence

*Day In—Day Out; You Made Me Love You;
You Took Advantage Of Me; I've Got You
Under My Skin.*

(Coral FEP2010)*****

THIS is the finest thing we've ever heard Steve Lawrence do in Britain. Although there are occasional flashes of Sinatra-inspired phrasing, it is largely the Lawrence talents which make the set outstanding.

Currently serving as a G.I. in Washington, D.C., Steve was recently seen on the "Perry Como Show" to good effect. I only bear Steve one grudge, and that is that his service stint is keeping us from seeing his lovely and equally talented wife, Eydie Gormé, in person.

A wonderful little album which, incidentally, is part one of a series.

FRED EMNEY

*If I Should Cry Over You;
Whispering; The One I Love;
Roses Of Picardy.*
(Decca DFE6554)****

FRED EMNEY is a big star—a very big star. And his talents are equal to his bulk. Here he switches from comedy to music and sits down at a piano to demonstrate his capabilities in that department. And a very capable pianist he proves to be.

Mr. Emney has chosen three well-known songs and added one of his own compositions. The result is an entertaining album which will delight his TV audiences and music lovers alike.

Hear it.

PAT CAPLICE

Caprice
*Love For Sale; Love Me Or
Leave Me; Give Me The Simple
Life; Jordu.*

(Columbia SEG7852)****

ONLY three stars, as this one will probably be restricted in its appeal by the fact that it is in the jazz idiom—however tastefully and commercially played it may be.

This is an Australian group new to

EP of the Month

RAY ELLINGTON QUARTET
Ellington Plays Ellington

*Things Ain't What They Used To Be; Prelude
To A Kiss; Lady Mac; Satin Doll.*

(Pye NEP24101)*****

I SUPPOSE you could call this a courageous step by the Ray Ellington four, as they have dropped their pop side and displayed their considerable jazz talents with this disc.

But this isn't the only reason I have picked out this album for special mention. It also has a wonderfully wide appeal.

The honours mainly go to pianist Dick Katz, but Ray's driving "drumnastics" swing the session along smoothly.

The music of Duke Ellington needs no introduction, as he has been one of the most prolific and beautiful writers of our age.

JOE LOSS

*Dear Love, My Love; Babette;
Always; I'll See You Again.*
(H.M.V. 7EG8384)****

THIS is the first time I have had the opportunity of reviewing a Joe Loss album since I started this column. This is unusual, as Joe is usually a prolific recording artist. However, now that the opportunity has come I am very happy to give it a spin.

Joe's dance tempos have taken his music around the world and won him countless admirers in dance halls everywhere.

Consequently he has become a British institution in the same way as his fellow dance leader Victor Saveter.

Good for the quiet evening at home with the favourite boy or girl friend dancing with the lights turned low.

RIKKI PRICE
RIKKI

*Time On My Hands; Marie;
Breeze; Along With The Breeze;
I Kiss Your Little Hand Madame.*

(Fontana TFE17100)****

RIKKI PRICE is British through and through and we have every reason to be proud of the fact. For, as the sleeve writer claims, he is one of the finest vocalists we have turned out in years.

Here Rikki sings four excellent songs which will increase a following which must surely be already phenomenal.

In my humble opinion Rikki will go a long, long way in the music business. He is destined for the top and if he doesn't make it, then there just ain't any justice left in the world.

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TEDDY JOHNSON'S

MUSIC SHOP

That Family Favourites man is a fluid jazz pianist

WHY DON'T YOU GIVE US A TUNE, BILL?

WHAT are the odds against getting a record played on B.B.C. Two-Way Family Favourites? That was the question I posed the assistant head of the gramophone department, Douglas Lawrence, this week.

And, you lucky people, I find that when your disc comes up you have pulled off a 66-1 chance.

Most Sundays, for six hundred and eighty two weeks, Jean Metcalfe has been seated in the presiding chair at the London end. Interest has mounted with each week, and now the programme tops all listener or viewer figures on sound and television.

Some 13,500,000 people in these

islands make a noon date with their radio to hear Jean in London and Bill Crozier at the Cologne terminus, spin a range of pops and classics.

Add to this another 8,000,000 spread across the continent and here is the show with one of the greatest direct audiences in the world.

I asked Douglas Lawrence, who supervises the programme, if they received unusual designed request packages.

"Oh yes—we had one on a large sheet of three-ply wood, and another on a piece of stiff cardboard. Some are beautifully drawn, others have an amusing twist. But the one I enjoyed most was the card with plastic pistol

attached and bearing the cryptic message 'You know what will happen if this isn't played'."

Bill Crozier receives humorous requests—mostly service-type, or with a local angle, playing on the programmes he airs for the troops.

Bill is the ex-R.A.F. type who hides his capabilities as a pianist under too large a bushel. A fluid keyboard exponent of jazz, he has entertained his German based listeners for years. Yet until now the public at home have not had a chance to hear him.

So this week I'm sending a request to Jean Metcalfe for a civilian announcer based with the British Forces. It asks for a tune to be played on the piano by that announcer. How about it Jean and Bill?

RON HOPES TO GO INTO ORBIT

WE have Cyril Stapleton, Chris Barber, Reg Queen and Monty Python at the top of the U.S. charts—now watch out for Ron Goodwin's attempt to rocket into the midst of this galaxy of British stars. His disc is called "Music In Orbit," and the critics in the States are saying very pleasant things about this space age inspired composition.

Sure thing with that background



Pearl Carr gives two topical tips

I'm giving you—and all the record companies—a couple of tips. Watch a little 14-year-old from Belfast, called Ina Reed.

This cute youngster was discovered by the man who found Ruby Murray and Brilla Gallagher. And Phil Raymond has never been more enthusiastic about a singer.

Ina is rated to be his greatest find. Contract waivers may cue up at the stage doors during the Brilla tour of Britain. For Ina will be on the bill.

HP TWO: Take a trip down to Wimbledon Palace if you want to hear a new singer who could be

very, very big, with the right handling.

Singing with the Oscar Rubin band is Ray Pilgrim—Associate of the Institute of Bankers, ex-head, rigger star for Lloyd's Bank, and currently awaiting entry to London University.

If you cannot make the trip to Wimbledon, tune in each Monday to the Light Programme show produced so excellently by John Hooper. One of the reasons for the success of the programme is Ray's fine singing.

I shall watch Pilgrim's Progress with great interest.

WHO SAID THAT?

"At one point her neck itched and she scratched it, which I thought was very democratic."

Answer: Duke Ellington discussing his recent introduction to The Queen.

Ahead of the release date

THIS week our new disc hits the shops. Our second in under two weeks for the Columbia label.

Pearl and I have waxed the song, "Sing Little Birdie," which won the British finals of the Eurovision song contest.

It has been quite a rush—and a rush with a twist.

Last week Pearl became a smog victim. And when we were set to sing on the B.B.C. TV "Cracker-jack" show, she found she could scarcely talk, never mind warble.

Panic stations were taken up immediately. Denis Preston rushed a tape of our disc to the studio and we mamed the words.

This must be the first occasion that a record has been played before it has been released, by the B.B.C., anyway.

WHAT'S HIS LINE?

THIS I cannot leave out. The Bridgeport branch of the American Federation of Musicians has elected a new president. His name? Mr. Piano.

THIRD STAB FOR FAME

MEET the Italian truck driver who worked for the British Army—Roberto Cardinali—now making his third stab at fame in Britain. His first attempt was with Teddy Foster in 1951. But his labour permit ran out. So home he went to Italy.

Second job looked as if he might click with the bigtime, for Gerardo gave him a lot of work. But things did not pan out that way.

Now it looks as if it will be third time lucky for Roberto. This week his first solo disc, "Mama Cara Mama" and "With These Hands" is on the market.

Top drawer jazz in U.S.

JAZZ is going all top drawer—in America. The First Lady of America, Mrs. Mamie Eisenhower, is to be patron of the Jazz Jubilee to be presented for charity on Capitol Hill on March 16.

Are any other big names connected with the concert, the first ever staged in the U.S. capital? Surely; dig the rest of the patroness; Mrs. John Foster Dulles, Mrs. Richard Nixon and Mex. Earl Warren. It was never like that in Lincoln's day.

MUSIC in the AIR

Radio Luxembourg

208 m. Medium Wave
49.26 m. Short Wave

FEBRUARY 26

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

FEBRUARY 27

6.00—Non-Stop Pops.
6.30—Friday's Requests.
8.00—Band Parade.
8.30—Musical Monograms.
9.00—Pop Club.
9.15—Juke Box Parade.
9.45—Scottish Requests.
10.15—Record Hop.

FEBRUARY 28

6.00—Non-Stop Pops.
6.30—Saturday's Requests.
8.00—Jamborée.
9.45—Mario Lanza.
10.00—Irish Requests.
10.30—Spa With The Stars.
11.30—Record Round-up.

MARCH 1

7.00—Jack Jackson's Juke Box.
7.30—The King Brothers.
7.45—Winifred Atwell.
10.00—Record Reminders.
10.30—The Stargazers.
11.00—Top Twenty.

MARCH 2

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

MARCH 3

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

MARCH 4

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

AFN

271, 344 and 347m. Medium Wave

FEBRUARY 26

6.00—Music In The Air.
9.30—Music From America.
10.00—Late Request Show.

FEBRUARY 27

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

FEBRUARY 28

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

MARCH 1

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

MARCH 2

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

MARCH 3

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

MARCH 4

6.00—Music In The Air.
9.30—Jim Reeves.
10.00—Club Date.
10.30—Late Request Show.

PEARL has just drawn my attention to a paragraph in an American paper that states "Composer - arranger - conductor Irving Szathmari has signed a long term contract with Citation Records."

It fails to state that Irving is also president of the company. I wonder who sees whom if there is a breach of contract?

A Day Out with the Show Biz XI

STARS AT PLAY

Show Business and charity go hand in hand. Where there's a star there's a willingness to help the not so fortunate. And every time the Show Biz soccer team take the field some charity will benefit.

RICHI HOWELL took the pictures



"Hey, wait for me," calls GLEN MASON (above), delayed on his way to the station. But he need not have worried—half the team were still buying books and papers (below). Left to right: JIMMY HENNEY, CHARLES McDEVITT, TONY DALL, FRANKLYN BOYD and JOHN BURGESS.



DAVE KING ticks off the team's previous victories, reminding referee KENT WALTON that they want to add to the total!



What's this, leap frog? GLEN MASON—"I was pushed, ref"—it helped to his feet by SIGGY JACKSON, DAVE KING (No. 11) has decided that he's wanted elsewhere.



"The other team didn't have a chance. We played them into the ground." That's the dream-like expression on PETE MURRAY'S face as he snatches a brief spot of shut-eye on the way back from the game.