

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 32 Week ending September 13, 1958

BUDDY HOLLY

EVERY
6^D
THURSDAY



**WELCOME
TO THE
HI-LO'S**



*Spotlight
on*
**GLEN
MASON**



**Tony Hall's
Modern
Jazz**

Heading for the top in the
British Hit Parade

BUDDY HOLLY

EARLY IN THE MORNING
Q 72333 (45/78)

still going well

RAVE ON

Q 72325 (45/78)



CORAL RECORDS
Decca House Albert Embankment London SE11

GRUMBLE . . . GROAN . . . GROUSE . . .
 . . . or applaud if you like. Whatever your views, you can air them here. And for the most interesting letter you can choose yourself a free LP.

Send your letters to "Post Bag," DISC, Hulton House, Fleet Street, London, E.C.A. and we will do the rest.

Post Bag

IS THIS THE WAY TO A NEW DISC

PRIZE LETTER

BOOM?

WHY is it that beat is almost always belittled by DJs and so many writers in the record world? On the few times a rock record is given a spin, it is accompanied by a shower of sarcastic remarks suggesting that its followers are either mad or plain ignorant. We have been analysed so many times to try and discover why we buy these records—but the answer surely is that we enjoy this brand of music.

Tommy Steele, once British king of rock, has followed the trend among singers and has gone over to ballads on the grounds that beat is dying fast. But is this true? His ballad offerings invariably reach the Hit Parade, but not, I'm sure, on their own merits but because the public wants a Steele record. If Tommy's first record had been "Princess" or "It's All Happening" he would have died there and then.

In films, radio and TV now it's always the ballad which gets the plug, while the beat is kept out of the limelight. Can this be the answer to the seemingly mysterious drop in record sales? If no satisfying beat records are produced the same old "Hound Dog" and "Blue Suede Shoes" will continue to turn on the turntables. I'm sure that many people will agree with me when I say that it's about time

promoters, record companies and agents gave beat the boost it needs to make record sales soar once again.—R. C. TUCKER, 26 Whit-tucks Road, Hanham, Bristol.

(We liked your comments and award you our prize LP—but the people you mention would be the last to drop rock if it affected business or disc sales.)

Take him away!

PITY the poor record collector! In the past year his hobby has suffered more changes than almost any other. Ten years ago he sold his old pre-war equipment, and was perfectly happy with his wonderful auto-changer. Then 1950 brought along the first batch of LPs. Thinking this is the ultimate in sound recording he buys a record player which, besides fluttering his old 78s, will reproduce these wonders at 33 1/3 rpm.

His joy is short-lived. He has barely mastered the knack of using the right needle for the different speeds when, like a bolt from the blue, he finds something new in his local record shop—7-inch discs playing at 45 rpm, with a massive hole in the centre! In sheer despair he gets a special machine whose sole purpose in life is to reproduce these latest wonders. And just so that you don't try to play your favourite 78s on it, the makers cunningly fitted a very fat and ugly spindle on it!

However, to crown it all, a few months later the record companies proudly announce that in future they will supply these 7-inchers with optional centres! Having found out what this means, our record collector promptly sells his machine to an aunt (who doesn't know what it's for, anyway!) and invests in a three-speed, fully-automatic record changer.

A couple of years pass, and four-speed players take their bow. He ignores them completely—you can hardly blame him, can you?

The sad ending of this little saga comes in 1958. You see, he went to the Radio Show at Earls Court. The shock was too much for him! —DAVID ADES, Grand Drive, Leigh-on-Sea, Essex.

(But the two heads which he had now acquired would be ideal for stereo!!!)

Egg-head confesses

YOU might be interested to know why a highbrow like myself now buys pops! The answer is—rock! Light music of the thirties and forties I find too lack-lustre and mawkish for words in the main. Skiffle? I've only heard one disc that's in the master class, and that's Donegan's "Showcase." This is a real piece of musicianship.

Dealers will never get me to buy any sound-effects, whether they're purple people eaters, splash-splashes, or bits of West Indian hubbly-bubbly speech.

I want music with a tune, and with a solid beat. Best things I've heard lately—Teddy Layton's Jazz band with "Down By The Riverside"/"Wooden Joe's Weary Blues," and absolutely the greatest is Doris Day's "Everybody Loves A Lover." It has superlative singing dead on the beam; really terrific accompaniment; and a crystal-clear Philips recording which makes the Crickets sound as if they

AROUND THE WORLD

Czechoslovak plea

I AM very delighted at your DISC musical weekly, a copy of which I had the opportunity to see. The contents brought much pleasure to me; it is a pity that I cannot buy it. I am sure I should be a subscriber.

You would make me a very happy boy if you would send me a copy of DISC from time to time. It would do very much good also for the propagation of jazz music among my friends; we are regular listeners of Radio Luxemburg and other stations of good jazz.—STANISLAV POZAREK, 3 Felocznicka Street, Plzen, Czechoslovakia. (Currency restrictions stop Stanislav from getting regular supplies. Any reader like to make him and his friends very happy by passing on used copies of DISC regularly?)

Swedish Rhapsody

I AM a Swedish girl and my younger sister has already written to DISC asking for pictures. She has received many replies, and would like to thank all readers that sent to her. I collect pictures of Pat Boone, and here in Sweden we hear many of his records. I also like Antony Perkins. I would be so glad if any readers could send me pictures of either of them.

DISC I think is a very interesting paper, with just the right record

news and many good pictures.—KERSTIN LINDBERG, Bergedalen 3, Sundkyberg, Sweden.

Norwegian applause

I M a 15-year-old boy living in Norway. About three months ago I read your wonderful paper first time, and I've bought every number since then, and I'll say it's great. I especially like Post Bag, Disc Date, and the Hit Parades. I'm a great fan of Pat Boone and I would be very much delighted if anyone would send me pictures of him. I have pictures of other singers and film stars that I could send back. —ERIK LUND, Grevin-neveien 25, Tönsberg, Norway.

Dutch request

I M a Dutch girl who is very keen on DISC, and most satisfied to see that you don't forget to mention my favourite stars, the Beverley Sisters. Don't you find their latest recording, "Left Right Out Of Your Heart," wonderful listening?

But I don't see much of them in Dutch music papers. Would any DISC reader be so kind as to send me articles, pictures, etc., of this trio? And what do you think about the Beverley Sisters appearing on DISC front page? —(Miss) WIES STERK, Hobbemapplein 82, The Hague, Holland.

were being played on an old acoustic gramophone. Nice work Phillips and Doris.—R. T. CASEY, Woodside Park, South Norwood, London, S.E.25.

(Sound effects can supply some fun to a business that should never become too serious.)

D.J.s anti-rock?

WHAT have the disc-jockeys got against rock? They seem determined to make it extinct as soon as possible. I'm very glad to see Jack Good putting in a good word for beat music (DISC, 30-8-58). Surely the DJs know that beat records sell better than most ordinary pops nowadays, but as Jack Good says, the slowest side of a hit record is plugged. For example, the Luxembourg EMI record programmes have recently been spinning the non-commercial side of Connie Francis' latest record—I have yet to hear "Stupid Cupid" on the radio.

If it's rock the public want, the DJs are not going to persuade them otherwise—the loyal fans will get to hear the rock discs somehow, and the DJs who refuse to play them will become unpopular and be replaced. Pete Murray and Keith Fordeyce must continue to set the example which will wake up other disc jockeys.—N. GOODWIN, Nelson Road, Winchester, Hants.

(Turn it up EMI!!)

Release moan

I BUY all my records from Middlesbrough, a medium-sized town with quite a number of record shops. But I have often found it impossible to buy an Elvis Presley record until several days, or a week, after its release. Recently I was informed by a Decca advertisement that Elvis Presley's "King Creole" LP was for

Sympathy

I SHOULD like, through the medium of DISC, to express my deepest sympathy to Elvis Presley and his father in their recent sad bereavement. I am sure that my thoughts are echoed by all Elvis' fans all over the world.—(Miss) G. GRANTER, 6 Greenleaf Avenue, Hills Lane, Doncaster. (This unfortunate happening brought a host of similar letters to our post bag.)

release on August 29. I asked for it in four record shops, to be greeted with a blank stare and "No, we don't have it yet. It hasn't come up from London; it takes a few days."

Can't records be sent from London a little earlier to arrive in the northern shops on the release date? Or is it impossible cannot the release date be a Monday or a Tuesday, instead of Thursday or Friday, so that the record can get into the shops all over the country by the peak record-buying day of Saturday? It is infuriating to have travel ten miles into town and have a wasted journey.—(Miss) JONQUILL HOOD, Airholme Lane, Great Ayton, N. Yorkshire.

(A distribution problem which we feel sure the record company is anxious to overcome.)

Real music!

I RECEIVE your paper every week from home, and I really enjoy it, especially Post Bag.

On this camp we have our own broadcasting system whose programmes are almost entirely made up from records. So we hear quite a few discs every week.

If you ask any of the 1,000-odd chaps on this camp what they think of Elvis Presley, their reply would most probably be, "Oh, he's all right for a laugh, but that's about all."

Ask them who they like best, and it's all the real artists—Frank Sinatra, Nat "King" Cole, Mel Tormé, Ella Fitzgerald, "Fats" Domino, etc. We all agree with Jack Good when he says that Elvis is useless, in fact he is worse than useless. So on to some real Presley fans, get on to some real music that will last, instead of this crazy R. and R. I am 19 years old and used to be a Presley fan but I have seen the light.—S.A.C. SNEILING J. E., R.A.F., Kuala Lumpur, Malaya.

(Laugh this off—if you can.)

Cogan spurred?

HAVE the DJs on Radio Luxembourg got something against Alma Cogan? Alma's latest, "Fly Away Lovers," has everything going for it, reaching the Top Twenty, it's Alma's best disc since "DREAMBOAT" which was number one in 1955. So, DJs, please play Alma a sometimes.—PETER WITCHELL, Shawfield Park, Bromley, Kent.

(When will the DJs switch over to A.C.T.)




Spanning the world

HOWEVER you travel, whether in the great liners of the sky or of the ocean, Gordon's Gin is a friend that travels with you and in every country waits to greet you. Seasoned travellers are always glad to turn to the clean, fresh taste of Gordon's. And it is because Gordon's is so constantly in demand that it is made available so universally. Ask for Gordon's and you'll get it—everywhere.




Gordon's Gin

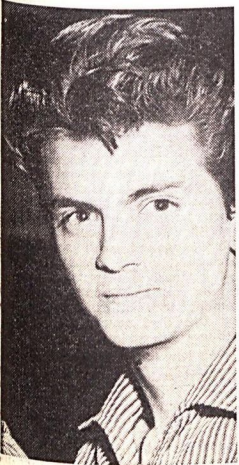
THE CREW-CUTS
HEY, STELLA
RCA-1075  45/78

TOP TWENTY

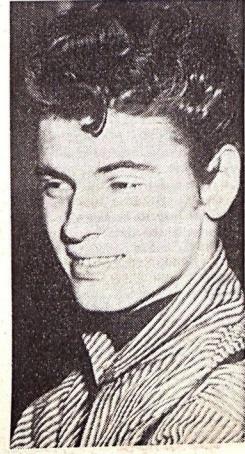
FOR WEEK ENDING SEPTEMBER 6th

Last Week	This Week	Title	Artist	Label
1	1	When	Kalin Twins	Brunswick
6	2	Stupid Cupid / Moon	Carolina Moon	MGM
3	3	Return To Me	Dean Martin	Capitol
2	4	All I Have To Do Is Dream	Everly Brothers	London
7	5	Splish Splash	Charlie Drake	Parlophone
12	6	Volare	Dean Martin	Capitol
5	7	Endless Sleep	Marty Wilde	Philips
4	8	Poor Little Fool	Ricky Nelson	London
8	9	Fever	Peggy Lee	Capitol
17	10	Early In The Morning	Buddy Holly	Coral
10	11	Patricia	Perez Prado	RCA
11	12	Rave On	Buddy Holly	Coral
9	13	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
13	14	Hard Headed Woman	Elvis Presley	RCA
18	15	Volare	Domenico Modugno	Oriole
—	16	Moon Talk	Perry Como	RCA
14	17	Yakety Yak	The Coasters	London
—	18	Mad Passionate Love	Bernard Bresslaw	HMV
—	19	Bird Dog	Everly Brothers	London
15	20	Think It Over	The Crickets	Coral

JERRY BUTLER
FOR YOUR PRECIOUS LOVE
HL 8697  45/78



Look left—look right . . .



. . . it's the Everly Brothers

ONES TO WATCH:

- Lonesome Traveller
- Lonnie Donegan
- Girl Of My Dreams
- Tony Brent

Compiled from dealers' returns from all over Britain.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 6th)

Last Week	This Week	Title	Artist
7	1	STUPID CUPID / CAROLINA MOON	Connie Francis
5	2	EARLY IN THE MORNING	Buddy Holly
4	3	YAKETY YAK	The Coasters
2	4	SPLISH SPLASH	Bobby Darin
3	5	POOR LITTLE FOOL	Ricky Nelson
11	6	REBEL ROUSER	Duane Eddy
6	7	FEVER	Peggy Lee
1	8	WHEN	Kalin Twins
8	9	PATRICIA	Perez Prado
12	10	VOLARE	Geoff Love
10	11	ENDLESS SLEEP	Dean Martin
			McGuire Sisters
			Jody Reynolds
			Marty Wilde

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

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending September 6th)

Last Week	This Week	Title	Artist
1	1	VOLARE	Domenico Modugno
2	2	LITTLE STAR	The Elegants
3	3	BIRD DOG	Everly Brothers
4	4	JUST A DREAM	Jimmy Clanton
7	5	POOR LITTLE FOOL	Ricky Nelson
—	6	PATRICIA	Perez Prado
6	7	MY TRUE LOVE	Jack Scott
—	8	WHEN	Kalin Twins
—	9	GINGER BREAD	Frankie Avalon
—	10	ARE YOU REALLY MINE ?	Jimmie Rodgers

ONES TO WATCH:

- It's All In The Game
- Tommy Edwards
- Rockin' Robin
- Bobby Day
- Lazy Summer Night
- The Four Preps

Records FROM America

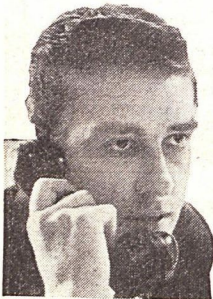
Paul Anka
Midnight
COLUMBIA DB4172 (45 & 78)

Jimmy Bowen
WITH THE RHYTHM ORCHIDS
By the light of the silvery moon
COLUMBIA DB4184 (45 & 78)

George Hamilton IV
I know where I'm goin'
H.M.V. POP505 (45 & 78)

LISTEN TO 'RECORDS FROM AMERICA'
Introduced by Gerry Wilmut
Radio Luxembourg, every Tuesday, 9.45-10 p.m.
(Reg. Trade Marks of The Gramophone Co. Ltd., Columbia Graphophone Co. Ltd.)
E.M.I. Records Ltd.
8-11 Great Castle Street, London W.1

'DISC' jazz columnist, TONY HALL, at the London opening of 'Jazz from Carnegie Hall' tour invites you to take a seat with him for



WHEN Harold Davison's latest American package show, "Jazz From Carnegie Hall," gets down your way, make sure you don't miss out. If you do, you'll be sorry. Because there's some fabulous jazz to be heard.

I went to the opening show last Saturday. At a new venue for jazz, London's New Victoria cinema.

Top of my points card: Kenny Clarke and Oscar Pettiford, for some simply tremendous playing throughout; Zoot Sims, for the warm, sweet, swinging sound of his tenor; Jay and Kai, for an exhilarating set; Phineas Newborn, for his incredible technique.

The only one I didn't dig: esoteric altoist, Lee Konitz. At any rate, not on this occasion.

In case you cannot get to see the show, come on in with me and hear what happened.

First, there was a bit of bad news. Tour publicity manager-compre Jack Higgins told us sadly that Red Garland hadn't been able to make it. A great personal blow to me. Because I'd especially looked forward to meeting him, having written about him here so often.

Fantastic

Then, straight into the first of the sets. By the Phineas Newborn Trio, with bespectacled, dapper, diminutive, multi-instrumentalist Newborn (he also plays excellent tenor and vibes—I know, I've heard him—and even trumpet, I'm told!); jovial, impressive-featured, broad-built, balding bassist, Oscar Pettiford; and that so suave, ageless "veteran" drummer, Kenny "Klook" Clarke.

Phineas was fantastic! It was like listening to a young Art Tatum. His technical ability was almost incredible. And yet he made everything he played however complex and involved, sound as effortless and easy as falling off a log! What a contrast to the sweating, pounding Peterson on the recent JATP tour.

But don't get me wrong. This is no piano-playing automaton. Although his tiny hands were busy gathering clusters of notes, his touch was always light and a delight to the eyes and the ears. And he does swing, too. A really virtuoso performer.

He kicked off his set with the late Clifford Brown's *Daahood*, taken up-tempo. At one stage, he had some particularly incredible things happening at the bass end of the keyboard. I've heard "Down Beat" new star, Eddie Costa, do the same sort of thing on records. But not nearly as well.

Then, a complete change of mood. A wonderful 12-bar line by Miles Davis, *Veird Blues*. Here again, the incredible technique.

Phineas took things easily on the next tune. Came our first opportunity to appreciate the tremendous authority, mastery, general good humour and all-embracing musicianship of those two veritable giants of jazz, Pettiford and Klook.

Oscar started the ball rolling with the verse and chorus of *Bei Mir Bist Du Schön*, partly out of tempo, with Klook following it all and answering him back with equal mischievousness and taste. After awhile, it developed into Oscar's standard original, *Bohemia After Dark*. Two jazz greats at the peak of their inventiveness.

This set ended with an uppish excursion on *Blue Lou*. Phineas's technique was again well in evidence.

After this, Zoot Sims (some of his New York friends used to call him "the ugly lion," I believe) joined the trio.

He gave the impression of being worldly-wise, rather weary and old before his time, as he crouched before the mike. But he sounded anything but tired. He swung like mad!

Zoot must be the swingiest of all the white tenormen. He never lets up. Sometimes he leans on the beat and lets it carry him along. The next moment, he'll start some wonderful line going, which just keeps on developing.

He did three tunes with the trio. After an original called *Tenor For Two, Please, Jack* (on "Takin' a Chance On Love" changes), came the concert's first ballad *Willow Weep For Me*. (Afterwards he cracked: "Well, I hope you all wept!") This was remarkable for some extremely earthy, almost traditional blue-sounding tenor, an intro by Oscar which was as simply



A fabulous show!

sad (literally, not metaphorically!) as anything I've ever heard, and some fitting double-time passages on the second round.

Finally, an up-tempo workout on *After You've Gone*, with some stop-time passages of the kind we heard earlier this year from Stan Getz. Zoot really wailed on this.

Amazing

A word at this point about the rhythm section. In particular about Phineas. Showing yet another facet of his amazing musicianship, he stuffed his technique in his pocket and became as unobtrusive a section man as you could wish for. You could feel what he was feeding rather than hear it. Another Klook and Lee were unquestionably the finest rhythm team we have ever heard here in Britain.

Zoot went off and Lee Konitz took his place. Bespectacled Lee looked like a schoolteacher and appeared more than a little nervous.

Before going any further, I must tell you that I heard Lee in 1953 with the Kenton band at Sculthorpe USAF base. He completely knocked me out! And I've heard some of his most recent recordings. They showed a much more down-to-earth approach to jazz and I found them extremely listenable.

Well, either my values and tastes have changed considerably since '53 (which I'm sure they have) or else it was "just one of those nights" for Lee. Because for me his playing carried no emotional message whatever.

He never seemed to get off the ground on this opening concert. Everything he played sounded so

tense. His phrases seemed so short, so disjointed, so isolated, so unintegrated and lacking in logic and completeness.

With just bass and drums, he played virtually themeless versions of *My Melancholy Baby*, *Lover Man* and *Moonlight in Vermont*. Sometimes he'd let loose a flurry of notes, but most of the time (especially on the odd-tempoed "Vermont") there seemed so much aimless drifting. On "Lover Man," an occasional emotional squawk would come through. But some of the time, he produced a sound which a famous British saxist sitting near me said reminded him of bagpipes! (TV's "Wagon Train" fans will know how the Indians react to bagpipes!).

Oscar and Klook didn't seem—or sound—very happy on this set and many of the audience shared their sympathies.

To close out the first half, Zoot joined Lee for *Yardbird Suite*. Zoot did his best to swing, aided by bass and drums and Lee's solo was much more earthy than anything on his solo set. Though the final semi-contrapuntal passages were far from convincing.

Could be that Lee has got more into his stride since Saturday first house. I certainly hope so. Because he has undoubtedly one of the most original minds and conceptions in jazz and he is capable of playing so much.

After a long interval, the trio again, with the spotlight on Pettiford. The result: the most satisfying and astonishing bass-playing I've ever heard. (Though it's extremely hard to make comparisons between him and Ray Brown—both are such superlative players).

Original

He played an original (very Ellingtonian in character) and *Star Dust* (with a beautifully played ad-lib verse and several slyly humorous quotes in his solo). Oscar uses a special sort of amplifier and gets the most amazing electronic vibrato effects. This set was an education to all budding bassists—and everyone!

Then Phineas came back into the picture for *All The Things You Are*. After a completely "ridiculous" ad lib intro and melody chorus (pshaw!), he played *Al Haig's* THE intro and took off on the jazz. Behind him, Oscar and Klook were effortlessly expansive.

Next Higgins introduced what he

called the "kings of the twisted brass" (wasn't that on some album liner note, Jack?), the tremendous team of trombonists, Jay Jay Johnson and Kai Winding, together again after a two-year lay-off, during which time each has led his own group.

They proved a wonderful surprise. To be honest, I had expected them to put on an excellent show, almost commercially glib in content, with somewhat mechanical solos. Because they had previously broken up the band for the very reason that the two-trombone idea had exhausted itself and they had found they were getting a little stale.

Oh, boy, was I wrong! Sure, they put on a show. A helluva show. It was a complete ball!

Jay was everything we had come to expect of him from records... only more so! That beautiful, round, smoothly mellow sound, amazing technical ability, an unflaggingly rhythmic conception and lovely harmonic ideas.

Kai was a complete contrast. But an equal gas! His was the fruitier, gustier sound. A little à la Bill Harris, with an almost trad-like approach in places.

They played several of their album successes. A swinging Jay score of *This Can't Be Love* (with some most effective modifications towards the end); a really groovy, basic Bag's Groove (with Jay quoting like mad and Kai, in the mute, leaning and rocking on the beat), a stimulating sombre *Mad About the Boy* (a rich Kai arrangement, dynamically interpreted); and their familiar *It's Alright With Me*; and finally, *Bernie's Tune*.

Exciting

Throughout this set, the rhythm section was tremendously exciting. Oscar and Klook were like one man—that original upright swinging cat (with apologies to Mingus, tune) It was a thrill to hear them.

I feel a little guilty about making so few mentions thus far of Kenny Clarke. May I atone for these omissions by saying that everything he did all night was marvellous to see and hear.

He just never stopped swinging. He was always unobtrusively tasteful—but always "there." His time was unwavering all night.

His solos, fill-ins and brush and stick work generally were a revelation throughout. All this is especially praiseworthy in that he has been away from the States for over two years now and has not worked regularly with musicians of his own calibre.

Finally came a massed-band blow on *Our Delight*. Unfortunately, I had to miss this last Saturday. But don't you miss seeing this show. Londoners can catch it again at Kilburn on Sunday, September 21.

KENNY CLARKE — marvellous to hear. (DISC Pic.)



Enjoy it, don't catalogue it!

THAT 'MAINSTREAM' TERM IS ALL WRONG

If you look at any reference books on jazz, it's very unlikely that you'll find the word "mainstream" mentioned at all. At least, I couldn't come across it in the indices to over a dozen recent books on jazz.

Yet it's the very latest "word" in jazz. Which is maybe why you won't find it in those books. Today's latest craze is so often tomorrow's forgotten stupidity.

That's not to say that the man who coined the word was being stupid. It was a deliberate attempt to pigeon-hole a jazz sound that was escaping the attention it deserved. And it was originally conceived in a wide sense to include practically all jazz styles that didn't fall readily into traditional and revival on the one hand and bebop and modern on the other.

Unfortunately what started out as a wide term to describe the main course of jazz from about 1925 onwards, has narrowed itself down to even finer limits than many of the other styles.

New Orleans include styles as basically different as the Armstrong Hot Five and the Jelly Roll Morton Red Hot Peppers. Swing music consists of some dozen or more bands of the late thirties. Individualists. New York style includes the cold, pure chamber music of the Five Pennies and the rather rough, though essentially beautiful, drive of the Bix and his Gang records.

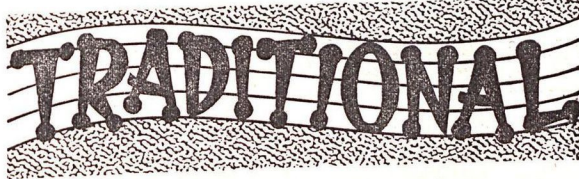
But "mainstream" is coming to be regarded as the sole prerogative of the Vic Dickenson, Freddie Green, Joe Jones sessioners. Very nice, mind you, but not what I think was meant by the word.

What about the Johnny Hodges groups just before the war? What about the Teddy Wilson jam sessions in the mid and the late thirties? What about the Henry Allens? The Fats Waller discs? The

Lionel Hampton HMVs? Billie Holiday? Ella? Even our own Bruce Turner?

All these, and hundreds more, who don't fit neatly into any preconceived pigeon-hole, belong to the main stream of jazz. The sort of jazz that's always there... that's always moving forward.

I think that's what our friend



meant when he coined the word. And I think he meant it in terms of two words written with small initial letters. Let's keep it that way. And let's enjoy it, shall we? Jazz was meant to be enjoyed... not catalogued!

REVIEWS

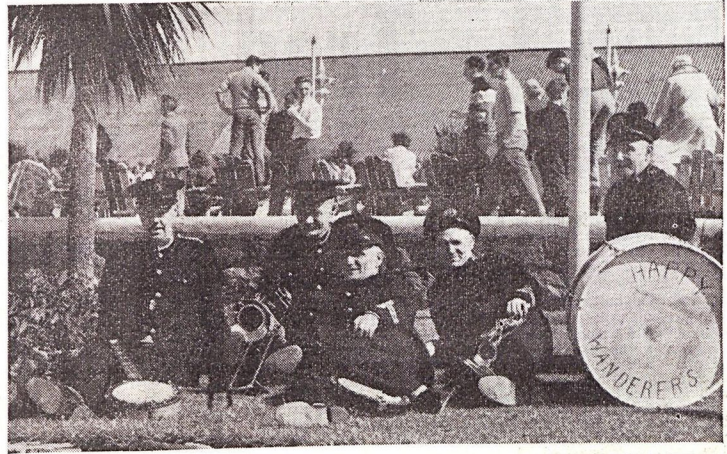
Something new

STORYVILLE JAZZMEN
Eh La Bas; Old Kentucky Home.

(Seventy Seven 78/2)
SEVENTY-SEVEN records are produced by Doug Dobell, who runs a record shop in Charing Cross Road, in London's West End. Here is something new in the industry—a 10in. record playing at 78 rpm but having microgrooves and, therefore, requiring an LP needle.

I wonder how many discs will be ruined in the process of sorting things out! I really cannot see

"Mainstream" is now the prerogative of Vic Dickenson, Joe Jones and Freddie Green, but what about LIONEL HAMPTON?



The HAPPY WANDERERS are in a rut, and an old one at that.

Not so happy

THE HAPPY WANDERERS STREET BAND
Bugle Call Rag; Basin St. Blues; Muskrat Ramble; My Old Kentucky Home; Farewell Blues.

(Esquire EP197)

THERE comes a time when the best of jokes seems to raise a smile. That moment, as far as the Happy Wanderers are concerned, is right now. It was probably about two records ago, but this disc brings the matter right into the limelight because there is just nothing of interest on any of these tracks.

Even the street noises sound familiar. Can it be that they are still using the same old bus in the background? As a typical example take Bugle Call Rag. The Wanderers play the same old Harry Roy arrangement popular around the early thirties.

Farewell Blues again takes us right back to choppy "dance" band versions of jazz classics.

No excuses

GEORGE LEWIS AND HIS RAGTIME BAND
Jazz At The Vespers

Just A Little While To Stay Here; Bye And Bye; The Old Rugged Cross; Sometimes My Burden Is Hard To Bear; Down By The Riverside; Just A Closer Walk With Thee; Lord, Lord, Lord, You Sure Been Good To Me; When The Saints Go Marching In. (London LTZ U15112)

WHENEVER I see the name of George Lewis on a record label I get scared. How can I review these discs and still retain my friends and also the respect which I hope the traditionalists have for me?

The rhythm section is absolutely fantastic on these sides. Take away the clarinet, the trombone and the vocal and I could enjoy it.

But Lewis sends the most horrible shivers up and down my spine. There can be no excuse for playing out of tune. There can be no excuse for playing off the chord. Yet this LP is full of both examples.

Furthermore, the tunes have been done to death, with the exception of Bye And Bye.

jazz
by
OWEN
BRYCE

Fine And Mellow is Billie in her finest form. And I Left My Baby finds Jimmy Rushing in his. Shame this excellent opening gradually fades off, but it does.

Light-hearted

THE GIN BOTTLE SEVEN
Gin Bottle Jazz

Four Or Five Times; Aggravatin' Mama; Shake That Thing; Nagasaki; Angry; Apex Blues; Eccentric Rag; Wolverine Blues; Pallet On The Floor; Dallas Blues; Oh Baby; Milneburg Joys. (London LTZ U 15115)

I DOUBT whether you'll have heard of Carl Halen or the Gin Bottle Seven before. I certainly hadn't. They are a "revivalist" band. A band of young enthusiasts, white obviously, playing a selection of jazz classics in the style of the nineteen-twenties.

Like a great number of young men playing in a backward direction, they use banjo and tuba. Unlike practically all the others, including Lu Watters, they make the banjo and tuba swing. So many revival bands get a side to side plodding, stodgy sound from this rhythmic combination of thumping tuba and plonking banjo.

The banjo here is played lightly and delicately. The tuba uses long, smooth notes rather like Tommy Benford did on the 1928 Jelly Roll Morton discs.

I enjoyed this disc. I enjoyed the tunes, too. There'll never be a substitute for good melody, and who can doubt the melodic value of Four Or Five Times, Eccentric Rag, Pallet On The Floor and Dallas Blues?

I enjoyed, too, the light-hearted manner of playing them and the relaxed vocals. And Carl Halen, though playing a very white Dixie trumpet, plays it very effectively.

Least interesting track is Nagasaki, a rather dated tune of the late twenties. Best is Eccentric, an original Dixieland Jazz Band feature.

much point in it, except possibly slightly longer playing time. This one played nearly six minutes, which hardly makes it worth while.

Bob Wallis is a British trumpet player who had some exceedingly nice things said about him by George Lewis recently. How much you value this will depend to a large extent upon your personal opinion of Lewis.

The band plays in the accepted style of the traditionalists. Insistent rhythm, banjo well to the fore. New Orleans numbers already done to death, shaky trumpet vibrato, forced, guttural, "shouting-type" vocal.

You know the drill. And no doubt many of you love it. In that case, buy the record.

Strange mixture

The Seven Live Arts present THE SOUND OF JAZZ
Starring Count Basie, Billie Holiday, Henry Red Allen, Jimmy Guiffre Trio, Jimmy Rushing, Mal Waldron.

Wild Man Blues; Rosetta; Fine and Mellow; Blues; I Left My Baby; The Train And The River; Nervous; Dickies Dream. (Fontana TFL5025)

THIS is a strange mixture. It's hard to justify the presence of Jimmy Guiffre and Mal Waldron (good as they might be) on an LP which is mostly Basie, Jimmy Rushing and Henry Allen.

Their inclusion gives the disc a concert air—with intermission by Mal Waldron, who plays a piano solo quite out of character with all that's gone before.

The opening track I find the most satisfying. Wild Man Blues has been a great jazz number for the last 35 years. Allen plays it with conviction and Jo Jones backs him up superbly. The others provide full chords behind him.

Then Hawkins takes over for a wonderful 16 bars with Nat Pierce punching out the odd note on piano here and there. Vic Dickenson takes out this second chorus, to be followed by the typical creaky, passionate clarinet of Pee Wee Russell before Allen again comes in for the last 16 bars. And doesn't he bite out the last two phrases before the final ensemble!

Rosetta is again Allen's tune, with Allen doing the vocal, much as he did in the Parlo record 20 years back.

DISC PIC

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OVER THE BORDER

by **Murray Gauld**

SCOTTISH trad jazz is at a higher level than ever before. That's the verdict after last week's fourth Scottish Traditional Jazz Band Championship at the St. St. Andrew's Halls, Glasgow.

More than 2,000 trad fans enthusiastically voiced their backing of that opinion when 13 bands from all over Scotland played for top place . . . and the prestige and financial kudos that ensued.

Three names of authority were the judges—**Lord Donegall**, who, when he was president of the National Federation of Jazz Organisations, added to interest in the movement by inviting the Queen, then Princess Elizabeth, to attend her first jazz concert at the Royal Festival Hall seven years ago; **Mickey Ashman**, bass player with Humphrey Lyttelton, Chris Barber and Lonnie Donegan, now leading his own band in London; and **Les Rowe**, Decca's recording manager, who has done a lot for Scottish jazz through his interest in it and work for it on the Beltona label.

Lord Donegall spoke for all three when he said: "The jazz standard is higher than I expected—and I'm surprised at the strength of the movement in Scotland."

Unanimous choice as championship winners was the Vernon Jazz Band, led by trombonist Mark Bradley, who are resident group at the Stampeland and Pan Jazz Clubs (the Pan in Maxwell Street being the Old Riverside Club off Clyde Street, where the Clyde Valley Stompers—the very first winners of this competition—made their names).

The Vernon group had a chance in London just over four months ago when leader-trumpet Alistair

Jeffries gave up to concentrate on his university studies.

Mark Bradley took over leadership, and Alex Dalgleish, who had just given up leading his own mainstream group, formed after demob from the RAF, came in on trumpet.

But the other six in the band have been playing together for some time—and they explain: "We've managed to achieve that big block sound."

"We play out-and-out New Orleans," they emphasise. They say they're probably the one band in the contest who stick to their views in music.

For that, they think they owe a lot to Mark Bradley—"He's dedicated," I was told. King Oliver, George Lewis . . . they're the idols. It's a sort of Barber policy.

For success

Alex Dalgleish, their manager, said: "We were once described as 'Strictly disciplined.' That's quite true. I think it's the only way to get anywhere."

Others in the line-up are: Sandy Simpson (clarinet), Tony Long (banjo), Alistair Vann (bass), who began with the group when they formed two years ago on piano, Hamish Henry (drums) and Ernest Hood (piano). Ernest is an art student who has recently had one of his paintings hung in the Royal Scottish Academy in Edinburgh.

In a fortnight the Vernon Jazz Band will hit London for the first time. They will play the clubs for three days and they're keeping their fingers crossed.

For Dick Rowe has promised

Trad hits a new high in 13-band contest



LORD DONEGALL: Surprised at standard.

landers from Cupar, Fife, and the Esquire Jazz Band, Glasgow.

All the individual awards except one were straightforward.

Trumpet—**Bob Harley**, of Jack Duff's Jazzmen, Edinburgh.

Trombone—**George O'Donnell**.

Clarinet—**Jackie Graham**, of Bob Craig's Jazzmen.

Rhythm section—the **Vernon Jazz Band**.

And the close finish was for the best performance of the evening—which went to banjoist Mike Hart, who once played drums for Sandy Brown and now is with Charlie McNair's Band.

Mike just got the award from Betty Smith, vocalist with another

Capital Cafe Club Band, the Royal Mile Jazz Band, whose twice-daily stint on a Sunday is right across the Royal Mile from St. Giles Cathedral.

Point of note. Champions of the past two years, Alan Mason's Jazzmen, at first the centre of a "they won't/they will" dispute, did not defend their title after all. Holidays and illness meant they had to pull out of the contest, rather reluctantly.

One point of view was that although this year's winners lacked the complete musicianship of the Mason-Men, they had much more jazz feeling.

Most heartening thing of the lot—according to Glasgow Jazz Club's Cliff Stanton—was that the general level of performance amongst the bottom bands in the championship was so much higher than ever before.

Last year these bottom bands tended to go out of existence a few months after the contest. Several of them only lasted three or four months more.

"This year," he contends, "I'd take a gamble that at least nine out of the 12 bands will still be in existence for next year's championship."

Which is most encouraging news for the jazz scene in Scotland.

BUDDY HOLLY: Fans are loyal to him

them that if his schedule will allow it, they will record for Decca. That is—if there's any studio time available. Could be a good break for them.

Dick marked the boys highest of all three judges. And out of a possible 240 marks, the Vernon Jazz Band scored 193.

Tieing for second spot were three bands—all with 144 marks—Bob Craig's Jazzmen from Edinburgh, George O'Donnell's Dixie-

THERE'S often a fear that if a visiting artiste undertakes a tour in this country, his record sales take a dive soon afterwards. It seems that people are sometimes disappointed in what they see, and the sound that they hear does not come up to the recorded one which they are normally used to.

That belief has been shattered by one Buddy Holly, and he has done it more than once since his tour of Britain during last March. At that time he and the Crickets came in on a wave of success with their dynamic recording of "Oh Boy." That was to stay in our Top Twenty charts for many weeks. Additionally, Buddy Holly himself was enjoying big sales, and high chart placings, with his disc of "Peggy Sue."

Everything was in their favour and from all reports, they pleased their public at every stop on their tour. The critics themselves were in some doubt and said so, and our own Mervyn Douglas, when he reviewed the show, was not over-enthusiastic about their performance.

But if they disappointed some, they pleased many, and their fans have been loyal long after the departure of their favourites. Some time after their return to the States the Crickets were still reigning supreme with "Maybe Baby" and proving, so far as the record-buyer was concerned, that they were able to serve up a delectable dish. A few weeks' absence from the charts and Buddy Holly himself was back in strength with his fast-moving "Rave On."

This popped up in our charts during June, moved progres-

sively upward to reach No. 4 during early August.

Last week it was still in the healthy position of No. 11. But alongside this achievement, the Crickets themselves were riding high in the same charts with their version of "Think It Over."

And now, Holly himself has come into the scene with yet another.

Last week, "Early In The Morning," previously tipped by us as "One To Watch," came into the No. 17 slot. It shows every indication of yet another really big success for Buddy Holly. Sales are gaining in momentum and it has become a quick favourite in the juke boxes.

COVER PERSONALITY

It would certainly show that Buddy Holly and his group are disproving a whole host of things along the way, for they've had continued success on each issue since their British tour. In fact, their position with the fans must be even stronger than when they came here in person.

For one thing, they are proving the cynics wrong who believe that no one has time for the same songs, as Buddy Holly and the Crickets haven't varied their style much.

Buddy Holly himself was born in the town of Lubbock, in Texas, on September 7, 1936.

He showed a musical aptitude at an early age, and, by the time he was eight, he was deep in violin lessons. Though the violin didn't particularly appeal to him, he persisted in his musical training knowing that it would always stand him in good stead.

However, by the age of 15, Buddy decided that he'd had sufficient of this instrument and switched his affections to the guitar.

With his substantial musical background, and the flair which he had for this instrument, he soon became extremely proficient as a guitarist.

As he progressed, so he sang to his own accompaniment, and he soon found that there was a show business niche for him. He was offered a good amount of club engagements and was quick to grasp what was wanted from an entertainer.

Around this time his group, The Crickets, came into being and, after a visit to the recording studios of Norman Petty in New Mexico, they found that he was more than a little interested in their offering.

Norman Petty, a recording artiste in his own right, became their personal manager. He fostered and encouraged the act and, without going over the oft told story of their rise to fame, there is no doubt that both the manager and Buddy Holly have achieved most of what they set out to do.

A string of record successes, top dates in every sphere of American show business, and a triumphant tour of this country, all contribute to the proof. Hard work, and a knowledge of what is required of them, has placed Buddy Holly and his musical colleagues high up on the starry level of top entertainers.

At one time Holly was not regarded as being seasonal at Christmas. Now it seems to be welcome no matter what the time of the year!

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*YOUR WEEKLY**

DISC DATE

with DON NICHOLL

THERE'S an even greater swing to the old songs in this week's releases. "On Moonlight Bay," "Wagon Wheels," "Strollin' Home," "By The Light Of The Silvery Moon," "You're A Sweetheart," "My Foolish Heart," "Near You," "Merry Widow" . . . over a dozen in all you'll discover this week.

Some of them are treated pleasantly, most in fact, but all show more than nostalgia. They show that a lot of the old tunes were much better than the new ones. They imply also that there must be a desperate shortage of new ones.

It's an intriguing situation. Particularly since it seems to be coupled with an increasing switch to the old boater-and-cane type of presentation, too.



We are going back to the boater and cane and it's oldies, oldies, all the way

DAKOTA STATON and GEORGE SHEARING
Confessin' The Blues; Blues In My Heart

(Capitol CL14917)*****

DAKOTA STATON's following is growing day by day over here, and I'm not surprised. The coloured girl's got a powerful jazz voice and a very personal way with lyrics. At times her phrasing sounds as if it will become too distorted for comfort, but most people find that they return to hear it again and again.

This single is taken from an LP Dakota has made with the Shearing Quintet. If it does nothing else, it will make you wish for the album's release date to be hurried on this side of the water.

The backing is beaty and polished—and you'll be hard put to decide on the top side. For me both halves are the tops.

KATHY LINDEN—wide-eyed whispering.

KATHY LINDEN
Oh! Johnny Oh!; George (Felsted AF108)*****

KATHY LINDEN's making her name with her boy-name numbers. On the top slice for her latest release in the Felsted-American series the quaint-voiced Kathy revives Oh! Johnny Oh!

She sings it with that wide-eyed whispering manner that has brought her big success.

Watch for the number to be mighty all over again as a result of this performance. Joe Leahy directs the orchestra and male chorus.

George is another type of boy altogether, but Kathy sticks to her old-time vaudeville fashion. Likeable again, even though the girl does nothing more startling than turn back the clock.

THE UPBEATS
My Foolish Heart; Just Like In The Movies
(London HLU8688)***

EARL SHELDON directs the orchestra and chorus behind The Upbeats while the vocal group joins the fashion for bringing up the past. Victor Young's great film ballad My Foolish Heart now has all the proportions of a fine standard and it takes easily to the slow shuffle the boys impose for this deck. I thought the lead voice was straining too much here and there—otherwise O.K.

Just Like In The Movies keeps the same tempo. The Upbeats remind me of the Four Aces the way they sing this lyric—made up of film titles. Clever idea.

MARTY ROBBINS
Sittin' In A Tree House; She Was Only Seventeen
(Fontana H150)****

COMPOSER-singer Marty Robbins chooses somebody else's song for his top deck on this record . . . and he may do nicely with the lolling treatment of Sittin' In A Tree House.

Ray Conniff backs him up well with chorus and a beefy trombone noise.

It is Robbins the writer on the flip, however. And Seventeen is a gentle, cling-cling number with a teen-age romantic angle. How they theme! plugging that too young theme!

I got bored with this one before it spun out.

TOMMY MARA
Where The Bug Of The Night; What Makes You So Lovely
(Felsted AF109)*****

WHERE are you, Bing? We know where your old signature tune is . . . right here among the revivals.

Yes, it is that Blue Of The Night which young Tommy Mara brings up to date on this release. Tommy (he's handsome, too, girls) brings a husky, Sinatra-like voice to bear on a bright, bouncy arrangement of



GEORGE SHEARING and DAKOTA STATON combine on a disc with two top sides.

was still in fashion then Tommy Mara would be the cue for a fresh outbreak.

Let's hear more of this man quickly, please.

MAL PERRY
Who Are They To Say; Too Young To Love

(Fontana H149)***

MAL PERRY—who still seems to be one of our best disc bets from the past year's crop—puts out a solid sentimental version of the ballad Who Are They To Say.

Mal's treatment is sincere and

DISC DEBUT: The Ponitails

A WELCOME this week in Disc Debut to the female sex. Not just one member, but three attractive young lassies who call themselves the Ponitails.

The Ponitails have just made their disc bow in this country on the HMV label with "Born Too Late" and "Come On Joey, Dance With Me," and already they have claimed a fair proportion of space from national newspaper columnists who have "gone overboard" for this, their first British release.

It is certainly an effective recording, and their "Born Too Late" should knock up a goodly share of sales and put them on the map so far as this country is concerned.

In the States, where the girls and the record hail from, they are already safely on the road to show business stardom.

The girls first had the idea to become a vocal team while attending the same school in Lynn, Ohio.

Their ideas and harmonies worked in together successfully, and the act was born (not too late!) out of school hours. They rehearsed at every possible moment, perfecting their vocal style and studying the compli-

cated movements that can occur with a threesome.

The Ponitails made their stage debut at a school function, and soon they were in demand for similar concerts. Certainly no money was involved in it, but it was useful for stage experience.

As a real act emerged, so The Ponitails were able to look a little farther afield and accept engagement outside the school precincts.

Most of these dates were purely "for the love of it" and for experience and they were soon to be found entertaining at a number of business clubs and private parties around town.

When they thought the time ripe, they started entering talent competitions. Not only can these be lucrative, but there is always the odd chance of being "spotted" and given the much needed break.

One such talent contest was run by a local radio station and, after doing their act, there was no doubt who would be the winners. The Ponitails won hands down.

The competition didn't bring them any financial reward, though they did gain a week's engagement singing on the local radio network.



The Diamonds are more than just a rock group—here's the proof



Film songs from THE DIAMONDS.

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).

straightforward—rightly letting the ballad sing for itself. Chorus work as well as a smooth backing from Ken Jones.

Title for the next deck covers much the same sort of outlook, and I'd have enjoyed something that was more of contrast.

THE DIAMONDS

Kathy-O; Where Mary Go (Mercury MT233)*****

BOTH songs on this issue come from Universal-International films; Kathy-O is a screen title tune and Where Mary Go was featured in "The Big Beat."

Kathy-O begins with a musical-box sound for a phrase of "Jingle Bells." Then the slow waltz tune takes over and The Diamonds set out to prove that they're more than just a rock group. Try comparing their straight ballad work on this song with the original "Little Darlin'." The change is more than enormous. They keep the tender charm going right through for this one.

But there's a return to the beat—be it slight—in Where Mary Go which the team sings softly and

clearly on the other deck. If there's to be any movement in the market (and there should be) it'll come from Kathy-O.

TONY BENNETT

The Night That Heaven Fell; Firefly

(Philips PB855)*****

FEMININE chorus and rippling strings open up in heaven-high style for Tony Bennett's slow ballad The Night That Heaven Fell.

A lush romancer, this, which Bennett sings strongly. Ray Ellis directs the velvety accompaniment for this very lovely song. It may not rush into the Top Twenty, but it's a must for those with stars in their eyes.

On the other deck we get a switch in moods and tempo as Tony chirps about his "Firefly." Bouncing along like something from an old Broadway musical, this is a cute offering which Tony trots out happily.

Straw hats and white gloves will be worn.

ROGER WILLIAMS

Near You; Merry Widow Waltz (London HL8690)*****

PIANO man Roger Williams has a distinctive style which somehow manages to combine lushness and crispness, and nowhere is this more apparent than in the revival of Near You.

Williams could have a hit of "Autumn Leaves" proportions with this performance. The tune comes

up fresh as a daisy and the compulsion of that left hand gimmick is as strong as ever. Moving into some sweet variations with an orchestra directed by Hal Kanner, Williams maintains his high reputation.

Another revival on the back—the Merry Widow Waltz. Odd choice for a pop disc maybe, but the performance will draw cash aplenty from older customers. Marty Gold is the MD for this flipside.

JIM REEVES

Blue Boy; Theme Of Love (RCA 1074)*****

THE deep, rich tone of Jim Reeves clip-clops easily into Blue Boy, a western number that sounds as if it could go riding on effortlessly for ever. Some feminine voices and guitars join Jim on this relaxing side.

Theme Of Love ("I love to say I love you") is a slow waltz ballad for the reverse. You'll know the melody—or something pretty close to it anyway—after the first few seconds. Jim handles this one with a feather-light touch.

A special for those in love—and for those who think that the moon's not there as a rocket target.

JACK CLEMENTS

Ten Years; Your Lover Boy (London HLS8691)***

JACK CLEMENTS is one of the modern Frank Crumits according to the sound he turns out on Ten Years. Skiffish folk ballad

which has plenty of charm as portrayed here with a girl chorus and guitar working along with the singer. Tends to go on a little too long, but the effect's still good.

Your Lover Boy has a jangly piano in the backing and Clements lives it up a little on this half. From echo he chants the quicker song neatly and precisely.

Girl chorus was a mite too loud, I thought; I'd have enjoyed it more if Mr. Clements had been further to the front.

THE KING BROTHERS
Sitting In A Tree House; Father Time (Parlophone R4469)***

THE vocal threesome produce a clean-cut, steady-beating version of the novel ballad Sitting In A Tree House. Melody is easy to catch and the words are just about as simple as you can get.

Driving the Kings along are Geoff Love's twangy backing and the Rita Williams Singers. Should sell as steadily as its beats.

Father Time for the turnover is bouncy and slightly quicker. A trifle old-hat too, but the boys are in good voice. The orchestral accompaniment gets more room to itself on this deck... I could have taken more of it.

THE KINGSTON TRIO
Scarlet Ribbons; Three Jolly Coachmen (Capitol CL14918)****

THE three boys in this new vocal team also provide their own instrumental backing. Welcome them because they've got something that's pleasantly new in the way of harmony teams.

They bring a slight, attractive swing to that fey ballad Scarlet Ribbons which might well attract new listeners.

And, for the flip, the Kingston Trio show a sense of humour in the "English" treatment of the folk-song Three Jolly Coachmen.

TONY MANSELL
Impossible; Who Are They To Say (Parlophone R4471)****

TONY MANSELL returns to some solo singing work with this release and he's in great voice for the disc.

Dankworth's one-time star has a good, slow ballad in Impossible, by Steve Allen. A pleasing

romantic number, it calls for something on the silky side. Mansell gives it just that—and he's given a fine accompaniment by Ron Goodwin.

Who Are They To Say is a ballad obviously inspired by "Why Don't They Understand?" Idea behind it is the same, but lyrics and melody are completely different. Latin rhythm creeps in almost unobtrusively, and Mansell sings the song with an endearing quality. Firm orchestral backing by Goodwin here.

TERESA BREWER
The Rain Falls On Everybody; Pickle Up A Doodle (Coral Q72336)*****

CHORUS chanting, hands clapping and in comes Miss Brewer with a spiritual-type ballad that packs some homely philosophy. The star's in her usual good form for this ear-catcher that ought to bring her back into the big sales reckoning.

Diek Jacobs, who directs the backing, is well at home with this kind of thing. You'll be finger-snapping in company.

Teresa certainly finds herself some weird titles and she's got a beauty with Pickle Up A Doodle. Southern hoe-down style, she rips into this tongue-twister at tearaway speed. Humorous and melodious, it'll stop you in your tracks. One of those sides you've got to spin twice—if only to sort out what the heck the girl's singing about.

EDMUNDO ROS
After You've Gone; A Night Of Adventure (Decca F11056)****

ROS is on the revival kick, too: here he comes with an interesting performance of After You've Gone.

The bandleader himself sings the song while his big band—brass well up—punch out a mixture of Latin and martial tempos. Result is out of the rut—and I like the fadeaway gimmick which is employed once on the lyric, once on the finish that deliberately leaves the listener in the air.

A Night Of Adventure isn't on the same novelty wagon. This is a more routine Latin romancer with Ros again providing the vocal. Rhythmic and pleasant.

Edmundo has been making a habit of grabbing high sales in the States. He may have another such success with this coupling.



some demonstration recordings. He was soon offering them a long-term disc contract and their hit recording of "Born Too Late" was shortly to justify the action.

The success for which they had been striving is now reaping large rewards, and they are now a busy ensemble in the U.S.

Their disc debut in this country is a welcome one. Let's hope that it brings them a success comparable to their new-found one in the States.

Mervyn Douglas

threesome on an extensive promotion tour.

The record, however, didn't click, but not a bit discouraged, The Poni-Tails returned to Cleveland to embark on further club work, and generally polish their act still more.

As they worked, so they gained further confidence, improved their presentation and song delivery, and perfected their routines.

News will always travel, and artists and recording manager Don Costa of ABC-Paramount heard of them and requested

Tails

However, by now the girls were convinced that a professional career in show business certainly lay ahead of them.

With this object in view, and knowing the competition that there was in the field, The Poni-Tails not only set about polishing their act, but decided to enter the field of song-writing, too.

Their first song, called "Que La," was introduced by them at a big charity concert. They made a big impression, and the song in particular caught the fancy of a Cleveland lawyer in the audience.

He saw the possibilities in their song and their work and promised to help them by getting "Que La" recorded.

The new-found friend kept his word, for he had a demonstration record made of it, and took it personally to a music publisher friend.

The magic was beginning to work. The publisher soon saw the potential of the trio and, giving them the necessary financial backing, produced a finished disc and sold it to a leading New York disc concern.

Not only this, but the publisher, Tom Illius, gave up much of his time to act as their personal manager, and took the

DISC

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

There's more sense in new beat lyrics

THE autumn is a-comin' in, and the disc companies are geared to provide the public with all the recorded entertainment needed during the future dark evenings.

Apart from their new trump card, stereo sound, which will not affect all record buyers immediately, there's much for your enjoyment on "singles" and normal LP's on the way before the Christmas festivities.

During the "lull" of high-pressure issues during the past few summer weeks, many people have had time to take stock of the disc position, and argue that this is going to replace that, and most certainly that ballads will oust the rock.

Indications to us don't conform to this and, though there may be a slightly larger percentage of ballad material showing up (compared with a year ago), the rock, or big beat, is still to be very much with us.

It is fairly certain that "pop" record buyers want a disc that they not only enjoy hearing, but which also helps them express their feeling in living, too. These rock or beat records supply just that need.

While we have not always agreed on some of the beat material that has been issued in the past, future issues seem to contain a little more substance.

Where a repetitive "noise" was served up until the customers wanted no more of it, now the beat has been retained but there is more sense in the lyrics and a recognisable melody.

This seems to be the ideal answer. The tempo is supplied for those that wish it, and for "listening only," the platters are definitely much more acceptable.

We welcome this trend for rock and beat "songs" did get a little out of hand in their very poor quality, though we would deny no one the sort of music that they most desire.

The new issues retain the necessary beat, but have improved considerably in quality along the way.

Perhaps youngsters will be able to enjoy their kind of music, without receiving a slating from those who don't understand, but can now see some musical pattern in the latest releases.

Good discs allow one to "let off steam" occasionally and, as you're only young once, make the most of it, but don't force it upon those who don't appreciate your particular tastes.

Cyril Stapleton on ballroom one-nighters

SHOW BAND'S BIG TOUR

BIG news for dancers and disc enthusiasts this week is that Cyril Stapleton and his Show Band are preparing for an extensive tour of British ballrooms.

Cyril and his famous unit open at the Civic Hall, Wolverhampton, on October 3, and go on to Norwich for the following evening.

This will be the start of the first nation-wide ballroom tour made by Cyril Stapleton since he joined the BBC several years ago with the famous Show Band.

New scope, through this tour, will be given to slick British vocal group, The Ken-Tones, already a popular act on their many variety tours and their frequent TV appearances.

Many dates are yet to be concluded on this extensive tour, but we can give them for October and November as known at the time of going to press.

Following Norwich, Cyril Stapleton goes to Coalville (Oct. 10); Peterborough (11); Porthcawl (15); Swansea (16); Wembley (23); Swindon (24); Buxton (25); Scunthorpe (30) and York on October 31.

During November, Stapleton will be playing with the Show Band at Kirby-in-Ashfield (Nov. 1); Redcar (5); Brighton (7); Weston-super-Mare (8); Slough (14); Stoke (20); Wandsworth (21); Grosvenor Hotel (special engagement, 23); Grosvenor Hotel, Spastics Ball (24); and Kingston on November 29.

It is possible that other engagements will be inserted into the October and November time-table.

This is only the beginning of what appears to be one of the heaviest and most extensive tours undertaken by a big band.

Indications are that the tour of one nighters will take them well into 1959, with a possible residency at a major ballroom during the Christmas period.

Philip Green is Rank choice

A NEW appointment to the Rank Organisation names famous orchestral conductor Philip Green as group musical adviser.

He has a great reputation as a recording artist, composer, and adviser on musical matters to the E.M.I. recording group. And additionally, of course, he has contributed much music to British films.

Recent examples of his work as a composer and conductor in this field have been the successful Rank productions "Rooney" and "Innocent Sinners." Currently he is working on another Norman Wisdom film, "The Square Peg."

Though their entry into the record field has not yet materialised, Rank say that Philip Green will also be concerned when the time comes.

FAMOUS French cabaret singer and music hall personality, Edith Piaf, was seriously hurt in a road crash at the week-end.

Her car was in collision with a lorry, and she was taken to hospital with head injuries and a broken arm.

The accident has meant Edith Piaf cancelling a number of lucrative engagements in France and America.



★ All set to go—CYRIL STAPLETON is off with the Show Band.

Radio Show win brings TV chance

BILL and Brett Landis, runners-up in DISC's popular "Search for a Vocal Group" contest during this year's Soho Fair, have landed further laurels during the past week.

They entered ITV's Talent Contest which ran during the Radio Show and, after winning their heat, they went on to top the semi-finals.

In the finals, the Landis boys scored a big success and, after public ballot, they emerged as the winners of the contest.

For this, Bill and Brett Landis won a cash prize, plus a television date on ITV.

Recently, too, they had a recording test for Norman Newell of E.M.I.

Lonnie's date change

THERE have been minor changes in Lonnie Donegan's forthcoming variety itinerary, and he will not appear in Birmingham on October 6.

Instead, Lonnie is booked for the Liverpool Empire on that date, but will play Birmingham two weeks later on October 20.

An additional date to those previously announced is a visit to Glasgow Empire on October 27.

Lonnie Donegan will, of course, be one of the featured stars in this Saturday's ATV, "Spectacular."

'Mr. Volare' on LP

FOLLOWING the success of his "single," "Nel Blu Dinto Di Blu" ("Volare" to you) Domenico Modugno is having an LP rushed out by Decca in America.

The album will be called after his composition success.

Modugno is currently in Rome, but he returns to the States this week. He is due to take a peak spot in the Ed. Sullivan Show next Sunday, September 14, with whom he has four further dates.

First of Modugno's club dates will be in New York, where he opens this weekend, and further appearances include in Philadelphia, Pittsburgh, Buffalo and Los

Angeles, where he remains until the end of November.

A high-spot engagement follows when Domenico Modugno moves into the Desert Inn in Las Vegas, where he opens a four-week season on December 30.

Jubilee Records in the States are also enthusing over the fact that they have acquired a number of "singles," which they intend releasing almost immediately.

Meanwhile the success of his recording of *Volare*, released on Oriole over here, looks like repeating itself. Despite the volume of competition his disc moved into the No. 18 spot in our Top Twenty charts last week, and now stands at No. 15.

They're back again with two great numbers!



The King Brothers

Sitting in a tree house

Father time

R4469 (45 & 78)

PARLOPHONE RECORDS

(*Parlophone is the Trade Mark of The Parlophone Co. Ltd.)

E.M.I. Records Limited, 8-11 Great Castle Street, London W.1

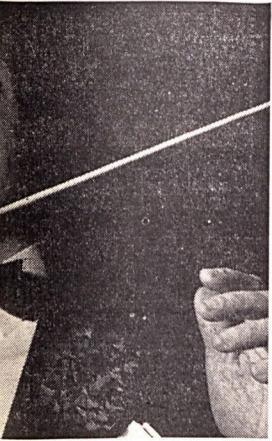
DANCE EVERYONE
DANCE

**BETTY
MADIGAN**

Q 72337 45/78

CORAL

RCA-1078



TOP WEST END SPOT AND FIRST FILM

Both on same day for Michael Holliday

A BIG honour has been accorded to singing star Michael Holliday. Impresario Bernard Delfont has chosen him to top the bill in the new variety season which opens at the Prince of Wales Theatre on September 22.

This is Michael's first West End appearance, and it says much for his drawing-power that he has been chosen to head the bill for this coveted London date.

He will be in residency there for two weeks.

Also on the same date, Michael starts filming with the Crazy Gang

and Shirley Eaton in a new British production, "Clowns in Clover."

Rumour has been rife in recent weeks about Holliday's entry into filming, and these have been confirmed by this news.

The second fortnight at the Prince of Wales in the new variety season will be headed by American singing star Kathryn Grayson.

★ NEWS IN BRIEF ★

RECORDINGS made by Frank Sinatra at the grand Gala Concert recently in the presence of Prince Rainier of Monaco and Princess Grace will be heard on the BBC Light Programme on Wednesday, September 17.

Supplying the accompaniment for the concert is famous band-leader Eddie Barclay.

IT is reported from America that singing star Sarah Vaughan was married in Chicago last Saturday. She wed sporting personality Clyde Atkins.

FURTHER dates for Tommy Steele have now been confirmed by the Harold Fielding organisation.

Tommy will be heading on Sunday, September 21, at the Civic Hall, Wolverhampton, in two shows, at 3 p.m. and 8 p.m.

He follows this date with twice-nightly performances at St. George's Hall, Bradford (Sept. 22); City Hall, Hull (Sept. 23); and the Victoria Hall, Hanley, on Wednesday, September 24.

YOUNG American singing sensation, Ricky Nelson, is reported to have broken the attendance record of 35,000 set up by Frank Sinatra at the Steel Pier Ballroom, Atlantic City.

Sinatra's record was set seven years ago and Ricky Nelson is said to have pulled in a crowd well in excess of the old figure.

A NEW label switch took place last week in the States when famous conductor Paul Weston rejoined the Capitol organisation.

Paul was originally on Capitol, recording with that label from 1943. In turn he also became artiste and repertoire manager for Capitol, and left in 1950 to take up a similar position for American Columbia.

He has been a big album seller for Columbia, as well as providing the backing for many of their big-name vocal stars.

Apart from his future output on record for Capitol, Paul Weston has a heavy schedule of television dates lined up for him during the autumn.

THE popular Perry Como BBC-TV show returns to the screens on Friday, October 3. This successful tele-recorded series will have an extensive run, and many famous guests will be featured.

MICHAEL AUSTIN, talented pianist and composer, has joined singing star, Malcolm Vaughan and his comedy partner, Kenneth Earle.

Michael Austin wrote "Heart Of Child" which Malcolm recorded with "My Special Angel."

Austin has broadcast frequently as a solo pianist, in addition to accompanying personality singer Billie Anthony. Malcolm and Michael have appeared as a double act in their early days of show business.

ENCOURAGED by their success in selling British discs on a freelance basis to overseas countries, Pye Group Records are stepping up their activities in this direction.

Recent transactions by the Group have included Lonnie Donegan's LPs and singles to "Dot" Records; Joe Henderson's "Trudie" to MGM; the Dorothy Squires LP "Dorothy Squires Sings Billy Reid," to the London-Decca label for America and Canada; a similar deal with Marion Ryan's "The World Goes Around and Around"; and Lita Roza's "Sorry, Sorry, Sorry" also to "Dot" Records.

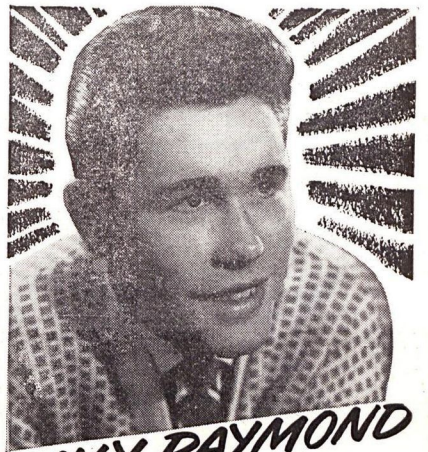
Pye Group now intend to extend this policy to purchasing material from America and the continent for release in this country.

DUE in London yesterday (Wednesday) were the famous American vocal team, the Hi-Lo's, featured in this week's issue on page seven, together with the full programme for their visit.

Also on the bill with the Hi-Lo's will be harmonica wizard Max Geldray, and the whole show will be supported by Vic Lewis and his band.

JACK GOOD'S "Fried Onions," recorded with great success by Lord Rockingham's XI, is now to be released in America on the London label.

Here's a trio with a collective fan following of millions—Tommy Steele, Noël Coward and Harry Belafonte. It's a holiday picture from the South of France.



BILLY RAYMOND
SINGS

"ONE IN PARTICULAR"

COUPLING
SEVEN DAUGHTERS
HMV POP 526 (45 & 78)



E.M.I. Records Ltd., 8-11 Great Castle Street, London W.1

Schoolteacher's debut with Ted Heath

SOON after publication last week, vocal changes were announced affecting resident singers with Ted Heath and his Music.

Popular Bobbie Britton has decided to leave the band after five years, and this 26-year-old vocal star intends to concentrate in the future on a solo career. He follows the course taken by his predecessors who include Dickie Valentine, Dennis Lotis, and Lita Roza.

New addition to the Heath outfit is Tricia Payne of West Bromwich, who becomes the feminine songstress after a long period without one.

Until recently a schoolteacher, Tricia made her debut last week-end with Ted Heath.

New tie-up for Columbia

COLUMBIA Pictures have signed an important deal with Chappell and Company, one of the best known music publishing concerns. In the new agreement, Chappells will handle all music from Columbia Films to which they have access to the copyright.

The first major production to come under this new scheme will be "Me and the Colonel," starring Danny Kaye, Kurt Jurgens and Nicole Maury. The premiere will be attended by the Queen, on October 27.

WHERE THE BLUE OF THE NIGHT

TOMMY MARA

45/78 AF 109  45/78

ALBERT EMBANKMENT LONDON SE11



'Sam and Pete' TV series postponed

PETE MURRAY will not be appearing in the new ABC-TV programme "Sam and Pete."

Last week, as DISC went to press, the ABC Press Office released news of their forthcoming series which, it had been anticipated, would start on September 13.

But in a statement this week, ABC-TV announced: "Sam and Pete" has been deferred until the beginning of next month when it will reappear with the same format. Mr. Murray, however, will not be participating."

A representative for Pete Murray told DISC: "Mr. Murray states that he at no time agreed to do a series under the title 'Sam and Pete.'"

THE BIG BEAT by Don Nicholl



JIMMY BOWEN

Should sell swiftly

THE Everly Brothers are back in the reckoning this week with another powerful pairing. Either side, they can't lose.

There's some good work, too, from British boys Barry Cryer and Craig Douglas. The Beat is certainly veering away from its old pastures now with comparatively little out-and-out rock 'n' roll on view.

BOB BAIN
Wagon Wheels; Strollin' Home (Capitol CL14912)***

Two very old songs brought up-to-date by Bob Bain's music. The guitarist here leads an orchestra in which the guitar noise predominates. There's also a big vocal chorus who carry much of the load on both sides.

Pleasant listening with enough of a beat, and enough of the melodies, to please both sides of the fence.

The cowboy tune Wagon Wheels and the spiritual on the flip stand up to the years remarkably well.

THE DRIFTERS
Moonlight Bay; Drip Drop (London HLE8686)**

YES—one more oldie—this time Moonlight Bay. The Drifters give it a quickish beat tempo with

holds the interest. Merit on all counts here.

CRAIG DOUGLAS
Sitting In A Tree House; Nothin' Shakin' (Decca F. 11055)***

NEWCOMER Craig Douglas produces a deep, heavy beat for his version of Sitting In A Tree House, concentrating more on the rhythm than the novelty aspect of the ballad.

Eric Douglas gives him a heavy and loud orchestra-plus-chorus accompaniment. Very powerful production which will do the boy nothing but a lot of good.

Struck me that he wasn't quite so happy, however, with the lighter style used for Nothin' Shakin'. Distinctly weaker on this half.

MARVIN RAINWATER
Dance Me Daddy; Because I'm A Dreamer (MGM 988)****

DANCE Me Daddy was recorded by Marvin Rainwater in our studios during his British visit, and he ought to be happy about the

WHICHEVER WAY YOU TURN IT

Those Everly Brothers just can't lose

THE EVERLY BROTHERS
Bird Dog; Devoted To You (London HLA8685)***** (D.N.T.)

WITH Bird Dog the Everly Brothers have a guitar-strumming number that dishes up the country rock in slightly different form. The twosome chant together as smartly as before and if this particular slice doesn't appeal, there's always the turnover to make sure of the coupling's eventual Top Twenty success.

Devoted To You is cut in the pattern of their "Dream" winner. Slow ballad which the Everly boys will plant in many a teenage heart. I cannot see it being anything but another smash for the youngsters whom Archie Bleyer must be mighty glad he found.

BILLIE and LILLIE
Hangin' On To You; The Greasy Spoon (London HLU8689)***

BILLIE and Lillie, the couple who started off "Lah Dee Dah," join vocal forces again for a beater in Hangin' On To You. Making the most of a slurring gimmick at the end of various lines, they should do fine in the juke boxes.

Tune seems to be more than slightly familiar. The choral assist keeps wandering in and out of echo as if it wasn't quite sure where it was supposed to be.

The Latin raises its head on the flip—and here Billie and Lillie stand much more chance of gathering British followers. The Greasy Spoon gets its humorous effect by setting the roadside cafe story of "The Greasy Spoon" to the glamorous tempo.

DELLA REESE
You Gotta Love Everybody; I Wish (London HLJ8687)****

IN the spiritual vein comes Della Reese with her very strong voice on You Gotta Love Everybody. Backed up by some good choral and musical work, she really sets your shoulders shaking with this rousing performance. You Gotta Love Everybody has a tune which is the nearest thing to "Accentuate the Positive" you're likely to hear. On the slow I Wish side Della almost talks her way through. A dominant personality is the thing

that steps out of this coupling. No in-between stuff... you'll like or loathe. Me, I like.

BOBBY HELMS
Borrowed Dreams; Schoolboy Crush (Brunswick O5754)***

COUNTRY singer Bobby Helms has been making good with the film song "Jaqueline" and I should think there's still a lot of sales left in that side. Yet here comes a new one from Bobby, and it should be a big seller, too.

Borrowed Dreams has the better title of the two so far as British custom is concerned. Song itself is

and style as she growl-rocks her way through the hiccupping Ring-A-My Phone. It's the sort of number which a few years back would have been covered by Nellie Lutcher.

Little Jonah as sung by little Miss Lee turns out to be a fairly straight beater with plenty of guitar. Hand-clapping and some neat instrumental work. Cannot see it changing Brenda's hit parade fortunes over here.

THE LANA SISTERS
Ring-A-My Phone; Chimes Of Arcady (Fontana H. 148)****

IPREFER the brisk, noisy Lana Sisters' side on Ring-A-My Phone to that from Brenda Lee. There's verve all the way here, with the girls producing a brash, friendly sound while Ken Jones puts a good, knockabout accompaniment behind them. Life from the Lanas is worth spinning.

The singing of Chimes Of Arcady reminds me of the Andrews Sisters, and the illusion's helped by the dated style of the number.

A shuffle beat occasionally lifts the song. Entertaining coupling, but it's the other slice that would get my money.

JIMMY BOWEN
By The Light Of The Silvery Moon; The Two Step (Columbia DB4184)****

A VERY good western arrangement of By The Light Of The Silvery Moon should sell swiftly for Jimmy Bowen and the Rhythm Orchids. Guitars and drum kit put a good, slapping beat behind the warm-voiced star as he hopes gently through the oldie.

Wouldn't surprise me in the least to see it sleep to heavy success.

Another of those explain-the-dance songs arrives on the flip. The Two Step it's called, but it's really a steady rock item that Bowen handles smartly. The juke jivers will do their own steps regardless.



You'll like or loathe DELLA REESE

a slow cling-clinger which the cowboy chants rather nasally. Sad ballad for those looking for the blues.

Schoolboy Crush whips up a quicker clip and there's a giggly girl chorus with Bobby.

BRENDA LEE
Ring-A-My Phone; Little Jonah (Brunswick O5755)****

THEY'VE certainly loaded the tot's latest coupling. Tiny Brenda has an instrumental group—The Jordanaires—and the Anita Kerr Singers with her.

The curly-haired kiddie produces once more that very adult sound



BARRY CRYER

A tough, hard-hitting rock style that ought to get him plenty of fans.

saxes and rhythm working steadily, while the mixed chorus sing out the old familiar lyrics. Habit seems to be that you chop up the words the way musical hall artists were prone to do when they wanted audiences to repeat lines after them.

Drip Drop is a gloomy little rocker that has a corner in monotony and makes me hurry back to that ole moonlit bay.

BARRY CRYER
Nothin' Shakin'; Seven Daughters (Fontana H. 151)****

BRITISH boy Barry Cryer emerges with another release that bears out the promise he's already revealed. He shows a tough, hard-hitting rock style in Nothin' Shakin' that ought to collect him plenty of fans in a hurry.

Song is a fast rocker with a good lyric idea and Barry belts it over as if he had all the time in the world—always a good sign in a fast number.

Seven Daughters from a snapping opening tells of the seven daughters of a cobbler. Comfortable beat takes clearly and with a style that

natural beating accompaniment directed by Ken Jones.

After the style of his Top Twenty hit, Dance Me Daddy could be another hefty one for the westerner. The juke leaners will love it.

On the second slice Rainwater is joined by his sister Patty. It also happens to be a song composed by Patty. A slow waltzer in country and western fashion, Because I'm A Dreamer is one of the better products of its kind.

LITTLE WILLIE JOHN
Let's Rock While The Rockin's Good; You're A Sweetheart (Parlophone R. 4472)****

LET'S Rock While The Rockin's Good is a growler from Little Willie John, and is the rockin' good? Above average, I'd say.

This is a middle beater which the boy could probably sing in his sleep by now. Chorus with him and some sax work to make sure the noise conforms.

You're A Sweetheart is a slow, pounding revival which doesn't improve the ballad. Little Willie warps to the best of his ability but, on this occasion, I liked the song as it used to be.

NEWS
FROM
BEHIND
THE
LABEL

DISCLOSURES

BY JEAN CAROL

Johnny Dorelli will
knock you for sixVoice, personality, looks, this
Italian has everything—he also sings Chanson d'Amour,
described in the Italian sheet music
as "rock moderato"!

Soccer ban

THE start of the football season
may bring joy in to many
hearts but that of Audrey Jeans
won't be among them.An ardent, almost fanatic foot-
ball fan, Audrey has been banned
from football matches. Her agent
Keith Devon says he can't take the
chance. Every time Audrey goes
along to a match, especially if her
home team Portsmouth are play-
ing, she has throat trouble. "It's
all that shouting—and after all**R**IGHT here and now I'm staking
my claim. I want to meet
Johnny Dorelli as soon as someone
can persuade him to come over
here. Who is Johnny Dorelli? If
you were Italian you wouldn't have
to ask that question. He is a
Number One attraction in the land
of wonderful singers, not only for
his voice but because he looks like
everyone's picture of the romantic
Latin.He's the man who actually sang
Volare when it won first prize at
the San Remo festival, but that
doesn't mean he only sings the
typically continental songs. I've
heard him sing through Walkin'
Shoes with the same kind of feeling
as Mel Tormé.His pronunciation of English is
as good as you'd expect from a
man who has spent six years living
in America, but it still has that
fascinating Brazzi touch.
Oh boy, I can hardly wait. There
is hope around that Dorelli will be
tempted over for some television.
If he does come I am certain that
he will knock us all for six. I know
that I for one will be glued to my
TV set that night!

A footnote to the Dorelli story

what's the use of going along to a
game if you can't shout?"Incidentally, watching Audrey's
wonderfully expressive face as she
described a scene in a Sid Caesar
Show which I had missed I thought
just how ideal Audrey herself
would be if our television producers
would only find scriptwriters for
domestic comedy. Not the corny
face-pulling wit-less shows we so
often see, but something on the
lines of the sketches which Imogen
Coca does so well. Audrey has the
looks, plus the sincerity and
humour necessary for the job.

Matt's wish

MATT MONRO sat in my
office a few months ago
and said "I'd have given any-
thing to hear Sinatra sing at
Monte Carlo." Well Matt you
needn't give anything but the
price of a wireless licence be-
cause recordings of that
fantastic occasion are going to
be heard on the BBC Light
programme next Wednesday
evening around ten. If I miss
this programme I'll never forgive
myself.

Too good?

HAVE you detected a change in
the atmosphere re Rex Harr-
ison in our national Press? It dates
back, I think, to the Higgins hat
episode, when Harrison passed it
round among the "My Fair Lady"
leads to collect some cash to replace
that lost from the chorus dressing-
rooms.Just what caused the Harrison
sneak campaign in the first place?
Maybe Rex was a little too suc-
cessful for some of the characters
who are to be found in the Fleet
Street bars. Or perhaps Mr. H.
finally got impatient with the sillyWEE WILLIE HARRIS keeps that mop of his in trim. This week
on Radio Luxembourg he's the guest of dynamic D.J. GUS
GOODWIN, pictured here with "W.W.H." (See "Galloping Gus.")question askers who abound at
Press receptions.These divide into two parts, the
"where were you born?"-ers, whose
answers are nearly always to be
found in a hand-out, or those who
have seen too many American films
about newspapermen, and ask
impertinent questions about the
star's personal life, affecting the
Mike Wallace dambuster technique.
I wonder which is worse, these
boys or the too enthusiastic public
who can ruin the quiet evening out.One of our top recording artists
recently was forced to abandon a
trip to the cinema because the crush
of fans made the idea impossible.
Seems a pity that a man who has
given his fans so much pleasure
can't enjoy a picture himself
occasionally.

Galloping Gus

IM feeling weak at the knees and
wondering if I could be getting
old. I've just got back from a
Radio Luxembourg studio where
teen-age disc-jockey Gus Goodwin
has been putting another of his
Rock-a-billy Party shows in the
can. After watching this heap of
energy at work all I can possibly
say is—Whew!Quite a set-up, this show. Every-
one sits quietly around until wham,
the door bursts open and off GusWillie paled visibly. "Where does
this boy get all his go," he whis-
pered to me in between tracks.

Bus break

REMEMBER the name Paul
Beattie. Not that you'll get
much chance to forget it if every-
thing continues to go well with
Paul. Discovered on top of a bus
when he was singing quietly away,
Paul has a disc out this week on
Parlophone called, for no apparent
reason, *Banana*.Six feet tall ex-Manchester
student, Paul was an international
rugby footballer in the North of
England, so he should come in
handy for the Show Business
Eleven.

Younger still

HERE's a 12-year-old star that
even I hope to see when he
appears on BBC-TV on September
25. His name is Joselito Jimenez
and he is a Flamenco singer from
Southern Spain.As well as being a top star in
Spain young Joselito also has a
gold medal for his acting in the
film *Saeta*. Currently Number One
on the South American Hit Parade,
Joselito will be appearing in the
show *Make Mine Music* with David
Hughes.

The lovely mouth of

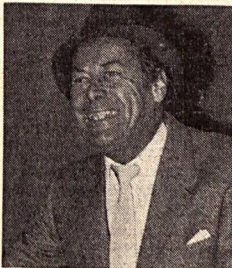
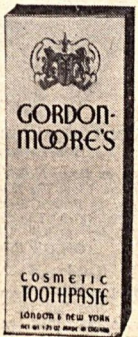
Carole Lesley

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

Complete your make-up with

GORDON-
MOORE'S
COSMETIC TOOTH PASTE

BEAUTY BOX SIZE 1/16d.—CELEBRITY SIZE 3/2d.

REX HARRISON is impatient
with silly questions? (See "Too
Good?")

PUTTING ON THE STYLUS

REVIEWS BY

DORIS DAY

Hooray For Hollywood

Hooray For Hollywood; Check To Check; It's Easy To Remember; The Way You Look Tonight; I'll Remember April; Blues In The Night; I've Got My Love To Keep Me Warm; Soon; That Old Black Magic; You'll Never Know; A Foggy Day; It's Magic.

(Philips BBL7247)

THE disc opens with a witty Mercer number painting a picture of Hollywood as a mad city where "a dancer can be a star with or without a fan." After such a happy beginning Doris swings into a selection of oldies which have been featured in films and gives every one a new lease of life.

This Day gal is singing better with each disc until you wonder just how she can improve on her next performance. Her *Blues In*

THE LATEST IN LP RELEASES

JOHNNY MADDOX My Old Flames

Sweet Sue; Cecilia; Louise; My Gal Sal; Diane; Rose Marie; Sweet Jennie Lee; Dinah; Mary Lou; Rose Of Washington Square; Chlo-E; Margie; Georgia On My Mind; Black-Eyed Susan Brown.

(London HA-D2101)

THE Johnny Maddox rag-time piano is joined on these girly-titled songs by an orchestra including saxes, trombone and steel guitar. Johnny plays in two-beat,

approached in an unaffected, tasteful way.

Mathis reveals unsuspected richness of voice, particularly in the lower register, on spirituals like *Deep River*. With the Negro's natural gift for expressing feeling without self-consciousness, Mathis is successful on all the spirituals and the two *Ave Marias* are beautifully sung. More surprisingly is the way he has recorded the two moving Jewish songs which sound superb.

Much to my amazement, I find I would most definitely like this



The **FOUR ACES** bring their individual style to a well-mixed choice of film songs.

back there as they do anywhere else at party time.

The songs are foot-tappers, the style is easy and the atmosphere is a free-for-all sing-song. No rock or cool-est arrangements, but straightforward, almost corny, happy music, featuring Jim on solos plus chorus.

It makes very easy listening, and there's an almost Goon-like touch to some of the lyrics—take *The Man With The Two Left Hands* for an example.

THE FOUR ACES

Hits From Hollywood

Around The World; Love Is A Many-Splendored Thing; Whatever Will Be, Will Be; Written On The Wind; Secret Love; A Woman In Love; Tammy; Friendly Persuasion; True Love; Three Coins In The Fountain; Hi-Lili, Hi-Lo; To Love Again.

(Brunswick LAT8249)

BACK to Hollywood again. Everyone is singing film themes these days. For a change of pace, try the Four Aces, who bring their very individual style to such often-heard titles as *Around The World*. You either find the extroverted Aces great or terrible but those against may be converted after listening to the boys give a gentle swag to *Love Is A Many Splendored Thing*.

The Four Aces don't play around with the tunes too much, and Al Alberts provides far better solos than many a vocal group lead. For this, and for the well-mixed choice of film songs, I'd say you'll like this disc.

LENNY DEE

Mr. Dee Goes To Town

The Cotton Walk; Rainbow At Midnight; This Can't Be Love; Carolina In The Morning; I Wonder I Wonder I Wonder; The Peanut Vendor; Down Home Rag; My Buddy; San; Melody Of Love; Cincinnati Dancing Pig; Bye Bye Blues.

(Brunswick LAT8245)

MR. DEE makes his journeys by Hammond organ and this particular trip swings along without any snags. Lenny Dee has a great beat on the up-tempo tracks and seems to find more variety of sound than most Hammond organists, much to my relief.

There's a rhythm backing on three of the tracks, otherwise it is straight Hammond organ for the addicts.

Hooray for Hollywood— and Doris Day!

The *Night*, with a vibes and rhythm backing, comes over as a cool, clear blues followed by a smooth swinging *Love To Keep Me Warm*, which has Doris in relaxed, sing-right-out mood.

A great disc which has me saying *Hooray For Hollywood* if it makes Doris Day sing like this.

FRANK CHACKSFIELD And His Orchestra

Love Letters In The Sand

April Love; Fascination; Please; Your Love Is My Love; The Banks Of The Seine; They Didn't Believe Me; Love Letters In The Sand; So Rare; Catalan Sunshine; East Of The Sun; The Breeze And I; You Are Too Beautiful.

(Decca LK4244)

ANOTHER well produced Chacksfield album of lovely songs, this time including some newer ones than usual. The trumpet is featured in the way we have become accustomed to in past long-playing Chacksfield discs and the net result is very pleasing to the ear, if you are in the mood for some drifting and dreaming orchestral music.

EDDIE COCHRAN

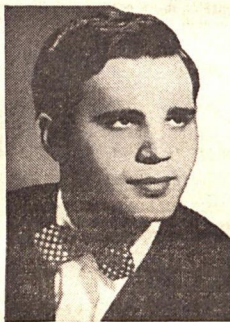
with the Johnny Mann Orchestra and Chorus

Sittin' In The Balcony; Completely Sweet; Undying Love; I'm Alone Because I Love You; Lovin' Time; Proud Of You; Am I Blue; Twenty Flight Rock; Drive-In Show; Mean When I'm Mad; Stockin's n' Shoes; Tell Me Why; Have I Told You Lately That I Love You; Cradle Baby; One Kiss

(London HA-U2093)

TEEN-AGER Eddie is singer, song-writer, guitarist and actor (you probably saw him in "The Girl Can't Help It"). On this disc we get a combination of the lot. The singing and guitar-playing feature on each track, some of the titles are Eddie's, among them *One Kiss*, and on *Tell Me Why* he speaks the verse.

There's a rocking beat on each number, but the mood varies from a driving *Stockin's n' Shoes* to an almost whispered *Have I Told You Lately That I Love You*. Despite the changes of tempo, though, I think you'll have to love Eddie Cochran to wade through a whole long-player.



Two-beat, jiggety-jig style from the rag-time piano of **JOHNNY MADDOX**.

jiggety-jig style which will cause a cynical smile or two in some directions, but is bound to make good dancing music for others.

Old beer-parlour playing without the vocals—Johnny leaves that part to you.

If you liked "Crazy Otto Medley," you'll love this.

JOHNNY MATHIS Heavenly

Good Night, Dear Lord; Swing Low, Sweet Chariot; May The Good Lord Bless And Keep You; I Heard A Forest Praying; The Rosary; One God; Deep River; Where Can I Go; Eli Eli; Kol Nidre; Ave Maria (Schuberl); Ave Maria (Bach-Gounod).

(Fontana TFL5023)

I TOOK one look at this disc and thought no, not another of those semi-religious records in dubious taste. Fortunately it wasn't. On this Mathis/Percy Faith record are gathered together the best-loved music of many faiths and I was grateful to find that each was

disc in my permanent collection. Even if you have no faith represented here, the artistry of the Mathis voice alone is worth while.

ELVIS PRESLEY

King Creole; As Long As I Have You; Hard Headed Woman; Trouble; Dixieland Rock; Don't Ask Me Why; Lover Doll; Crawfish; Young Dreams; Steadfast, Loyal And True; New Orleans.

(RCA RD27088)

THE sound-track from the latest Presley epic under the Paramount film banner.

Elvis starts the disc sounding like a rock version of Paul Robeson with a deep brown growl of a voice, but it's just a couple of bars before we're back to normal with the hotted-up, frantic beat which I still think makes all other rock artists sound like Mel Torme.

As well as the rocking beat numbers, Elvis features ballads à la Pat Boone, with *Don't Ask Me Why* coming over well.

Presley fans, roll straight round to the record shop.

DINAH SHORE

Holding Hands At Midnight; Nice Work If You Can Get It; Easy To Love; Come Rain Or Come Shine; Once In A While; It Had To Be You; You're Driving Me Crazy; That Great Come-And-Get-It Day; Moanin' In The Mornin'; Under A Blanket Of Blue; Taking A Chance On Love; I Concentrate On You; Yesterday.

(RCA RD-27072)

THE "Don't Disturb" sign went up on my door when I was listening to this one. I wanted to concentrate on Dinah weaving her expert and so professional way through these great standards.

One word, "perfection," sums up this disc, but if you have to be coaxed, try the haunting quality of *It Had To Be You*, with its Dinah-plus-piano intro. Or the gentle

beat of *You're Driving Me Crazy*!

Not convinced? Then take a listen to my favourite. From that wonderful but ill-fated show "Finian's Rainbow," Dinah sings about the *Great Come-And-Get-It Day*. Dinah and the hand-clapping chorus give it a bounce that was sadly lacking in the London production of the show.

JIM LOWE

Songs They Sing Behind The Green Door

The Buckle-Buck; A Little Street Where Old Friends Meet; Never Talk To A Talking Dog; Piano Roo Pete; A Personal Friend Of Mine; The



JIM LOWE—straightforward, happy music.

Green Door; Nobody's Sweetheart; Close The Door; (Here Am I) Broken Hearted; The Man With The Two Left Hands; Ballin' The Jack; Oh, Oh, Baby.

(London HA-D2108)

WE still don't know just what does go on behind that *Green Door*, but one thing's for sure. They sing the same songs

JACKIE MOORE

slow rock and really shows how much the Dene voice has improved. Lucky Lucky Bobby, our old friend Mr. Shaftoe, is not so successful but on *This Is The Night* Terry gets things moving, with the help of some driving sax playing.

A "must" for Dene-agers.

TERRY DENE

Lover Lover; Market Place; Lucky Lucky Bobby; This Is The Night.
(Decca DFE6507)

A YEAR ago a backstage boy at Finsbury Park Empire said to me, "I like this Dene bloke better than that fair boy 'cos you can hear what he's singing about, just plain beat numbers on this EP and not only can I hear him but I enjoyed listening, too."

Lover Lover has a Latin feeling about it and gives Terry a good beat ballad. *Market Place* is a

TERRY DENE is different—you can actually hear what he's singing about!



JOHN GAYNE SPEAKS OUT

AS the prize-loaded competition has once more become a popular ingredient of journalism, I am seriously considering asking the Editor if he will agree to allow me to launch one . . . with suitable prizes, of course.

Only mine will be a competition with a difference. There will be no entrance fee, the time limit will be one year and those eligible will be but a select few. In my competition only actively employed recording managers, publicity men, disc and song pluggers and their publishers and artists' managers will be able to take part. Not even the performers themselves will be eligible.

If the competition is a success I might even be able to get the Editor to agree to broaden it slightly for a repeat . . . to take in all the impresarios and booking agents.

But for the time being let's confine it to the record business. So let's set the competition:

The winner shall be the person employed in one of the above-mentioned categories who, within twelve calendar months from the start of the competition, can bring something fresh and novel into the business. His prize? A fortune from grateful but bored record fans.

It's not an easy competition, gentlemen all. Don't leap for your telephone to book yourself the next plane out to goodness-alone-knows-where so that you can hear some local noise, come back and commercialise it.

Don't reach for your cable book and wire your man in the Middle West of America and ask him if there is something outlandish which is going the rounds which you might be able to make some use of.

And don't sit up all night listening to Radio Milan hoping

to pick up some happy Italian ditty that you can deform and finally kill.

All that has been done before, and is still being done. It's one of the reasons for launching the competition.

You see I, and millions of others up and down the country, are bored to tears and a little annoyed into the bargain, by the parrot-like quality of the British music and record business.

We get more and more tired of not one single new idea actually emanating from the

EXTENDED PLAY

Roll up you Dene-agers, this is for you

MANTOVANI Concert Encores

Chanson De Matin; Perpetuum Mobile; Schön Rosmarin; Clair De Lune.
(Decca DFE6462)

THE muted colours of the sleeve for this Mantovani extended-play set the scene for the disc. The gently beautiful theme of Elgar's *Chanson De Matin*

introduces us to one of the best Mantovani discs in an ever-growing list of lovely recordings.

Though the names may not be familiar to you, you will find you know the music well. Schön Rosmarin, for instance, you must have heard as a violin solo in programmes like "Grand Hotel." Here it is arranged for the orchestra.

This is the concert Mantovani orchestra and there are none of those sweeping strings, but nevertheless this is an attractive disc, with four well-chosen and beautifully played lighter pieces.

VERA LYNN

If I Were You; Say; Across The Bridge; Goodnight, God Bless.
(Decca DFE6506)

THE unmistakable voice of Vera Lynn with four fine tracks. Impeccable diction, that overwhelming sincerity and a respectably "square" beat make this a disc for the Mums and Dads.

Best track is *Across The Bridge*, with its dramatic theme, chanting chorus and the insistent beat from the rhythm section of the Glen Somers orchestra.

Goodnight, God Bless is the

theme Vera Lynn uses for her successful television series, another reason why her many fans will want this extended-play.

FERLIN HUSKY

Country Music Holiday Don't Walk Away; Somewhere There's Sunshine; My Home Town; This Wide Wide World.
(Capitol EAP1921)

FOUR songs which are featured in the Paramount film *Country Music Holiday*. Husky is the name and husky the voice on these country and western style tracks. Of all the C. and W. I'd take Ferlin for his deep, lazy voice and relaxed style, even though he has a tendency to sound like a cross between Mr. Magoo and Hoagy Carmichael on the up-tempo *Wide World*.

The numbers range from the sad ballad of *Don't Walk Away* to the up-beat, near rock, on *Wide World*, making this a good varied disc for western fans.

CHARLIE KUNZ

More Old-Time Music Hall Songs At Half-Past Nine; For Old Time's Sake; A Broken Doll; The Honeysuckle And The

Bee; I'm Henry The Eighth, I Am; I'm A Bit Of A Ruin That Cromwell Knocked About A Bit; If Those Lips Could Only Speak; Conrades; Stay In Your Own Back Yard; My Brudda Sylvester; I'll Make A Man Of You; Joshua-ah.
(Decca DFE6488)

ONE of the last recordings we shall hear from the late and so much lamented Charlie Kunz. I'm glad that on this disc Charlie concentrated on the old songs which will obviously last for ever, rather than on some of the more current hits which we will probably tire of in a few months or so.

The Kunz style is the same as ever, a little stilted perhaps, but still easily identifiable from the very first bar. And if you want to sing along with Charlie, as I am sure you will, Decca have provided you with the words as well.

DEAN MARTIN

Return To Me Don't You Remember; Forgetting You; Buona Sera.
(Capitol EAP1939)

DO you feel like a commercial for nerve tonic—the "before you take the pills" part of the ad? If you do, try a dose of Martin wrapped up in this Capitol EP. From the first bars of his big success *Return To Me* to the last notes of the Neapolitan inspired *Buona Sera*, Mr. Martin has the right recipe to soothe you down.

Dean has a swinging chorus and great arrangements to assist him on his easy way. All the songs are on the Italian side, which means there is rhythm rather than beat and the music is easy to remember. An attractive, relaxed record, as always from Dean Martin.

The British music and record business is boring the customers to death. We must have new songs, new ideas, new drive.

colony of artistes, creators and performers in Britain.

And do not leap for your pen to lash me with cries of "There's no nationalism in art and music!" Of course there isn't, nobody is suggesting that there is. I'm not waving the Union Jack over everyone's heads crying "Where are the British tunes, sung by the British, played by the British and recorded by the British?"

I do they were launched in the States, too.

Why, we're so bare of really revolutionary new ideas here that with a new blown up sound medium on our hands we haven't got one decent piece of original music to go with it.

Everybody's busy doing recaps in stereo of the ones they did three years ago in monaural which didn't quite make the grade.

type of music, a new way of finding the accepted forms, new artistes, new instruments, new tones.

But it has to be new . . . fresh and clear, sparkling and refreshing as mountain stream waters.

I know it's tough . . . I know it's something which, when it is born, if that happy day arrives, might only live an interesting life for a comparatively short time.

But, then, modern entertainment mediums are insatiable devourers of talent and creation in music and the arts.

Which is why, in my humble opinion, there ought to be even greater original creation at home.

The challenge from the pure technical side of the world of entertainment today is so great that our creative people ought to be fairly oscillating with a torrent of new ideas.

But then perhaps that challenge is too intangible. If so let me make it more mundane . . . let me interpret it in the terms so clearly understood today.

For really new ideas today, a fortune of fortunes lies waiting.

Now is there any reaction, gentlemen . . . ?

ORIGINALITY

All I want to know is, why is so highly developed an artistic show business community as our own nothing original is ever born.

Why must it always be an idea from somewhere else, somebody else's folk song "popped" to the top of the hit parade. Why must it always be a British artiste, a British record of an American . . . a French . . . an Italian song?

And don't, for heaven's sake, throw 3-D records into my lap because you all know as well as

This is probably based on the same principle some people have of handling foreigners: if they don't understand your language, shout!

Now come on, gentlemen. Let's hear from you. You've all had your sunny vacations by now, surely. Haven't you all come back with the fuzz blown out of your overworked brains?

In the next year grab me by my ears and shake the boredom out of me with something new and vibrant and fascinating.

I don't care whether it's a new



GLEN MASON

Joan Davis meets the Scottish personality who has found fame and fortune south of the border—with records, television and now films. Watch out for more of his zany contributions to the Jack Jackson show

his career—films and discs.

His latest recording, an old Scottish folk song called **I Know Where I'm Going**, is doing very nicely, thank you. It looks as though it could go up alongside his other most spectacular disc successes, those great best sellers **Glenora**, **Hot Diggety**, and **Green Door**.

But right now, what is exciting Glen even more than the sales chart of his latest disc, is his major part in his first film... "Man With a Gun."

This will surprise you... Glen's playing it straight.

It is about a night club entertainer who gets mixed up with a mob of gangsters. It calls for drama from Glen, but the night club singer angle also gives him a chance to sing a couple of numbers.

it is at the moment. In the next six months Glen has only three free weeks.

And that's from choice, not necessity. "I've several offers for TV engagements during those three weeks if I want them," explained Glen.

Yes sir, Glen has certainly come a long way since he burst on London little more than three years ago.

True he had almost seven years of experience around the Scottish music halls, but as far as London was concerned, Glen was just one of thousands of unknown young hopefuls.

He left school at fourteen, "The headmaster was relieved to see me go," cracked Glen, "and I went into training as a printers' apprentice. What's more, I didn't even

course. He was a singing teacher at Stirling High School, and suggested that Glen had a natural flair for entertainment.

Five evenings a week Glen studied, and landed his first professional engagement—a three months summer show at St. Andrews Town Hall.

"I knew I hadn't much chance in Scotland at the time in television and cabaret, so I guessed the only thing to do was to take a chance and come south.

"I didn't know anyone in the business in London, so I just trudged the rounds of the agents' offices."

Many of his best known discs came from the MGM stable, but recently he's started waxing for Parlophone.

In spite of Glen's easy-going, waggish manner (he's just as likely to answer the phone with "This is the White House—President Eisenhower speaking") it's obvious that he has his future well-planned out. He is going all out to earn the title of a "good all-round entertainer."

Having met Glen personally for the first time, I have the feeling that we haven't yet seen everything he can do in the entertainment line. He's certainly a man to watch.

WILL I GET INTO A RUT?

That's the problem facing the star with 284 TV appearances behind him

CHUCKLED Glen Mason, as I staggered to the top floor of the Harley Street flat he shares with fellow singer, Ronnie Carroll, "I've not counted the steps myself, but someone did only this morning. There's 88."

Glen, clad in a navy woollen dressing-gown, apologised. "I was just having a bath. I didn't know you were coming. Did you make the appointment with that nut Ronnie? He never remembers to tell me anything."

He showed me into the spacious, pent-house room, much too tidy for a bachelor apartment, disappeared, then re-appeared five minutes later with steaming hot coffee.

He had also changed into the casual sort of rig for which he is famous on his television appearances—flannel trousers, a white shirt, with a tiny GM embroidered on the pocket, and initialled black and gold cuff links.

"What everyone wants to know, Glen," I told him, "is whether you are returning to the Jack Jackson show when the new series starts?"

More fun than work

"I tell you frankly," he said in his quick-fire Scottish accent, "I just can't make up my mind.

"There is nothing in the world I would like better. The series made me famous south of the border. Paddy, Jack, everyone on the show, are a great crowd.

"I'd hardly call it work, really, it's so much fun to do. But from my own personal point of view, I wonder if it is the right thing to do to go back into the show.

"I've been on television almost continually every week for the past three years. No Jackson show has gone on without me.

"The danger is, will I get into a rut that I cannot get out of?"

Do you know, I have made 284 appearances before the cameras since I came down from Scotland... in the Jackson Show, on 'Six-Five Special', as guest star in some of the Spectaculars, and in TV Minstrel Shows.

"That's a lot of appearances, and I don't want people to get tired of my face.

"Though I regard myself primarily as a TV personality there is always a danger of getting stale as far as the public is concerned.

"Besides, I aim to be a real all-rounder—on TV, on discs, and in films."

However, since I talked to Glen he has decided to take the plunge again, and rejoin the Jackson Show, starting on September 17.

Personally, I think his fears that viewers will tire of him are quite groundless. I told him so, and I think the decision he has made is a wise one.

Why—the show just wouldn't seem the same without him!

Last week Glen achieved an ambition which he has cherished for ten years—ever since he first came into show business. He topped the bill at the Glasgow Empire.

Meanwhile Glen, being a shrewd, canny Scot as well as a very talented entertainer, is paying lots of attention to the other facets of

fall in Love, and I Don't Know will be out on disc when the film is released towards the end of October.

"And I'll tell you something. I wrote 'em," said Glen, scarcely able to keep the pride out of his voice. "I wrote them some time ago, and when the film producer was looking for some background music for the film I suggested he might like to hear mine.

"He liked them enough to have a scene re-written so that I could get a chance to sing them as part of the film story, as well as background music."

Future in films

It looks as though Glen will be seen again on the cinema screen. He made out so well as a straight actor that he is negotiating two further films with two different companies. So the opinion that he has a future as a movie actor is shared by a good many people.

"Since I look up this acting lark I thought I'd better learn a bit about it, seeing that I have never had any formal acting training.

"So lately I've been studying things like facial and hand movements, voice production and so forth."

It looks as though the Mason star couldn't be riding higher than

get paid for it."

So Glen upped and left, and went down a coalmine. This was no publicity gag—he stayed down there for two years!

"At least it built up my physique," reflects Glen.

But it was about this time that Mr. H. B. Christie came into Glen's life, and changed its whole

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FERLIN HUSKY

JOHNNY CASH

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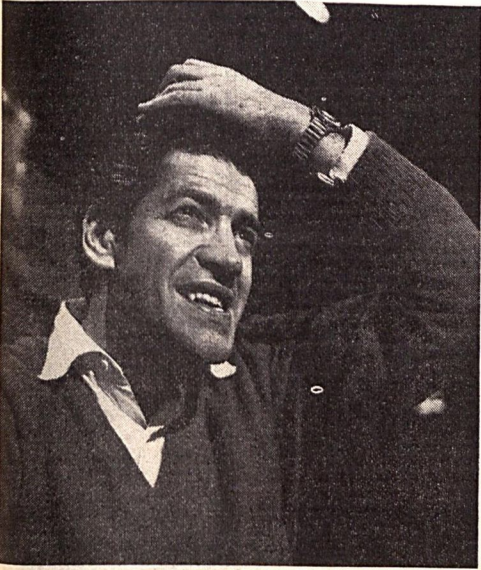


by
JACK

GOOD who takes a look at the latest disc fashion. And what he sees, he likes!

MIKE HOLLIDAY

THE NEW LISTEN



Barrier down

CONNIE FRANCIS has certainly made a big breach in the barrier that has been keeping the girl singers out of the recording studios. We are getting many more issues now of girl pop singers. Most of these from the States have a touch of Miss Francis about them. The clear, slightly high-pitched voice that can really belt the melody, when required, seems to be becoming very fashionable.

He's popular

CLIFF RICHARD'S first disc "Move It"/"Schoolboy Crush" has only been released a few days and already it is selling like hot cakes. And we have had a surprising number of letters in to ABC television asking if there is a fan club, what his address is, and so on. So what the reaction will be after Cliff's first TV appearance on "Oh, Boy!" on September 13, is difficult to assess. Because, however good he sounds, he looks even better.

New boy coming up

boys sing clearly, and the New Listen discs do not confuse the sound with repeating echo and the like.

Perhaps one reason why the words are sung clearly is that the lyrics of these numbers are good. They are meaningful and do not insult the intelligence (don't get me wrong—I like lyrics that are just mumbo-jumbo; but if a lyric is meant to be understood then I prefer it not to be the usual moon-June nonsense). Johnny Cash's lyrics seem consistently good. They are in fact little stories. Remember "Ballad of A Teenage Queen"? "Guess Things Happen That Way" is just as good and I hear there's another coming up.

definition was folk music—just as much as Mr. Lomax's collection. The folk music to which our DISC reader would lead us is, however, historically interesting. It is also charming, but it is stagnant. It leads nowhere. It cannot progress. It belongs to the past. It has nothing to say about the brash commercial world of today. It is in fact irrelevant.

Now whatever you think about Rock it can't be denied that it represented the times. And like all living things it has developed and given birth to new forms. Rock beat has had a healthy astringent effect on melody in pop music. Before it came on the scene the ballad was drowning in its own slushy sentiment. It was cliché ridden and meaningless. The tunes of the New Listen are shapely, tightly cosseted by the beat. So much for the first element.

Element number two is the style or the backings. These are much less muzzy, less "atmospheric." There is a greater clarity of sound. You can hear the separate instruments. And the arrangements seem to have a new simplicity and precision. This may be partly a result of the new need to record in both monaural and stereophonic sound—I wouldn't know. At any rate it fits in well with the pattern of the New Listen.

These then are the chief features of the New Listen. But please don't think that I'm under the illusion that every male singer has to have a deep sandpaper voice from now on. That is just one trend. I can't see those high-pitched wonder-boys, the Everly Bros., being put out of business, for instance. Nor the prolific Mr. Holly. Nor indeed any artist of original talent. But the imitators are going to find the going tougher and tougher.

Dark-brown accents

The most immediately striking feature of this new style disc is the quality of the voices. The typical New Listen voice is deep, rich and vibrant—the Tennessee Ernie Ford variety. And the important exponents of this style are country-and-western singers, like Ernie—and Don Gibson, Johnny Cash and Ferlin Husky. But in these dark-brown accents there is scarcely a trace of the western "twang." Another of these fruity, husky voices, belongs to Jim Reeves whose disc "Blue Boy," backed with "Theme Of Love" could be quoted as the perfect example of New Listen.

Another thing that hits you about these new discs is that you can hear every word clearly. Not that there is any exaggerated "elocution"—rolling the r's, spitting the t's, and all that caper. It is just that these

Watch for this . . .

LAST Friday, we cut a new Lord Rockingham disc. One of the numbers dreamed up by young Scotsman Harry Robinson is a Cha-Cha version of a Scots reel entitled "Hoots Mon!" Also featured on the disc are the Cutters, that great vocal group who caused such a stir on the first "Oh, Boy!" shows. Led by Neville Taylor, a favourite singer North of the Border, these boys not only sing well, but are all first rate musicians. In fact all of them, apart from Neville himself—that is, Sonny McKenzie, Wiff Todd and Basil Shore—play bass in West End night clubs.

Another great side is a Horrorama epic, "Lord Rockingham Meets the Monster." Laugh? Fit to burst.

. . . and this

NEXT week I shall be giving you all the low-down on what happened at the very first of the "Oh, Boy!" series. Meantime, I hope you will enjoy the show. After all it's aimed at you, the disc-buyers, and no one else. But when it hits the screen at 6 p.m. on Saturday, whether you like it or not, I think you'll agree that it moves like mad.

AS with dress design, so with discs—fashions change at the beginning of the season. September marks the beginning of the Record Year and already this fact is clear—there's a New Listen in discs! And I'm completely sold on it. On the showing of the first wave of new releases it would seem that we can expect a crop of really wonderful, new and exciting records.

What is the New Listen? Well, for a start, it's NOT a "fabulous new Cha-Cha-Rock-a-Billy-Skiffle beat." Nor is it "back to the old-style ballad." As we expected, the New Listen has developed out of what has gone before—quietly, naturally and almost unnoticeably—until suddenly it registers as a new thing in itself, not simply a mixture of influences. The well-known ingredients have been experimentally mixed in varying proportions and cooked in various ways but not until now has a new flavour resulted.

Here are the component elements of the New Listen.

First of all, after a fairly short but sizzling engagement, the mar-

riage, has taken place between tall, dark and handsome Mr. Slow Rock Beat and curvaceous Miss Melody. Sometimes the bride wears the pants—as in discs like "A Certain Smile" gloriously rendered by Johnny Mathis—and sometimes the groom gets his way: "Forever My Darling" by the Crew Cuts, for instance. But in any case the signature-tune of this happy union ought to be Ferlin Husky's rich and beautiful version of the New Listen, "Terrific To-gether." Slow Rock and Melody certainly are terrific together.

Music of the people

I couldn't agree less with the DISC reader who moaned that the Rock craze had been completely fruitless—as opposed to skiffle, which he claimed had led to thousands of converts to the crystal founts of pure folk music. Let's get this straight—folk music means simply the music that belongs to the people. Rock 'n' Roll by this



COOL FOR CATS

Toni flies to Russia & MAKES HISTORY

ON October 2 young St. Louis-born singer Toni Carroll will be making show business history. For on that day she'll fly off from London Airport on a seven-day visit to Moscow, and she's the first American girl pop singer that the Soviets have allowed to enter their territory.

A few years ago a trip like this would have seemed impossible. Behind the Iron Curtain youngsters were told that modern music, jazz and pops were merely part of "western decadence." But youth there grew up to be much the same as everywhere else, and the cats around the Kremlin walls aren't just the furry variety.

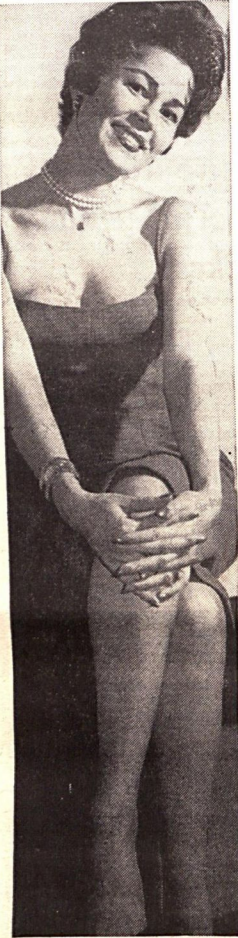
Several top-rate American entertainers have already been to Russia—comedian Bob Hope was the latest—but they've all been men.

Whether Moscow will be allowed to hear Toni's silver voice isn't certain yet, but the girl's packing a few songs into her bag, and is ready to be asked.

"If I do any singing it will be my MGM record releases," she told me. "But I hear that rock and roll is very popular in Russia at the moment."

Currently Toni is appearing in a London night spot and the audiences are raving about her. When that's over, she's going on a short continental trip which will take in Paris and Rome before she comes back here for the Russian jaunt.

Toni recently gave our "Cool" viewers a tasty example of her talents when she sang her new side, *Dreamsville*. She also made history on this occasion by being the first American girl singer to appear on "Cool"—and we've now waited up somewhere around 125 shows.



Glamorous TONI CARROLL doesn't know whether she's going to sing in Moscow, but she's hoping.

Toni is a beautiful girl, with brown hair and eyes and a very friendly personality. She started her career in St. Louis, where she was also selected as "Miss Missouri," and next went to sing in New York night clubs. Later she worked in motion pictures in Hollywood, and has been guest star on several TV programmes, both as a singer and an actress.

FRANK No. 2?

THIS week I had a chance of seeing a preview of a new film, "A Certain Smile," which has a wonderful spot featuring Johnny Mathis singing the title song. You'll no doubt have heard this number on Fontana already, but in the film Johnny has a verse which isn't on the platter. A pity in many ways that the disc wasn't made from the original sound-track.

Apart from Johnny's magnificent voice, my most striking impression was his similarity to Sinatra. In his facial expressions, his style and the way he walked round the night club scene he seemed like a coloured Sinatra.

But don't think that Johnny was imitating Frankie: not at all. He's got a personality all of his own, and it really comes right out and hits you.

Second visit

ON the same show as Toni Carroll, we had another Tony—this time that popular British star, Tony Brent. He was with me when we passed through the door

of Studio 4 at Wembley, and he stopped and remarked: "I've been here before."

After a few seconds of thought he got it. He remembered that he'd been in the very first "Cool" show which had been transmitted from the same studio.

Toni sang for us *Girl Of My Dreams*, his new Columbia disc. His last hit was a song of the early 1930s, *The Clouds Will Soon Roll By*. The melodies of that period attracted him, and his latest release follows in the same strain.

Later he told me that he's just finished a new extended-play disc for Columbia entitled *Tony Calls The Tune*. Its tracks are "On The Alamo," "Look For The Silver Lining," "I Can't Begin To Tell You" and "Says My Heart." On the first two, Tony gets a big orchestral backing from Eric Jupp and his orchestra, while the flip emphasises the strings.

Max, Marty, Lisa

THOSE of you who watch "Cool" will have the chance to hear some of your favourite stars in a Radio Luxembourg show, "Bristol Club" due to start in November. I'll be telling you more about this show later—but just briefly, in it I'll be introducing a lot of well-known personalities from the entertainment world.

Some of the early ones already booked are Max Bygraves, Marty Wilde and Lisa Noble. I'll be doing my best to persuade the bosses to let me bring on many of the stars that we've had on "Cool."

Fast-moving Billy

IT'S only a few weeks back since 20-year-old Paisley lad, Billy Raymond, made his first TV appearance on "Cool." Since then he's been back to the HMV studios to make the second disc of his career.

Titles are *Seven Daughters and One In Particular*, and both are fast-moving sides in which he shows promising development. Geoff Love and his orchestra, with the Rita Williams Singers, provide the background.

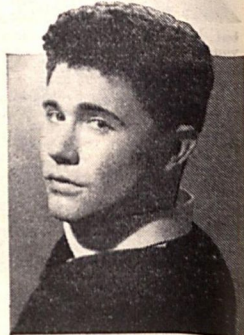
POPS of the WEEK

PAT BOONE heads the list this week with a smoothly-sung disc, "If Dreams Came True" (London), and it's likely to go a long way up the popularity ladder. This one will be getting a spin on "Cool" very soon.

Frankie Laine makes another bid for higher ratings with "Choombala Bey" (Philips) due out early this month. Its resemblance to "Tequila" might hold it back in the placings, but it makes good listening.

If you want to try tongue-twisters, then hear Teresa Brewer on Coral with her latest, "Pickie Up A Doodle," as a novelty it runs equal with "Dance, Everybody Dance," which has been adapted by Les Baxter and a chorus from an old Jewish folk melody, the "Hora," and is served up by Capitol.

Two other good new songs with plenty of beat and respectively Nos. 3 and 2 in the U.S. Charts, are "Bird Dog," an Everly Brothers' offering on London, and "Little Star," by a new American group, The Elegants, on HMV.



BILLY RAYMOND—back for a second disc. (See "Fast-moving Billy.")

JOHNNY & THE BUDGIE

JOHNNY GREGORY and his family had barely closed the front door on their return to their London home after six weeks' continental holiday when I phoned him: I was having that kind of luck that day.

"I've spoken so much French and Italian I can scarcely speak English any more," Johnny told me. "We've been to Belgium, Germany, Austria, Italy and France. We did France in one night on our way back as we had no money left."

It was quite a family party because travelling with Johnny and his wife, Joan, and their two children, Ann, aged 19 months, and Paul, three years, were Johnny's 14-year-old sister, Linda, and his mother.

"The most popular number on the continent at the moment is that British one, 'Colonel Bogey,'" Johnny said. "Every cafe that's

got a juke box is playing it, either the Ron Goodwin version or the Mitch Miller."

And, of course, Johnny has picked up a few songs which he hopes will be hits in this country. Most of them are from Italy, and his main hope lies in a Neapolitan number, *Lazzarella*.

About now you'll be hearing some of Johnny's latest arrangements on a Fontana EP, *Swinging Cha-Cha*, by Chiquito and His Orchestra. A second volume will be out from the Fontana stable in October, and eventually there'll be a long-player.

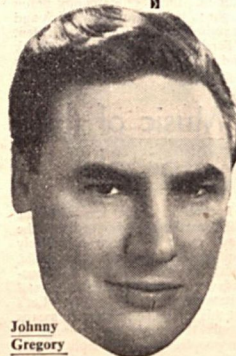
Johnny's probably the leading arranger for this kind of music in Britain. He's recorded a lot under his own name, and also as "Nino Rico" for Oriole. But his fame is international: two of his cha-cha LPs were made specially for the Latin-American

market, and are currently big hits in Cuba.

Footnote: When I last wrote about Johnny, I mentioned that he was teaching his pet budgie to sing. This time when I asked him how he was getting on Johnny told me mournfully:

"I'm afraid it's the Case of the Missing Budgieger! On the night before we went away, I let him out of his cage for a fly round the room. All the doors and windows were shut, and there's no chimney. Yet, when I came back, he'd disappeared. I searched everywhere for him—I even looked under the furniture thinking he might have dropped dead. But he's never been found."

Cheer up, Johnny. Just think, in some nearby home that budgie may be keeping people happy with your songs.



Johnny Gregory

Dancer's headache

YOU may have noticed a new dancer on "Cool" lately. Her name is Mary Munro, and she's doing a solo spot in The Elegants' HMV version of "Little Star."

Like several others of our dancers, Mary danced with the Festival Ballet and at the moment she's also working with the Ballet Rambert Company.

In fact, our programme which will take us to Chessington Zoo is a bit of a headache for her. The show ends at 7.30 p.m., at which moment the curtain will be rising on the Ballet Rambert at Sadler's Wells. Fortunately Mary is not on until the third ballet, so with a fast car ride she might just make it.

Mary is dancing in "Cool" while three of our regular girls are away.

Richard Hart's STEREOPHONIC REVIEWS

TED HEATH AND HIS MUSIC Hits I Missed

High Noon; Ebb Tide; Twelfth Street Rag; Love Is A Many Splendored Thing; Three Coins In The Fountain; Unchained Melody; Learnin' The Blues; Swedish Rhapsody; The Moulouin Rouge Theme; My Resistance Is Low; My Foolish Heart; Secret Love.
(Decca SK14003)

THIS stereo LP gives Ted Heath the chance of recording some of the titles which he'd liked to have done when first they were popular.

Whether he would have got hits from them is one of the problematical things of the record business,

STEREO discs are still coming our way, and as before, the issues this week are all good; there must be few people who will dislike the material. There's something for everyone, for if one disc is not to your taste, then another one will be.

September Song: Theme
(Limelight)
(Decca SKL4002)

It will be inevitable that many titles will repeat themselves, and already some of the Mantovani tunes have been performed on other stereo LPs. However, there's no one quite like Mantovani, and this release must please thousands.

Those cascading string effects are even more exciting when heard

in this new "living" recording method. The oriental flavouring of his *Love Is A Many Splendored Thing* is particularly interesting, whilst the contrast on *Laura* shows that the Mantovani touch can find something new in everything.

Though I have a particular leaning towards these two numbers, I must say that I shall never tire of *September Song*, and that the orchestration on this shines like a jewel.

If you want music to relax to, this Mantovani collection of great film songs is a welcome issue for an early release in stereo.

If you think you've heard Mantovani to the best in the past, hear this, and, to use an old cliché, you'll find that "you ain't heard nothin' yet."

EDMUNDO ROS Ros On Broadway

I Could Have Danced All Night; Some Enchanted Evening; Bewitched; Stranger In Paradise; June Is Bustin' Out All Over; I Whistle A Happy Tune; Hernando's Hideaway; Almost Like Being In Love; I Love Paris; I Talk To The Trees; I've Never Been In Love Before; So In Love.
(Decca SKL4004)

EDMUNDO ROS says of this LP: "I went all out on this recording. To use a Cockney expression, 'I did my nut' to ensure that the arrangements, voicings, distribution of chords, notes and everything else suited this new recording."



EDMUNDO ROS "did his nut" on "Ros on Broadway" and the result is great.

Well, I must admit, Edmundo certainly "did his nut," and the result is VERY much to my liking.

If, like me, you're a sucker for the Latin American style, you'll derive a tremendous amount of listening pleasure from this album. The odd collection of instruments always associated with this type of rhythm come out at you excitingly, and the clarity revealed on this LP shows the startling breadth of stereo recording.

All the excitement and the tropical flavour of *Ros On Broadway* makes stereo worthwhile just for this disc alone.

NELSON RIDDLE AND HIS ORCHESTRA Sea Of Dreams

Out Of The Night; My Isle Of Golden Dreams; Tangi Tahiti; Dream; There's No You; Drifting And Dreaming;

Easter Isle; Let's Fall In Love; Polka Dots And Moonbeams; Put Your Dreams Away; Autumn Leaves; Sea Of Dreams.
(Capitol ST915)

THE lush orchestra under the baton of Nelson Riddle has long been most acceptable, and this newest issue in stereo is certainly no exception.

The large string section of this orchestra, and the delicate scoring, leave nothing to be desired. The titles have all been chosen by Nelson Riddle, and they fall into two categories; sea and dreams. This selection certainly captures the feeling of faraway places with strange sounding names.

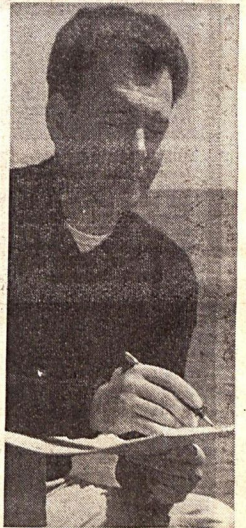
Let's Fall In Love, Polka Dots And Moonbeams and Dream take on a new gloss under the Riddle baton.

The intentions of the arranger are always recognisable and never obscured by over-instrumentation.

LES BROWN AND HIS BAND OF RENOWN

Les Brown Concert Modern: The Nutcracker Suite (Tchaikovsky); Porgy And Bess; Slaughter On Tenth Avenue; Rhapsody In Blue; An American In Paris.
(Capitol ST959)

YET another famous ensemble from the Capitol stable, this time their famous Les Brown orchestra.



Sea and dreams: they're the subjects of NELSON RIDDLE's offering.

Les Brown has established himself with a quickly recognisable style and deservedly so. On this stereo LP he presents some exciting ideas on what are normally concert items.

The better known works of Richard Rodgers, George Gershwin and, surprisingly, Tchaikovsky, have been arranged by Frank Costello with effective results. The blending of the arranger's ideas, the band's musical ability and the particular works chosen for this LP make it near outstanding. It will give listening enjoyment, and some pleasing surprises.



TED HEATH.

Ted's got a certain winner in this stereo LP of all the tunes he wanted to do when they were first popular.

but he's certainly got a bumper winner for himself of this first stereo release, for the arrangements are sparkling and up-to-date.

Some are oldies, some reasonably new, but they all bear the stamp of perfection with which we associate with our own Ted Heath and his Music.

This particular recording, of course, brings a new impact to the listener. Those machine-like sections stand out even more in relief, and the musical precision is a joy to listen to.

For *Twelfth Street Rag* Ted has gone way back and this old favourite has a saucy flavour about it devised by arranger Bob Sharples.

The soprano sax of Ronnie Chamberlain is particularly effective on *Learnin' The Blues* and this is a Ken Moule arrangement, one of several by him on this disc.

I particularly enjoyed hearing *Ebb Tide* dressed up in this new fashion and the slick reed section work in this number can surely be classed as "Tide clean"!

But there are so many good things on this waxing. Ted Heath himself says, "It's never too late to mend, so here's a selection of some of the hits I missed."

For myself, I welcome the opportunity that stereo has given him to add his own treatment to a set of good tunes.

MANTOVANI AND HIS ORCHESTRA

Mantovani Film Encores My Foolish Heart; Unchained Melody; Over The Rainbow; Summertime In Venice; Intermezzo; Three Coins In The Fountain; Love Is A Many Splendored Thing; Laura; High Noon; Hi-lili, Hi-lo;

MUSIC in the AIR

Radio Luxembourg

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

SEPTEMBER 11

7.00—Thursday's Requests.
8.30—Ranch-house Serenade.
10.00—It's Record Time.

SEPTEMBER 12

7.00—Friday's Requests.
7.45—The Song and the Star.
8.30—Coming Your Way.
9.15—The Dickie Valentine Show.
9.45—Scottish Requests.
10.15—Record Hop.

SEPTEMBER 13

7.00—Saturday's Requests.
8.00—Jamboree, with Gus Goodwin, your teenage disc jockey.
9.30—Riverboat Shuffle.
10.00—Irish Requests.
10.30—Spin With the Stars.
11.30—Jack Jackson's Record Round-up.

SEPTEMBER 14

7.45—Winifred Atwell.

8.30—Calling The Stars.
9.30—Cream of the Pops.
10.00—Record Rendezvous.
10.30—Humphrey Lyttelton.
11.00—Top Twenty.

SEPTEMBER 15

7.00—Monday's Requests.
8.30—Coming Your Way.
9.00—Deep River Boys.
9.15—Smash Hits.
10.00—Jack Jackson's Hit Parade.
10.30—Pete Murray's Top Pops.

SEPTEMBER 16

7.00—Tuesday's Requests.
8.30—Godfrey Winn.
9.15—Dennis Day Show.
9.45—Records from America.
10.00—The Capitol Show.
10.30—Fontana Fanfare.

SEPTEMBER 17

7.00—Wednesday's Requests.
8.30—Midweek Merry-Go-Round.
9.15—Liberace.
9.45—Amateur Skiffle Club.
10.00—Pete Murray's Record Show.

AFN

SEPTEMBER 11

7.00—Music In The Air.
10.00—Music from America.
11.00—Late Request Show.

SEPTEMBER 12

6.00—Music On Deck.
7.00—Music In The Air.
10.00—Stars Of Jazz.
11.00—Late Request Show.

SEPTEMBER 13

7.00—Music In The Air.
8.00—Grand Ole Opry.
9.00—America's Popular Music.
10.00—Music Views From Hollywood.

SEPTEMBER 14

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

SEPTEMBER 15

7.00—Music In The Air.
10.00—Hollywood Music Hall.
11.00—Late Request Show.

SEPTEMBER 16

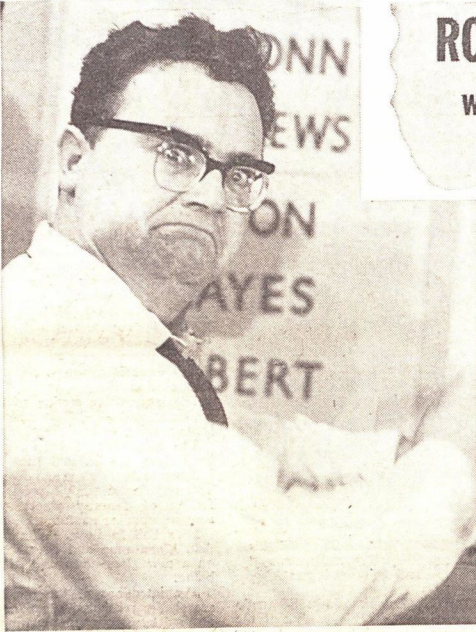
7.00—Music In The Air.
10.00—Modern Jazz 1958.
11.00—Late Request Show.

SEPTEMBER 17

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

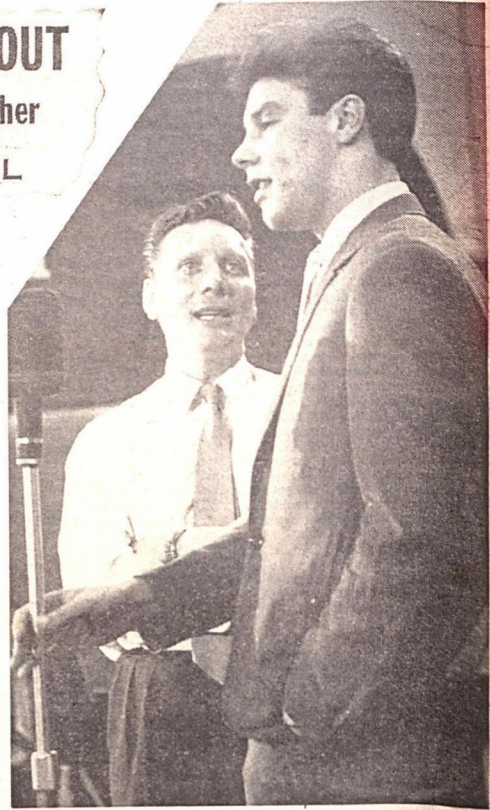
ROUND and ABOUT

with DISC photographer
RICHIE HOWELL



Last week saw the end of the highly successful 1958 Radio Show and if you missed this chance to see your favourite singer or musician in the flesh the pictures on this page may help to make up for the disappointment.

Arch-noon **HARRY SECOMBE**—do you recognise him behind those glasses?—is kept busy signing autographs.



The "gloom" boy, **MARTY WILDE**—he's found success in sad songs—is interviewed on the BBC stand by Peter Noble.



CHRIS BARBER (right) seems to have found something of interest. If it's a fan letter, let's hope it's complimentary! With him on the BBC stand are (left to right) Bryn Parry-Jones, Peter Elliott and Otilie Patterson.



Saga Records waxing session last week. In the studios with A and R manager Peter Burman is jazz man **MICK MULLIGAN** (left).



Bernard Bresslaw, whose first solo disc "Mad Passionate Love," has entered the Top Twenty, with a friend at the opening of the Tropicana Club in Soho.



GARY MILLER, always a star attraction, entertains the crowd during the last week of the Radio Show.