

May 24, 1958

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 16

Week ending May 24, 1958

EVERY  
**6<sup>D</sup>**  
THURSDAY



**ELLA  
FITZGERALD**

*A  
Swinging  
Performance*



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# POST BAG

## G & S a draw—but not skiffle

RECENTLY I went to a local theatre to see a national skiffle contest. There was only a fair sized audience in the house although it was the last performance on a Saturday.

When next I passed the same theatre it coincided with the final night of a two weeks' season by the D'Oyly Carte company.

Outside the theatre was a notice rare in live entertainment these days—"House Full."

Gilbert and Sullivan is obviously commanding a big following and I do hope that you will give space in DISC to reviews of records of the wonderful shows which G and S wrote.—**JON WATERFIELD**, Avondale Terrace, Plymouth, Devon.

(We shall try to review such records as and when they come our way. It is NOT true that Gilbert and Sullivan are a new vocal duo.)

THERE'S always room in DISC Post Bag for good, constructive letters which reflect your opinions and comments on anything from pops to the classics. And your effort may win the LP of the writer's own choice which is awarded weekly. Drop us a line at DISC, Hulton House, 161, Fleet Street, London, E.C.4.

### THIS WEEK'S PRIZE LETTER

## Our vocal groups need some beating

I'M fed up with hearing about the "great" American vocal groups—we have some excellent groups in Britain. One of the best, to my mind, is the Five Dallas Boys, whose harmony and stage presentation are both superb.

They are equal to the Four Freshmen and I cannot understand why their version of "All The Way" did not reach the Hit Parade.

Another fine combination

is the Most Brothers. They can compete with the Everly Brothers any day.

I do not see why we should pursue the Americans in the belief that a group consists of one lead singer who bawls out the song while the rest of the group stand around "wah-wahing."—**FRANCIS ROBINSON**, Barton Crescent, North Cheam, Surrey.

(British groups can be "the most.")

### What an act!

WHEN Tommy Steele's Edinburgh show had to be cancelled recently—for reasons too well known to repeat here—my friend and I went to see the American singing group, The Hilltoppers instead.

They were appearing at the large Empire theatre and their show, and that of the supporting acts, was first class.

Yet the performance we went to could not have been attended by more than 100 people.

I shuddered to think how some of our modern recording "stars" of skiffle and rock 'n' roll would have performed under such conditions in a theatre which obviously lacked "atmosphere."—**LEWIS KELMAN**, Gramond Gardens, Kirkcaldy, Fife.

(True performers can always prove themselves despite audience size.)

### Lucky 13

I HAVE always thought 13 to be an unlucky number. But it did not apply to the 13th issue of DISC in which I was thrilled to read Mervyn Douglas's article on Little Richard.

Long may DISC continue to publish articles of this kind. The readers love them!—**CHRISTINA GALLOP**, Barley Lane, Hastings, Sussex.

(We're broken a superstition.)

### All change

WHAT a great change has come over Wee Willie Harris. For his recent show at Leeds gone was the bright pink hair, gone (except for the finale) were the long green coat and drainpipe trousers and gone was the bootlace tie.

Instead, Wee Willie appeared in a well-fitting grey suit, grey tie and collar and his hair looked a nearly-normal fair colour.

Not only in his dress but in his repertoire, too, were there changes. Included in his act were such oldies as "Toot-toot-tootie, Goodbye" and "Who's Sorry Now?"

A great change for the better, Wee Willie, and may your act continue to improve.—**E. J. PRATT**, Markham Avenue, Randon, Yorks.

(Wee Willie improves—no longer "in the red.")



"If you must know, I keep my records in it!"

### Tommy's too late

DISC! Can you help the Cool Kittens of Britain? I was happy to read that my favourite, Tommy Steele, would be having his own radio programme, "A Handful of Discs." But do you know what time it is being put over the air?—10.40 p.m. on Sundays!

Naturally, my mother won't let me stay up as late as that as I have to go to school on the following day.

Classical music is frequently broadcast about 8.30 p.m., and all the adults listen in. But pop music seems to be put on much later and teenagers cannot stay up to listen to it.

Programme arrangers have a tough task, I know, but perhaps a word in their ear from DISC will help the "off-to-bed-at-nine-thirty" brigade.—**MICHELE OWENS**, Gibbet Lane, Hoymansden, Kent.

(Don't think the BBC will change the times. How about going to a night school? You may hear the programme in classroom.)

### Kindness

MAY I tell you how a kindly action by Marvin Rainwater and Johnny Duncan and his boys brought a lot of happiness to people who might otherwise not have seen them?

They came to visit Cleaver hospital recently and put on a wonderful show after which they all came to our ward, talked to us, signed autographs and had their photographs taken with us. Altogether they gave us one and a half hours of their valuable time and did not leave us until the last moment before dashing back to give their evening show in Liverpool.

If any of the party should read this, may I say how much their efforts were appreciated.—**CHERYL LLOYD**, Robert Koch Ward, Cleaver Hospital, Heswall, Cheshire.

(Pleasant emergency "in ward ten.")

### Groups wanted

I THINK we need more vocal groups on the music scene. After all we only have, The Aquatones, The Monotones, The Four Lads, The Four Preps, The Four Esquires, The Four Freshmen, The Coasters, The Diamonds, not counting the Everly Bros., Mills Bros., Johnston Bros., King

Bros., Beverly Sisters, and The Marzians, The Titians, The Moonjazz, The Dene Boys, The Crickets, Ink-spots, Teenagers, Vipers, Champs, Mudlarks, Shirrell's, Flamingos, as well as The Dean Aces, Applejacks, Worried Men, The Dotts, Keynotes, Stargazers, Group 1, Chantels, Royal Teens, Crescendos, Juniors, The McGuire Sisters, The Southlanders, The Kentones, The Blossoms, King Sisters, and I think the best and one of the first, The Platters.—**ROGER ROBERTS**, c/o The Six Bells, Tulsehorn, Cambs.

(Group command from Cambridge's to the Six Bells a vocal team too?)

### Touchy BBC

SO now "Auntie BBC" has banned Lonnie Donegan's "Nobody Loves Like An Irishman" because one line refers to El Koran.

Isn't it time that the BBC stopped being so overbearing and untouchable where religion is concerned?

From now on I rename the corporation "Parson BBC."—**SHIRLEY A. TAYLOR**, Healey Street, Alcester, Warwick.

(But they didn't ban the word last in "Grand Oldie Doo!" )

### Don't stop

AFTER reading the letter "Reply-mand" (DISC 10-5-58) I beg you not to stop putting the remarks at the end of readers' letters.

I have always found them amusing and would be most disappointed if I received my DISC one week and found they had gone.—**MARY BUTLER**, 98, Jute Road, Aramb, York.

(We are pleased "at what the Butler sees" in DISC.)

### Jack's wit

JACK GOOD's weekly debunking of the pop world is one of my favourite features in DISC. His recent piece with its analysis of what TV does to visiting stars and the dry account of "Jimmy Dood's" was one of his best.

However, I don't think that TV is unfair to artistes like Marvin Rainwater and the Crickets.—**ANGUS CALDER**, Christchurch Park, Sutton, Surrey.

("Good" humour is always appreciated.)

### Records please

HOW long must we wait before we get a record of Malcolm Vaughan singing with his partner, Kenneth Earle? I heard them singing "Up The Lazy River" and "Partners" not so long ago and thought that they put these two numbers across in a great way.—**RONALD MOORE**, Botha Road, Birmingham, 9.

(A good question—but you'll have to ask HMV that one.)

### Praise for 208

I HAVE been a Frankie Laine fan for six years and it seems that the BBC have it in for him.

Thank goodness for "208," I say, and my dial will always be on that wavelength in future.

The BBC's Record Week can go to blazes.—**BRENDA WALSTAFF**, Poglars Close, Watford, Herts.

(You've tried them all but Luc 0 brightest?)



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# American Top Ten

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

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

**ONES TO WATCH:**

JOHNNY B. GOODE	Chuck Berry
SECRETLY	Jimmie Rodgers
BIG MAN	The Four Preps

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# TOP TWENTY

WEEK ENDING  
MAY 17th

Last Week	This Week	Title	Artist	Label
1	1	Who's Sorry Now	Connie Francis	MGM
4	2	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
7	3	Tom Hark	Elias and his Zig-Zag Jive Flutes	Columbia
2	4	Wear My Ring Around Your Neck	Elvis Presley	RCA
3	5	Whole Lotta Woman	Marvin Rainwater	MGM
5	6	Grand Coolie Dam	Lonnie Donegan	Nixa
6	7	Lollipop	The Mudlarks	Columbia
8	8	Swingin' Shepherd Blues	Ted Heath	Decca
15	9	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
18	10	Kewpie Doll	Frankie Vaughan	Philips
9	11	Magic Moments	Perry Como	RCA
14	12	Sweet Little Sixteen	Chuck Berry	London
13	13	Happy Guitar / Princess	Tommy Steele	Decca
10	14	Lollipop	The Chordettes	London
-	15	Stairway of Love	Terry Dene	Decca
11	16	Breathless	Jerry Lee Lewis	London
19	17	On The Street Where You Live	Vic Damone	Philips
-	18	All I Have To Do Is Dream	Everly Brothers	Decca
-	19	Kewpie Doll	Perry Como	RCA
16	20	To Be Loved	Malcolm Vaughan	HMV

*Compiled from dealers' returns from all over Britain.*



Frankie Vaughan's "Kewpie Doll" jumps to tenth place. (Disc Pic)



Steady climb for both sides of Max Bygraves' hit.

# Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending May 17th)

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



# This was the night of destiny for EDNA SAVAGE

IT'S cert that every reader of this paper has at one time or other, wished he were the person he was reading about. Maybe it's the glamour that goes with the particular job, or the money, or the thrill, but whatever the reason, I'll wage that old seed of envy has been planted in your mind.

Everybody has a hidden talent, but it is not always recognised. To keep you on your toes and get you thinking about yourself, here is the story of an average girl, who comes from a normal family and had the courage to take the opportunity when it came her way.

She had to throw up a secure job and fight for a place in the tough world of show business. It was hard work, frustrating at times, but she won the battle and today has one of the biggest fan mails in the country.

At the age of 15, Edna Savage left school at Warrington. She was going to work as a reception-telephonist. Something went wrong, Edna did not get the job. So she stayed at home helping her mother, a very disappointed girl.

## First week's pay packet

HOWEVER, on the advice of a friend she went along to the G.P.O., and applied for the position of telephonist. She had the interview and was given the job. How thrilled she was at the end of the week when she rushed home with her first week's pay and gave her mother five shillings to put away for a new evening dress she had seen in the teenage shop.

Very soon this telephonist had won for herself the title of "the girl with the sweetest voice." Many of the local boys rang several times a day, making the excuse they wanted to know the time, and then trying to date Edna, but it was business before pleasure, and all requests for dates were refused.

Most evenings friends came round to play records and chat. Sometimes, Edna sang to them, and laughed when it was suggested, as it was often, that she should take up singing as a career. Nothing could have been further from her mind at that time.

Came the night Edna had been looking forward to—the dance. Edna now had her new dress, and was expecting a wonderful time. She little knew that this was to be her night of destiny. Indeed she looked a million dollars.

Arriving at the dance with her boy friend, she was told that the singer who usually appeared with the band had been taken ill. Edna jokingly made the remark "I'll sing then." But her boy friend didn't take it as a joke and the more they danced the more he thought it a

good idea if he could get Edna up on the stage.

So knowing Edna, he dared her to do it. Edna accepted his challenge. The bandleader said he would let her sing two numbers and luckily Edna knew the tunes that the band were going to play.

The bandleader announced that the "local girl with the sweetest voice on the telephone" would deputise for his absent singer. She made a hit with band and audience alike and was asked to stay after the dance and discuss the chance of taking a regular spot with the band.

## Home by police car

EDNA jumped at the chance for she had felt a tremendous thrill standing on the stage and somehow felt that was where she belonged.

It was during the talks that a policeman turned up. She had been reported missing by her mother. Edna looked at her watch and saw that the dance had finished over two hours ago. She was taken home by police car, and excitedly told her mother the good news.

Edna still stayed at her job with

The 'Hello Girl' went dancing



the G.P.O. but it was obvious that her mind was now miles away—dreaming of singing on stages, on radio, of making records, in fact of everything that was concerned with show business. The idea of singing professionally was firmly planted in her.

While singing with the band she was told that the BBC often held auditions for singers. So Edna wrote to them.

Came the first blow of disappointment. She was refused. She wrote again, and was refused again.

But this only made Edna more determined than ever. Again a letter went to the BBC. This time she had the answer she had been

waiting for. An audition was arranged for her in London.

She was tingling all over when she arrived for the audition; every butterfly in the world was in her stomach.

As you may guess, Edna passed the audition, and it was a very happy and contented girl who arrived home in Warrington that night.

Now came the waiting. What would be the next step? When would she hear from the BBC? Her days at the G.P.O. seemed long. All the time she was waiting for that all-important letter.

Then it came, and it is a day Edna will never forget.

Her first date with the BBC was

with the Northern Variety Orchestra in a show aptly titled "Easy To Remember" in which Edna sang two songs, "Embraceable You" and "The Bells On Broadway." She was warmly praised by the producer.

This was September, 1954. Edna resigned her job and waited for the next move.

A few weeks later she was approached to make her first disc "I'll Be There" backed by "Evermore." It was a great success.

April, 1955, realised another of Edna's ambitions. She was asked to appear on TV in "Show Case." Again she hit the bell and more TV dates came her way. The public liked her easy personality and the sweet voice.

Her success was really well deserved, Edna was a great critic of herself and spent hours perfecting every little detail. But it paid off. She has now over two dozen good selling records to her credit, plus many TV appearances. She has also topped the bill in variety.

## In Cyprus ambush

THE success story of Edna Savage very nearly came to an end when she was touring Cyprus last year. The convoy she was travelling in was shot up in a small village, her vehicle was badly damaged, but Edna very luckily escaped any injury.

She was able to continue with the shows for the troops. And once again the title she was given as a telephonist, was given her by the troops—"The girl with the sweetest voice."

Edna made the same impact in Denmark. And this year she has her time fully booked with TV sessions, stage and radio appearances, plus a trip abroad.

This is the story of success. It meant hard work, sometimes frustration, and, of course, she had to have talent. But perhaps more than anything else she had to have luck. Without Lady Luck, Edna would have still been a telephonist.

Chris Barnett

## CLASSICAL CORNER

by J. C. DOUGLAS

LOUIS KENTNER  
Piano Recital  
(HMV ALP565)

Beethoven: *Andante favori in F major (Grove's No. 170)*; Chopin: *Impromptu No. 1 in A flat major, Op. 29*; Chopin: *Nocturne No. 8 in D flat major, Op. 27, No. 2*; Chopin: *Fantasia - Impromptu in C sharp minor, Op. 66 (Posth.)*; Gounod - Liszt: *Valse de l'opera Faust, Liszt: Sonetto 47 del Petrarca, Liszt: Sonetto 14 del Petrarca, Liszt: Sonetto 123 del Petrarca.*

THE sole Beethoven piece included in this selection was originally intended to be part of a sonata, but Beethoven had second thoughts and it was instead used separately. It is a delightful piece, full of melody.

Of the three Chopin pieces, the most well-known, of course, is the *Fantasia Impromptu*, but all three compositions, in different ways, are most beautiful.

The Liszt works are all piano

## A Kentner recital to please

transcriptions: the first is a "mixture" of the Faust waltzes by Gounod as seen by Liszt and the sonnetto were originally published as songs. It is interesting on this disc to compare the work of Chopin and Liszt, so alike in some ways and yet so vastly different in others.

A well balanced recital to give pleasure to many who enjoy the piano.

PETER DAWSON  
"My Life Of Song"  
(HMV DLP1180)

*A Bachelor Goy; The Cobbler's Song; In A Monastery Garden; Phil The Fluter's Ball; On The Road to Mandalay; Waata Poi; The Floral Dance; The Mountains O' Mourne; Waltzing Matilda; The Trumpeter.*

THIS is a collection of Peter Dawson's own favourites and it will, I feel sure, be a very steady seller for some time to come. Almost every ballad lover will find something to please, and those who admire the

beautiful voice of Peter Dawson will discover in this disc a feast of song.

The material ranges from the gay *Phil The Fluter's Ball* to *In a Monastery Garden*, displaying Dawson's flexibility.

A most enjoyable disc if you like your ballads sung in the old fashioned way.

ARTHUR RUBINSTEIN

(with the Symphony of the Air Orchestra, conducted by Josef Krips)

Beethoven: *Piano Concerto No. 4, in G, Op. 58.*

(RCA RB-1 6044)

THIS concerto starts quietly then goes on to display the beautiful runs which caused a great deal of comment at the initial performance.

This is an eminently easy to listen to concerto which never ceases to give pleasure and it receives a dynamic and vital performance from both pianist and conductor.

I recommend this most highly.



**YOU** don't need a hit disc to keep right on staying at the top. Who says so? A star that I wouldn't care to argue with—none other than that successful personality Mr. Johnnie "Cry" Ray.

Now I'm sure there are many other recording artists who'd choose to disagree, but listen to the way that Mr. Ray puts it.

"How long is it since I had a disc that was right on the top of the Hit Parade?" he challenged me.

For a few flabbergasted seconds I was dumb, and then admitted I didn't know. And I was thinking way back, to "Cry" and "Little

# ★ KENT WALTON'S ★ COOL FOR CATS

## You don't need a hit to make the top

says 'Mr. Cry' himself

- JOHNNIE RAY GOES INTO A MUSICAL
- SPECIAL OCCASION FOR LAURIE

Her home is on a huge farm with a full-scale private race-track, and a nine-hole golf course, in Covington, Louisiana.

*Rusty's at the top*

THE best one for the top this week is the twangy Rusty Draper voice in "That's My



Johnnie Ray is not worried that his numbers don't hit the number one position on the charts.

White Cloud," the two numbers that established Johnnie's popularity.

But Johnnie didn't seem to mind my ignorance in the least. His new record, "Strollin' Gal," is doing very well, even though it hasn't yet climbed to the highest placings.

Not that he's got anything to worry about. After a tour of Europe which has just ended with his fifth visit to that Mecca of all variety artistes, the London Palladium, Johnnie has again proved that he's a firm favourite not only with teenagers, but with many of their parents too.

"I'm not the only star who's played here recently that hasn't had a Hit Parade record going," he insisted. "Liberace and Jerry Lewis have both played the Palladium this year. Can you tell me when they had a top disc?"

And he had me dumfounded again.

"So don't place too much importance on hit records," he cautioned.

### New venture

BACK in the States, Johnnie's working on his summer plans that'll surprise his fans. For a while he's going to forsake the variety stage to play the leading roles in two musical shows; it will be the first time that he's acted in the legitimate theatre.

He's booked for "Kiss Me Kate" at Kansas City, and "Guys and Dolls," in Dallas, Texas. He doesn't think he'll be recording any of the numbers from these shows, but his fans need not be disappointed.

He's got a stack of tapes in cans, and these numbers will be coming along during the year.

### Easy-going

WHEN Johnnie appeared on "Cool For Cats" we didn't know it'll just a short time before we went on the air that he'd be able to make it.

"Congratulations, and don't be late for school tomorrow," Mr. Thomas said to Laurie cordially as they shook hands.

Some of you might know differently, but I understand that Laurie's the youngest-ever winner of the Golden Disc. We've played his record twice on "Cool," and soon we hope to be spinning another one that'll prove he's got the kind of talent that lasts.

### MORE SHOWS IN THE OPEN

"COOL'S" trip to the outside area of the Festival Hall was the first open-air transmission this programme has made, and it's the forerunner of several more around London that we have lined up for this summer.

The place had to be kept secret so that we wouldn't be crowded out with sightseers, but a few wanderers managed to get past the police and strolled around near the cameras. Hundreds more lined the side of Waterloo Bridge, to watch the dancers performing.

One small boy who joined us had been watching the show at home—and his home happened to be just around the corner. So he leaped out of the door and ran down the road to watch us in real life.

Our youngest audience were two babies in a pram, accompanied by their mother and three other children.

*In my final scene, I was lifted on a camera crane to a height of about 30 feet, and with no rail to hang on to. As we went up, cameraman Ken Wensley muttered: "I don't know if you heard about it, but once at the zoo one of these things turned upside down. Luckily no one was on it at that time."*

I understand the crane will be used again—so keep watching you anti-Walton viewers!

After a further spell at Wembley studios, we'll be doing another out-



Little Laurie London goes from success to success, as this picture of him with his Golden Disc shows.

side broadcast, when we'll take you behind the scenes of a national newspaper.

### KEELY WAS A SENSATION

SINCE the Keely Smith-Frank Sinatra disc "How Are Ya' Fixed For Love" has been pushing to the top, a lot of you have been writing to me asking what I know of this brilliant girl performer. And I'm happy to oblige.

Keely, who was born in Norfolk, Virginia, has been singing since she was a tot, but it's only in the past three years that she's really come into notice.

She's been a sensation at many leading U.S. cabarets, among them the Sahara Hotel at Las Vegas, and at Lake Tahoe. This dark-haired, vivid-eyed girl of Irish-Indian descent is married to well-known bandleader, Louis Prima, who has accompanied her on some of her discs. They have a young daughter, Toni Elizabeth.

Recently Keely decided to study piano to aid her musical career.

Doll," a new Mercury release. I wouldn't say it's typical country-western, but it has that feel about it.

Rusty, incidentally, is another star who's been waiting around a long time for a hit disc, and maybe this is it.

A boy who sounds as if he might still be at school is Barry de Vorzan, but he makes a pleasant sound in "Barbara Jean," on an RCA extended play called "Teenage Tops." I'll look forward to hearing more from him soon.

Two hearts are probably better than one—that is, if they're in top-class numbers. Don Cornell on Coral is in a joyous mood with "I've Got Bells On My Heart," while Eydie Gormé warns us, "Be Careful, It's My Heart" on an HMV long-player.

Following up his successful tour of this country, Marvin Rainwater offers "I Dig You Baby" on MGM, and Sarah Vaughan concludes this week's pickings with her Mercury label version of "Padre."

SEE YOU FRIDAY.

### HIS TALENT WILL LAST

LAURIE LONDON was another guest on "Cool" and his appearance was a very special occasion for him. This 14-year-old boy has sold over a million copies of his disc "He's Got The Whole World In His Hands," and there to present him with a Golden Disc to mark this was Mr. Charles Thomas, managing director of EMI records.

### 'Requests are not for us'

FAN mail bring its joys, but also its regrets. Often I have to disappoint those of you who want a certain disc played in "Cool."

Most popular request of the moment is Elvis Presley's "Wear A Ring Around Your Neck," which has already been on our programme.

Now "Cool" is not a request

show; its aim is to present new discs, and quite often we air them for the first time in Europe.

Occasionally a record makes a repeat appearance, but that's very rare and it's decided by the directors. So for those of you who've got favourite discs, please write in to request programmes.



NEWS FROM BEHIND THE LABEL

# DISCLOSURES

by Jean Carol

## We love Dennis

SEEMS that some of today's disc stars even have trouble in the wild depths of the West. Dennis Lotis, who took a couple of days rest in Cornwall just recently, is having to have his Sunbeam saloon re-sprayed because avid Cornish fans recognised him driving it, and as soon as he was out of sight declared an ambush and scratched "We love Dennis" all over the ivy green metal.

Poor Dennis, perhaps he's better off holidaying in town, because then if he's recognised, his car will be left alone.

I don't know about you, but every time I hear Don Lang's disc of "Witch Doctor," I feel more convinced that he's deliberately trying to take the "mickey" out of Walt Disney.

## Steve and Ivy

IN England, a male singer with Ivy Benson would be no more thought of than Ella Fitzgerald singing with the London Philharmonic.

But for one instance we can dispense with theory and face fact.

Steve Martin will be the vocalist with Ivy's orchestra in the forthcoming Warwick film "The Man Inside," which stars Jack Palance and Anita Eckberg.

The particular shot will be a night club in Madrid—with Ivy Benson orchestra on the stand and Steve Martin out front singing the title song from the movie.

## Perry pestered

I AM sure to have a few staunch Perry Como fans amongst the readers of this column, and if so, they're sure to have heard Perry singing that beautiful ballad "I May Never Pass This Way Again" on a recent television show.

Since that date Perry has been pestered by New York's tin pan alley to record the number and let them have the rights.

Well, I've got news for you; he has, at long last, put it on wax and if it doesn't get into the best sellers, I'll blame every reader for

YES, IT'S TRUE!!  
RECORDS ON CREDIT TERMS  
**BERNARDS**  
RECORDSHOP (Dept.D)  
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not taking any notice of my column.

## Kid next door

A RECENT teenage paper in Detroit quoted Laurie London as being just like the kid next door. I can accentuate the positive: One of my close neighbours is Frankie Vaughan—and I'm not thinking of moving out.

Just one query though, what do these boys from next door do with all the money they earn?

## Very smart Fox

I KNOW that when you're on the stage or television you have to look smart, but no one can beat Don Fox for the record. Every time he does a TV show, he wears a new suit.

Wealthy? No, Don used to be a tailor before he went into show business.

As an afterthought, I wish Alma Cogan's dressmaker would present me with a new gown for every paragraph I write.

DISCUSSING Don Fox's tailoring career brings me to a case of what I call poetic justice. Ray Merrell, who last week left Eric Winston after three years of holiday camp entertaining, has been promised one of those super elegant Italian three-button suits by Don for his first solo appearance.

Two cracks I must make here, one being what happens if he's

offered a season at a holiday camp, and two, supposing they both do a TV spot together!

## 'Windjammer' disc

HAS anybody been lucky enough yet to see the supersonic Cinemiracle production of "Windjammer"?—and if you have, did you wonder whether the theme music has been recorded and if so, by whom?

Well, I've got news for you, Eddie Fisher has just waxed it for RCA, and the title is "Kasi, Wait For Me"; it's really beautiful.

## Nice work

DON'T know whether any of you ever visited London's Blue Angel Club in Berkeley Street for kicks, but if you've been there, you couldn't have missed that bulgy-eyed master of maniac brilliance—Thinnie Rogers, who also recently did a Sunday Night at the Palladium.

This fantastic guy has recently cut his second disc for London, called "Fake Me to Your Leader" (cynics please follow . . .), and will be doing two Cool for Cats, a Dickie Valentine Show and a 6.5 Special.

Incidentally, these offers all came in after the various producers had



Ivy Benson gets a new male vocalist when STEVE MARTIN sings with her in a new film. See "Steve and Ivy."

seen him at work during one evening, so I guess he's got it made. Don't comment, just listen.

HAVE fun trying to think up some names for record sleeves. I was up at the exploitation offices of a disc company the other day, and with the full permission of certain gentlemen in these offices we decided on two that might be quite amusing: "Alan Breeze Sings Whilst Victor Silvester Swings" (!) and "Harry Secombe Sings Mel Tormé." I bet you can think of many more.

## Goodbye Ruislip

WHEN a certain American recording star with sideburns and the initials E.P. was drafted into his local army unit, certain rumours were cut loose that he was being posted overseas to a small camp at Ruislip (Middlesex).

Unfortunately, for all members of the female race, these rumours have now been squashed, so I'd appreciate any assistance that might be given whilst I'm moving my belongings back home.

What happened to that great Singer GEORGE MEDAL? DISC determined to find out and here at last is the true story

Needless to say, the author wishes to keep his real name a secret

A LOT of things have happened to me since I became involved in show business, but I never dreamt that I, too, would be discovered as a new teenage sensation.

I was walking quietly down London's Charing Cross Road, minding other people's business, when an agent approached me in a great state of excitement.

I knew he was an agent by the cigarette he was smoking. It was one of the new filter-tip brands with only 90% of tobacco!

"Here," he says, "do you know

True singing, perfect breath control and impeccable diction—

# I was a failure!

that you're the spitten image of the late singing star Rock Salt?"

Now I'd remembered something about Rock Salt. He was a real teenage idol until an accident had befallen him.

He caused quite a sensation during his time by riding around town on a Corgi. It was a long time before he found out that there was also a motor-scooter of the same name!

Alas, he was no longer with us, and every agent was seeking a replacement.

"Son," said this agent to me. I immediately felt pleased at this remark. I hadn't been called this for many years. Even my father had not called me that very frequently. He was terribly short-sighted and usually addressed my sister in this way!

## Sickly appearance

"Son," he repeated, "you could be a BIG sensation. The looks are just the same, and you've got that horrible sickly appearance that could make you a star overnight."

"But," I protested, "I can't sing a note."

"Forget it, that's the last thing to worry about."

He continued, "It'll be all right on your first record. We can ALWAYS get Rita Williams to do the vocals for you, and Ivor on guitar."

"First of all, though, we'll have to change the colour of your hair," said the agent.

"Blonde, that's the colour for you my lad. We'll have it done tomorrow."

This wasn't so bad. He might

have suggested having bright red hair, and who would ever do a thing like that?

"Now we shall have to change your name." "Incidentally, what is it?" That was the last thing we talked about.

I proudly told him adding for the cause of publicity, that my grandfather's dog had been very friendly with HMV's Nipper.

"No," said my new-found friend, "you'll never get anywhere with a name like Lawrence Olivier." Then he added, and rather wittily I thought—"Except perhaps fag money!"

"As from today," he continued, "you'll be known as George Medal." How's that for originality?

## Without a bath!

"You'll make your first record in two days from now."

"But," I protested, "the record company haven't even heard me yet."

My excuses were all in vain. He was determined to make a star out of me, even if I really liked show business.

The day came for me to make my record. The press had been advised and, I was lucky to get a copy of the hand-out myself so that I, too, knew under what circumstances I had been born.

The orchestra was ready, the heavenly choir had been sent for, the recording manager was set to go, and the session was on.

I sang as I've never sang before. Without my bath!

The musicians were horrified. The recording manager fainted, and my agent quickly

re-read the contract he had given me.

Unknown to me or to my advisers, my voice recorded perfectly. True singing, perfect breath control, and impeccable diction. I was doomed for Hit Parade failure before I'd started!

I was shunned by everyone around me, and I walked out of those studios a sad and dejected person.

Since then, things have gone badly for me. All I possess now is a 10-year contract as principal soloist at Covent Garden.

I am guaranteed some £60,000 income from stage appearances alone.

Can't life be disappointing sometimes?

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THE DISC THAT IS BRISK....

# JIMMY LLOYD

singing

## FOR YOUR LOVE

THE SENSATIONAL BALLAD WITH A BEAT

backed with

# WITCH DOCTOR

ALREADY ON THE HIT PARADE  
on PHILIPS P. B. 827



# SPOTLIGHT

FOR the purposes of disc history, I am today empowered to reveal the secret of Gary Miller's first song. It was a sprightly ditty written by one William Shakespeare with the improbable title of "Where The Bee Sucks, There Suck I."

An odd way to introduce Gary Miller in Spotlight? Maybe—but if Gary hadn't sung that song way back when he was a youngster, he probably wouldn't be making his today!

Going back to the start, Gary tells me that the turning point came when he joined a children's choir in Blackpool—the best in the North of England. "That wasn't too bad," he recalls, "but then it was suggested I sang solo.

by  
Michael Cable

"That I leathed. It meant I had to have extra lessons on a Saturday morning—and I'd rather have been playing football. But sing solo I did. To my surprise, I was entered in a music festival at the Winter Gardens, Blackpool. That, I thought, was the end of singing."

"But again to my surprise, I won. And you're the first person to know what I sang—"Where The Bee Sucks..."

Gary, debonair and cool in fawn slacks and brown sweater, has a lean, rangy build of an athlete. Small wonder! At the age of 17, he was playing football (inside-left) with the Blackpool reserve team. He could have made soccer his life; instead, he turned to the stage.

Let's take a look at him on stage. At our first meeting a few days ago, he was sitting in the star dressing-room at a London suburban theatre—surrounded by 24 toddlers! The oldest couldn't have been more than eight.

"They want me to autograph their lollipop wrappings," grinned Gary. For Lollipop has become Gary's biggest request number.

music festival, I determined that show business was for me," said Gary. "When I left school, I became a semi-professional, working up an impressionist act. I did that act in troop concerts during the early part of the war.

"Then I joined the Navy." And it was as Lieutenant Miller that he went to war, serving aboard cruisers and destroyers.

He sang a song of Shakespeare, won a prize, and promptly

## Left soccer for Show Business

"Rather a paradox," he told me. "Because my recording of it has caused no great turmoil. It's a song that calls for group treatment."

Nevertheless, it's Lollipop the crowds want when Gary makes a personal appearance. And it's a sweet lollipop they get....

Gary has been recording now for three years. Of the 20 discs he's made, five have hit the Top Ten charts. How did it all start? "After winning that prize in the

When the war ended, Gary, undecided on a career, went to university. He married too—an attractive dancer named Joy, whom he met at one of those early troop concerts.

Then, to put it in Gary's words, "the rent man came knocking." And that clinched a decision to return to his first choice of career—as a singer.

Gary left the university, started to brush up his technique with a



century" "My Fair Lady," is going to be bigger than any. On The Street Where You Live is his choice. The choice, too, of many disc jockeys.

Gary was excited about the new show—he saw it during the first week of its run—but he had something to say, too, on the colossal number of "pirate" LPs smuggled into Britain before the show opened.

"They may have taken the edge off sales—but already there's a new boom in another pirate disc. It's an LP called The Music-maker—it's knocked America off its feet... and it'll do the same thing for Britain."

Reason for Gary's knowledgeable interest in other discs lies in his current disc-jockeying in Gary Miller's Mixture, a BBC Light Programme feature, every Monday, midday.

The half-hour programme, scheduled to go on until the end of June, is attracting big listening figures—because Gary has established the practice of introducing other stars to the studio.

He brought Laurie London and Jackie Dennis together for the first time last week. And he promises a whole host of surprises before the series ends.

I asked Gary what he jived doing when he's not working. "Cricket," he said, simply. "Watching it at the Oval or Lords, playing it with our three boys (they're ten, nine and seven) winter and summer. That's my idea of relaxation."

I asked how sales of his LP, Meet Mr. Miller, were going. That was the disc that caused quite a few raised eyebrows when it was issued. For Gary had introduced this lush mood music with Shakespearean quotations.

"It might have been unusual, but it's selling extremely well, both here and in America," said Gary. "To be or not to be is certainly turned out to be in this case."

"Look," said a little girl, as Gary left me and strode off down Piccadilly, "that's the man who sang Robin Hood on television."

"Look, that's Gary Miller," said a pretty secretary.

There was no elderly man there to say: "By Jove, that's the chappie who put Shakespeare on disc." A pity, because it would have appealed to Gary's great sense of humour.

## ELLA FITZGERALD

## COVER PERSONALITY

### The First Lady of Jazz

IT is rather fitting that the "First Lady of Jazz," Ella Fitzgerald, should also be the First Lady on our DISC cover series of portraits. The males have monopolised our covers since we "arrived" in February; few would dispute that our first feminine tribute should be devoted to this world-famous and much-loved singing personality.

Ella, as is usually sufficient to call her, has been touring Britain in the fabulous "Jazz at the Philharmonic" package which has caused sensations on every stop and healthy capacity business.

#### No ordinary star

Taking note of her present-day star stature, it is hard to imagine that Ella has held this position for some 20 years. In an entertainment world rife with rapidly appearing and diminishing stars, this is an achievement worthy of special recognition. But then, Ella is no ordinary singing star.

Not only does she have all the essentials of artistry, but she has

a very special style of singing which is exclusively her own.

Her first big record success, "A-Tisket, A-Tasket," brought Miss Fitzgerald very much to the attention of record buyers. That record, which monopolised our airwaves, and spun continuously on our gramophones, was made in 1938—before many of our readers were born!

Since then she has continued to make her mark in the field of specialised singing, and today she is a star of the very highest magnitude.

There is no doubt that the introduction of LP records has given Ella her widest recording scope.

Though she has issues on "singles," it is the collector and appreciator of her art who demands, and gets, delightful packages of Ella on LP.

During the last 18 months or so, there has been a wealth of LP material welcomed by Fitzgerald followers and which has also brought in a great number of new devotees.

Impresario Norman Granz has been responsible for showcasing this great star since the late 1940s and under his

banner her name has gone to many corners of the globe.

But it has not only been his sensational "Jazz at the Philharmonic" which has furthered her reputation. Norman Granz also has his own recording concern, and it has been from his studios that we have had some of the finest LP material of Ella.

Classics among the issues from his "Verve" label (HMV over here) are the "Rodgers and Hart Songbook," and the "Cole Porter Songbook." Both these sets are on two 12-inch LPs and contain a total of 65 Ella Fitzgerald "gems."

#### LP abundance

Two other 12-inchers team Ella with Louis Armstrong.

All these issues have enjoyed considerable sales, and listening to any one, or all for preference, will soon show you why.

Although there's an abundance of wonderful LP material on HMV, anyone seeking to widen his collection even more, should not overlook that she has some fine issues on other labels.

One that immediately comes

to mind is the Brunswick issue of "Ella and her Fellas," which won the "News Chronicle" popular LP award for last year, and another two excellent selections on the same label under the titles "Songs in a Mellow Mood" and "Sweet and Hot."

There are also issues on Philips, one of which is called "Ella, Lena, Billie, and Sarah." And, of course, there's a multitude of "singles" and 45s on all these labels.

To coincide with her recent tour of Britain, HMV have issued yet another LP under the collective title "Like Someone in Love," and a "single" about which they are particularly excited.

This is her version of "Swingin' Shepherd Blues" and, though the instrumental versions have already reaped excellent sales, this new vocal approach to it by Ella could well capture its own rewards.

To see Ella Fitzgerald in person on stage is a memory which I will long preserve but, though her tour has now come to a conclusion, I have the satisfaction of reliving those memories at any time with the flick of a switch on my radio-gran; I cannot think of anything better.

D.G.



\*YOUR WEEKLY\*\*\*

# DISC

# DATE

\*\*with DON NICHOLL\*

**S**TILL more support for that number "Chanson D'Amour" — a number, which I confess, still leaves me undecided about its potential. The Fontane Sisters, however, give it a big boost this week, and it sounds better than on any disc I've spun to date.

Jimmie Rodgers (right) is going around again with another attempt at the Top Twenty. Every one of his discs has made the grade so far... be interesting to see what happens this time out.



Feller gives her a hard, driving accompaniment.

Then Sid contrasts by bringing out all the haunting stops he can find for Invitation. An old ballad brought out with fresh lyrics, this song shows that Miss Staton has very little left to learn.

She may not become a massive seller in the everyday market, but her discs are worth keeping.

**VALERIE CARR**  
When the Boys Talk About the Girls; Padre  
(Columbia DB4131)\*\*\*

**VALERIE CARR** gets herself a Bob Merrill number to sing on this release, and When the Boys



Mindy Carson keeps a "Disc Date": Her newest recording is reviewed on this page.

## Look out!—

## THIS COULD BE A FOURTH HIT FOR JIMMIE RODGERS

### JIMMIE RODGERS

Secretly; Make Me a Miracle  
(Columbia DB4130)\*\*\*\*\*

**JIMMIE RODGERS** is trying for his fourth hit in succession, and he has chosen two good ballads for the pitch. Hard to say on which side to concentrate.

Secretly is a slow number about two lovers unable to declare their affection in public. Jimmie puts it across smartly and with the deliberate precision the song demands.

Make Me a Miracle has a big echo chamber beginning from the boy, who then proceeds with a slick performance. Hugo Peretti puts a good orchestral and vocal group backing behind his star. The more I listen to the disc, the more this particular half grows on me.

It will be a trifle hard to start—but once on its way, it could be No. 4 for Jimmie.

**DAKOTA STATON**  
The Party's Over; Invitation  
(Capitol CL14870)\*\*\*\*\*

**W**E just don't get enough from Dakota Staton. Be thankful then for this coupling on which she opens by bringing her own husky phrasing to The Party's Over. This number from the show "Bells Are Ringing" takes comfortably to Dakota's out-of-the-rut styling. Sid

Talk About the Girls is a good cling-clinger with piano and drums backing up the singer as per fashion.

The balladess handles the slow sentimental romancer in a love-dovey manner that ought to raise a few echoing sighs from the femme customers.

Padre is one of those religious ballads that would have been better off unheard. I just can't take this

type of material on a pop disc no matter how dramatically sung—and Miss Carr certainly overdoes the histrionics!

**JERRY VALE AND MARY MAYO**

This Is the Place; Goodbye Now  
(Philips PB826)\*\*\*

**T**WO songs by Al Stillman and Robert Allen are sung attractively by Jerry Vale and Mary Mayo on this release.

This Is the Place is a gentle liltier which the pair waltz along delightfully.

Both Jerry and Mary have the warm, friendly voices that can be used to great advantage in ballads of this nature.

Goodbye Now is one of those "I'll-see-you-in-my-dreams" songs, with a happy sense of humour. An easy romancer that you can't help enjoying.

Kari Waits For Me has a more captivating sound, with its infectious tempo. Richard Debr again sings lead while the rest put guitars and voices behind him. This half stands a chance, I'd say.

Both items, incidentally, are from the Cinemiracle film "Windjammer."

**MINDY CARSON**

I Was Born; The Sentimental Touch  
(Philips PB822)\*\*\*\*\*

**I** STILL don't know why Mindy Carson doesn't register forcibly with patrons in Britain. She has everything a songstress needs in the way of vocal and physical equipment.

Can it be that her songs lack the Hit cut?

Certainly I Was Born strikes me as a ballad too difficult to catch on in a hurry. Mindy's performance of this slow one is, as usual, without flaw.

Her vocal treatment of The Sentimental Touch, however, could do some high-selling if it were aired sufficiently. I find it even more attractive than the side Roger Williams sent us recently.

## MUSIC in the AIR

### Radio

### Luxembourg

- MAY 22
  - 7.0—208 Music Shop.
  - 7.45—Ranch-house Serenade.
  - 9.15—Liberace.
  - 10.0—It's Record Time.
- MAY 23
  - 7.0—208 Music Shop.
  - 7.45—The Song and the Star.
  - 8.30—Friday's Requests.
  - 9.15—The Dickie Valentine Show.
  - 9.45—Godfrey Winn's Concert.
  - 10.15—Record Hop.
- MAY 24
  - 7.0—Saturday's Requests.
  - 9.30—Scottish Requests.
  - 10.0—Irish Requests.
  - 10.30—Spin With the Stars.
  - 11.30—Jack Jackson's Record Round-up.
- MAY 25
  - 7.0—Sunday Requests.
  - 7.30—The Winifred Atwell Show.
  - 8.30—Calling All Stars.
  - 9.0—Roxy Time with Jim Dale.

- 9.15—The Magic of Sinatra.
  - 9.30—The Cream of the Pops.
  - 10.0—Record Rendezvous.
  - 10.30—Humphrey Lyttelton Show.
- MAY 26
- 7.45—The Song and the Star.
  - 9.15—Smash Hits.
  - 9.45—Rosemary Clooney and the Hi-Lo.
  - 10.0—Jack Jackson's Hit Parade.
  - 10.30—Pete Murray's Top Pops.
- MAY 27
- 7.45—Ranch-house Serenade.
  - 8.30—Tuesday Serenade.
  - 9.15—Dennis Day Show.
  - 9.45—Tomorrow's Top Ten.
  - 10.0—The Capitol Show.
  - 10.30—Fontana Fanfare.
- MAY 28
- 7.15—Great Tunes From Great Shows.
  - 7.45—Midweek Merry-Go-Round.
  - 9.15—Favourites Old and New.
  - 9.45—Amateur Skiffle Club.
  - 10.0—Pete Murray's Record Show.

### AFN

- MAY 22
  - 7.0—Music In The Air.
  - 10.0—Music From America.
  - 11.0—Late Request Show.
- MAY 23
  - 6.0—Music On Deck.
  - 7.0—Music In The Air.
  - 10.0—Stars Of Jazz.
  - 11.0—Late Request Show.
- MAY 24
  - 7.0—Music In The Air.
  - 8.0—Grand Ole Opry.
  - 9.0—Bandstand USA.
  - 10.0—Music Views From Hollywood.
- MAY 25
  - 4.0—Highway of Melody.
  - 10.0—Mitch Miller.
  - 11.0—Portraits In Music.
  - 12.0—Philadelphia Orchestra.
- MAY 26
  - 6.0—Eddie Fisher Show.
  - 7.0—Music In The Air.
  - 10.0—Hollywood Music Hall.
  - 11.0—Late Request Show.
- MAY 27
  - 7.0—Music In The Air.
  - 10.0—Modern Jazz 1958.
  - 11.0—Late Request Show.
- MAY 28
  - 7.0—Music In The Air.
  - 11.0—Late Request Show.

**ART AND DOTTY TODD**  
Chanson D'Amour; Along the Trail With You  
(London HL8620)\*\*\*

**I** DON'T know Art and Dotty Todd's work, but they certainly put a workmanlike performance across with their idea of Chanson D'Amour.

Sung to a rhythmic backing, the number moves well here, and there's some good sax midway to please the beat fans. One of the better productions so far as Chanson D'Amour is concerned, and one which makes me look forward to more sides from the Dodds.

Along the Trail with You is purely instrumental, although a woman's voice does go flying briefly. Guitar stuff at speed with some piano, too. Fairly effective but unlikely to get many feet from the ground.

**THE EASY RIDERS**  
Salute to Windjammer; Kari Waits For Me  
(Philips PB823)\*\*\*

**T**ERRY GILKYNSON'S Easy Riders have a salty chanter to work on in Salute to Windjammer. Richard Debr takes the vocal solo for this sailing ship saga.

Good open-air lyric, you almost feel the spray in your face... if you want to feel spray in your face, that is.



Yana turns up on wax again—with a "new" voice to tackle two emotional ballads.



**YANA**

**I Miss You Mama; I Need You**  
(HMV POP481)\*\*\*

**YANA** turns up on disc again. According to some of the publicity, she is now equipped with a "new" voice. Maybe so. But I'm afraid I find the singer completely lacking in emotion here, despite the fact that she's chosen two extremely emotional ballads.

**I Miss You Mama** left me utterly cold; **Joe Henderson's I Need You** is slightly better but still, I am afraid, rather arid.

Frank Cordell's orchestral accompaniment is somewhat conventional by his own high standards, too.

**ED TOWNSEND**

**Over and Over Again; For Your Love**

(Capitol CL14867)\*\*\*

**COMPOSER** Ed Townsend has taken to chanting his own numbers on disc. He's got an unusual voice, to say the least. Sounds as if he's trying to get out of a shrunken shirt while he's singing!

**Over and Over Again** is a hard-driving item with a chorus coming in to interrupt.

**For Your Love** (another Townsend composition) is a slow beat ballad and this, I reckon, must be

**RATINGS**

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

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

to the past in style but it may serve to amuse some.

**TOMMY STEELE**

**What Do You Do?: It's All Happening**

(Decca F11026)\*\*\*

**FROM** his picture "The Duke Wore Jeans," Tommy Steele sings with himself — **What Do You Do?** Reveals him in his dual roles of Duke and Cockney kid singing a song about the problems of etiquette.

It's a cute production number which Tommy (and Thomas) handle very smoothly indeed.

The ballad **It's All Happening** flows neatly on the other side. Tommy's in easy-going mood but

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**THE**

**FOUR**  
**PRINCES**

**OF**

**BIG**  
**MAN**

**Hear the new rock-a-ballad beat**



The Fontane Sisters—truly on top form in "Chanson D'Amour," and it's their version that should get the sales.

the "top" half of the record.

Ed brings the voice down to a more suitable depth while Gerald Wilson gives him a heavy, rapping background.

**FONTANE SISTERS**

**Chanson D'Amour; Coconut Grove**

(London HLD8621)\*\*\*\*

**I**f anything's going to happen to **Chanson D'Amour** then it should, in all justice, happen via this fine version by the Fontane Sisters.

The girls are truly on top form for this item—keeping it low and dreamy. And here, for the first time, one feels some sort of compulsion. Billy Vaughn gives the group an effortless orchestral backing which helps a lot. Could be a heavy disc.

For the flip the girls choose a strum-a-dum, plonk-a-plonk novelty. **Coconut Grove** belongs

the song may be too light to make big sales.

Roland Shaw directs the backings ably.

**THE JOHNSTON BROTHERS**

**Little Serenade; Scratch, Scratch**

(Decca F11021)\*\*\*\*

**A**NOTHER vocal version of the pleasant Italian melody **Little Serenade**—this time by the Johnston Brothers. This is the kind of material (like "Hernando's Hide-away") which suits the Johnston men.

They chant the song openly and with a fairly straightforward approach. Frank Barber gives them a strict, but colourful accompaniment.

For the bottom deck the label reads "Johnston Brothers and Jean"—what difference there is between this aggregation and the Keynotes I don't know. **Scratch, Scratch**, opening with sound effects, is a bright little calypso. The team copes nicely.



# DISC

Hulton House, Fleet Street, LONDON, E.C.A FLEET Street 5011.

## Slump? No Sir!

**W**HAT is a slump? According to the popular press it is the situation that the record industry is finding itself in. Is there a slump? The record industry says NO, the dealers in some cases say YES.

From our own investigations we find that there is a decline in sales, but not one sufficient to justify the title of a slump.

In fact, the record industry expect it every year around this time. Longer evenings, other diversions, and saving for holidays, all add up to people buying less records than they do during the long, black winter months.

The big record buyers it is generally agreed are the younger folk, and they are not affected much by changing economic conditions. They earn fairly good salaries in comparison with adults, but have few responsibilities.

Therefore, their spending power is unaltered by any recent fluctuations of prices and they are willing to spend on records at the right time of the year, or if the record of the moment catches their fancy.

The latter point seems to have some bearing on the present situation. Many of our readers suggest that record companies get carried away with a disc success and in consequence flog a good idea to death with inferior follow-up recordings.

The public are not stupid, and they know that if one record is going to sound too much like its predecessor, there is not much point in buying the newest issue just for the sake of it.

We firmly believe that the record buyer still wants to buy records in the usual quantity for this time of the year, BUT they do want records of good value and with originality.

It's a big temptation to pursue one successful formula, but it is perhaps wiser to be looking for something new during that success.

Next winter should see sales just as big as ever, but let the record companies not underestimate their customer—the discriminating record buyer. After all, he's heard practically everything now.

## 'Spectacular' goes to Harringay

**T**HE popular ATV presentation "Saturday Spectacular" on May 31 promises to be the most spectacular ever. On their first outside broadcast transmission of this entertaining show, ATV are to present the programme from the Harringay Arena during the Starlight Dance.

This is the mammoth show previously announced in DISC which has been organised once again by the Stars Organisation for Spastics.

Stars named by ATV for this exciting TV transmission include Ronnie Carroll, Petula Clark, Jackie Dennis, Lorraine Desmond, Mike Desmond, Malcolm Vaughan and Kenneth Earle, Laurie London, Dennis Lotis, Glen Mason, Gary Miller, The Mudlarks, Matt Monro, and The Stargazers.

Music during the evening will be supplied by Johnny Dankworth, Eric Delaney, Al Fairweather, Cy Laurie, Humphrey Lyttelton, Mick Mulligan, the Betty Smith Quintet, Eddie Thompson, Bruce Turner, and Cyril Stapleton and his Show Band.

## One-night stands for Guy Mitchell

**T**HE many Guy Mitchell fans who may have been disappointed at the brevity of his current variety tour, will be pleased to learn that he is to undertake a week of one-night engagements in various parts of the country.

Following his last week of variety at the Empire, Glasgow, Guy commences a tour of Granada cinemas, starting at Rugby on June 8. He follows this with Grantham (June 9); Kettering (10); Bedford (11); Aylesbury (12); Maidstone (13); and closes the week at the Granada, Walthamstow on June 14.

Currently Guy Mitchell is in variety at Liverpool, with Birmingham preceding the Glasgow engagement.



# Tommy Steele mystery grows

**A**N air of mystery seems to surround Tommy Steele and his cancellations of dates through illness. His BBC disc jockey show for last Sunday was hurriedly cancelled last Friday, and further variety bookings have had to be deleted.

His place this week at Leeds has been taken over again by young Scot, Jackie Dennis, whilst Robert Earl is to take over in Glasgow on May 26.

A specialist ordered Tommy complete rest in London last week, for an unspecified period.

The Harold Fielding office have had a number of problems in switching some of the already booked acts to other venues. They had been selected to fit in specially with the Tommy Steele bill.

## 'Mr. Cry' back 'at first opportunity'

**F**ABULOUS Johnnie Ray left London Airport last Sunday evening after yet another highly successful British tour climaxed by a sensational fortnight at the London Palladium.

Johnnie told DISC at London Airport — "I'm already feeling homesick for Britain, and I haven't even left yet. The final show at the Palladium on Saturday was certainly a sad occasion for me, and this I mean most seriously."

Ray continued — "I shall be back to Britain at the first opportunity."

So ends another visit by this great and likeable entertainer. As on previous visits, he has demonstrated most forcibly that he is a star of the highest magnitude, with a following that never wavers.

Johnnie's first big assignment on his return to New York is a four-week engagement at the Latin Quarter, during which time he will also be preparing for his forthcoming musical-comedy dates in the Middle West.

He will be playing the part of Sky Masterson in "Guys and Dolls" in Dallas, and Petruccio in "Kiss Me Kate" in Kansas.

## Presenting Cleo Laine, actress

**M**R. JOHNNY DANKWORTH, or Cleo Laine to you, was due to open last night in her first acting role at London's Royal Court Theatre.

Cleo will be seen during the next four weeks at this theatre in *Flesh To A Tiger*. This is her first acting role after leaving her husband's famous band following a seven year association as its star singer.

The play has already visited Southsea and Cardiff, and on its travels Cleo has been collecting personal raves for her performances.

Nixa have also just released a new LP by Cleo called *Cleo's Choice*, plus a single with the titles *Hand Me Down Love* and *They Were Right*.

## FLYING LYS

Welcome visitor to London this week is lovely Swiss-born singing star Lys Assia.

Lys arrived at London Airport on Monday for her BBC-TV appearance on "Life Is A Song" last Tuesday evening.

Her visit is a particularly brief one, mainly to do this one TV spot and Lys was due to leave yesterday (Wednesday).



## ATV LINES 'EM UP

**A**PART from other ATV productions mentioned elsewhere on this page, future shows from this organisation include many star names of the record world.

"The Jack Jackson Show" next Saturday (May 24) includes Dickie Valentine (pictured above), Marvin Rainwater, Joe Henderson, and the Mudlarks.

On the same evening "Saturday Spectacular" is headed by Dave King, whilst his guests of the night are David Whitfield and Line Renaud.

The next "Sunday Night at the Prince of Wales" (May 25)

is headed by Max Bygraves, with Joan Regan and comper Dickie Henderson.

Later on Sunday night, "Tip Top Tunes" presents Michael Holliday, Dickie Valentine, and the Fraser Hayes Four.

The following week in "The Jack Jackson Show" (May 13), stars engaged to appear include the Kaye Sisters, Kenny Baker, Valerie Masters, and newcomer Barry Barnett.

The following evening, "Sunday Night at the Prince of Wales" has, for its starring attraction, Bob Crosby, singing brother of the famous Bing.

## Lewis here today

**D**YNAMIC American rock star, Jerry Lee Lewis is due to arrive in Britain today for the start of his first British tour.

Lewis is to commence his long tour of one-nighters at the State, Kilburn, next Saturday (May 24).

Lewis will also be heard in a movie recently produced by MGM. The film is called *High School Confidential* and Jerry, who wrote the rock 'n' roll number for the film, will be heard over the main credit titles at the beginning and end of the production.

He will also be seen during the film as a night club entertainer.

## Comics galore at Palladium

**T**HE new summer show at the London Palladium presented by Val Parnell and Bernard Delfont opens its run tomorrow night (Friday) with one of the most spectacular casts ever assembled at this theatre.

It is headed by Harry Secombe, Terry Thomas, Eric Sykes, Adele Leigh, Johnny Puleo and his Gang, Hattie Jacques and Harry Worth.

A special scene will be devoted to the music hall in "The Good Old Days," featuring Dick Henderson (father of Dickie), Hetty King and G. H. Elliott.

The show will run all summer.

The record YOU wanted

# PERRY COMO

I may never pass this way again

from The Perry Como show

RCA-1062 45/78

12th in the in two

# CHERRY BE

JOHNNY

HLM 8829



# Stars, and fans, make Gala Day a big hit

LAST Saturday was Gala Day at London's Festival Gardens Fun Fair and, despite the weather and the bus strike, the stars and public turned up in their thousands. Presented each year by the Variety Club of Great Britain in conjunction with the Empire News, this big event has become a highspot for seeing the stars at leisure.

Everywhere in the grounds, star names were rubbing shoulders with autograph-happy fans. Over 150 stars of stage, screen, television, and the record world came along to give their services, to make this charity affair an exciting day. Many stars were caught by our photographer Richi Howell, and a feast of his pictures may be found on the back page of this week's DISC.

Amongst the recording stars that we spotted, and we make prior apology for any omissions, were Bernard Bresslaw, Ray Burns, Eddie Calvert, Bob Cort, Ronnie Carroll, Pat Dahl, Johnnie Gray, Les Hobeaux, Russ Hamilton, Wee Willie Harris, Jimmy Jackson, Ken Jones, Howard Keel, Laurie London, Dennis Lois, Jeremy Lubbock, Jimmy Lloyd, Guy Mitchell, Lucille Mapp, Matt Monro, Lisa Noble, Des O'Connor, Norrie Parrott, Larry Page, Sabrina, Anne Shelton, Janette Scott, Elizabeth

Seal, Rosemary Squires, Diane Todd, Frankie Vaughan, Malcolm Vaughan and Kenneth Earle, Norman Wisdom, Bert Weedon, Nancy Whiskey, and Marty Wilde.

Laurie London had skipped out of TV rehearsals to put in an appearance at Battersea, and was acclaimed everywhere. Frankie Vaughan was also a popular visitor and was soon mobbed when he entered the park.

Guy Mitchell was also an unexpected but popular attraction and

the fans were delighted that he had decided to come along, though he was in the midst of rehearsals for Sunday's TV show.

Amongst the galaxy of disc jockeys we noticed George Elrick, Gerry Wilnot and Michael Jackson. The latter both popular voices on the airwaves of Radio Luxembourg.

If the sun didn't shine too often, no one let that depress them—in any case, Wee Willie Harris's newest bright orange hair style more than made up for an absent sun.

## Don Lang gets a lucky break

A LUCKY break came to Don Lang last week, through the indisposition of Tommy Steele. Tommy had to cancel his new BBC disc jockey series after "doctor's orders" and Don was suddenly asked on Friday if he could take over Tommy's Sunday night "A Handful of Discs" spot.

Despite the short notice, Don was able to present an excellent first programme last Sunday. The show is titled "Diggin' with Don" and will continue until Tommy Steele is able to resume again.

Lang left for Blackpool on Monday of this week to start rehearsals for his summer show. This opens tomorrow, (Friday), at the Central Pier, and is called "Let's Have Fun."

His Blackpool engagement will mean a long Saturday night and Sunday/Monday travel for his new BBC disc jockey series. Don however is delighted at his selection as disc jockey, and intends to take the long journey in his stride.

Robert Earl will be playing in Variety next week at the Empire, Glasgow, followed by Empire, Newcastle (June 2), and the New Theatre, Cardiff (June 9).

### DISC PIC

PHOTOGRAPHS marked "DISC PIC" are exclusive to this paper. Copies may be obtained at the following prices:—

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Photo Department, DISC, Hulton House, Fleet Street, LONDON, E.C.4.

## LATE NEWS ROUND-UP

FINAL confirmation has now been received that impresario Harold Davison will present famous Blues singer, Billie Holiday, at one concert appearance in Britain.

Billie will appear at a 3 p.m. concert at the Royal Festival Hall, London, on Sunday, June 8.

This will delight the Billie Holiday devotees who were disappointed at Easter when a proposed concert by her in London had to be cancelled.

Billie arrives from the States, probably the same day as her

Festival Hall concert, then makes for Paris where she has a four weeks' residency at the Olympia Theatre.

In her London concert she will have the accompaniment of the Kenny Baker Dozen.

VIEWERS will have the opportunity of seeing popular American singing star Tony Bennett on ATV's "Startime" show next Thursday, May 29.

This has been made possible by a tele-recording that he made on his last visit to Britain, and followers of this dynamic artiste will welcome this particular programme.

Tony has a star cast lined up, and we make special mention of ace disc jockey Sam Costa who is in the show plus, of course, the music of Jack Parnell and his Orchestra.

Stars lined up for Six-Five Special on June 14 include Robert Earl, making a long-overdue TV appearance, Laurie London, Marion Keene, Steve Arlen, the Mudlarks, and Dinah Dee and her all girls orchestra.

For the June 7 edition of Six-Five, producer Russell Turner is planning to accommodate as many young rock stars for a TV debut performance as possible. This programme will, unfortunately, only be of 20-minutes duration.

The Hedley Ward Trio, who, on June 30, are going to the Regal, Great Yarmouth, for the summer season, have been signed for a number of seaside Sunday Concerts.

**LORRAE DESMOND**  
The Secret of Happiness  
(The Impala Theme) PARLOPHONE B4430



**The Mudlarks**  
Book of Love  
COLUMBIA DB433




# TOP HITS

**DON LANG**  
and his 'Frantic Five'  
Witch Doctor  
H.M.V. POP486



**Ruby MURRAY**  
IN MY LIFE  
COLUMBIA DB4100




**ELLA Fitzgerald**  
Swingin' Shepherd Blues  
H.M.V. POP486



**MICHAEL HOLLIDAY**  
Stairway of Love  
COLUMBIA DB4121  
All records at 45 & 78 r.p.m.



**MARIO LANZA**  
YOUNGER THAN SPRINGTIME  
from 'South Pacific'  
RCA-1059 45/78



Starting on July 27, they go on successive weeks to Margate, Clacton, Cromer, Scarborough, Bognor, Felixstowe and again, Clacton. Meanwhile from May 24-June 29 they are undertaking a series of one-night stands with Jerry Lee Lewis.

Starting on July 27, they go on successive weeks to Margate, Clacton, Cromer, Scarborough, Bognor, Felixstowe and again, Clacton. Meanwhile from May 24-June 29 they are undertaking a series of one-night stands with Jerry Lee Lewis.

Pearl Bailey, a frequent visitor to British TV screens through the Perry Como Show, makes a welcome return in this popular production on Wednesday, June 11. Also in this programme will be operatic singing star, Lily Pons.

The preceding week, June 4, Perry's guests will include George Sanders and Shirley Booth.



# 'EXPRESSO BONGO'

This musical now running in London is a hard-hitting, satirical attack on the record industry and you, the fans. There would be no harm in this, writes JACK GOOD, if it were accurate, but it's not . . .

## It aims at a target that doesn't exist

"EXPRESSO Bongo" is a musical play running in London. It is a hard-hitting, satirical attack by Wolf Mankowitz on a world of espresso bars, rock 'n' roll kids who achieve overnight stardom, cheap-jack agents who exploit them, and recording companies nauseated by the taste of a moronic record-buying public, churning out more and more frantic cacophonies of loutish coffee-bar cowboys.

Now I am all in favour of hard-hitting attacks. But this one is right off the mark—because the target of this satire does not exist in real life.

You may say that everyone knows about the coffee-bar discoveries and the spivs who cash in on them. We've all read about them time and time again, so how can they be unreal?

### Those Tommy Steele tales

To get at the truth we must first disentangle ourselves from the many stories—mostly conflicting and almost entirely fictitious—that have been published, filmed and televised about the career of Tommy Steele. Not since the days of Dick Turpin has such a web of apocryphal tales been woven around one man.

These fictions have created in the public mind a dream world in which Soho is transformed into an enchanted dell teeming with lost skiffing babes, wicked agent-uncles and fairy recording-manager-godmothers.

This picture of the realm of coffee-bar sensations has been fostered by the tabloid press. But it is completely unrelated to the truth. Mankowitz seems never to have got nearer to Soho than Fleet Street, and has made the basic howler of swallowing this fantasy as fact and then satirising it.

Mankowitz really ought to have worked harder on his research before tossing off a plot that rests uneasily on a pile of fallacies that a little diligent enquiry would have tidied away.

● **MISTAKE NUMBER ONE:** The central figure, a small-time agent (Paul Scofield) is phoney. There can only be three possible justifications for this character.

**EITHER** (a) he represents a type of agent who cashes in on teenage discoveries—but there is no such type; the number of agents and personal managers to teenage recording stars can be counted on one hand. They have no marked characteristics in common.

**OR** (b) he represents in a generalised way any one individual agent or manager. But there is no such man.

**OR** (c) he is at least a logically possible character in the pop-music set-up. But he is not.

● **MISTAKE NUMBER TWO:** There are no coffee-bars of the kind represented in "Expresso Bongo" by the Tom-Tom coffee-bar. In all coffee-bars now, entertainment is provided by juke boxes. Never has there been a Soho coffee-bar where the entertainment has been live rock 'n' roll music.

There used to be rock 'n' roll played in a cellar beneath the Cat's Whisker, which closed a year ago. And skiffle is still played in the cellar beneath the 2's.

But to my knowledge no living and no singing has ever taken place in the actual bar of a Soho Coffee House—except in the 2's during the transmission of "6.5 Special" from that locale, and it is quite certain no one at any time has ever been "discovered" performing in any Soho coffee bar.

The whole truth about these discovery stories is that they are publicity gimmicks.

### Journalistic eye-wash

● **MISTAKE NUMBER THREE:** In every story of these fictitious coffee-bar discoveries it is suggested that the agents dropped in to see the performer in question because someone had told them that "the boy is causing a sensation down there." And sure enough, in "Expresso Bongo" we see the customers raving over Herbert Rudge, the Bongo boy.

This again is a piece of journalistic eye-wash.

Never has any teenage performer been widely received in a Soho rock 'n' roll club or cellar unless the boy had either made a successful record or at least appeared once on television. Before exploited by high-pressure publicity, the impact made by Tommy Steele, Marty Wilde and Terry Dene was negligible.

This does not mean that the fan-fever for these artists is simply the result of publicity.

No amount of publicity can create "a sensation" out of a boy with no potential. But conversely, no potential is strong enough to cause a "sensation" without publicity.

● **MISTAKE NUMBER FOUR:** This arises from the last point. The recording manager in "Expresso Bongo" declares that anyone can make a hit—"all you need is a gimmick." The whole plot rests on the assumption that any boy from Hoxton who thinks of a gimmick (such as playing the bongo drum) only has to be given a recording contract to be an instant success.

★ Paul Scofield as the central figure, the small-time agent who sees a chance to get rich quick. There is no justification for this character.

★ The Bongo Boy is warned by an old stager that his time at the top will be very short indeed.

★ The Bongo Boy, surrounded by a "heavenly choir," sings the only number in the show which seems to hit the mark—"The Shrine On The Second Floor."



THIS IS COMPLETELY FALLACIOUS.

Consider: of all the world-be rock 'n' roll recording artists in Great Britain only one has ever reached the top of the hit parade—and then only for one week. Only one has been an unqualified success.

And only three can be considered even to merit positions as also-rans. None of these four boys has a "gimmick" of his own.

THE gimmick is another of these favourite talking points of the tabloid press. As for believing that the fact that a boy plays the bongos in any sort of selling point to the public—how naive can we get?

I know several talented teenage bongo players who, as yet, haven't hit the dizzy heights of stardom.

No. The fact of the matter is that there are too few successful teenage singers to generalise on the reasons for success in this field.

But whatever it is that makes a star it is not a gimmick—as Mr.

Mankowitz would discover if he presented James Kenny as the Bongo boy at the Granada, Tooting, instead of the Saville Theatre.

Far from causing a sensation, I doubt if Mr. Kenny would be allowed to complete one number. Particularly with the Al Jolson-cum-Dixieland pseudo rock 'n' roll that he is called upon to shout.

THERE is an important exception—a first-rate satire on the religious pop song. A thing called "The Shrine On The Second Floor."

It is a real beauty—so very accurate that, in fact, a serious recording has been made of it.

Unfortunately, a lack of research has caused the author to make the blunder of giving this song to the rock 'n' roll kid.

Now just as skiffle groups don't sing about love, so rock 'n' roll

singers do not sing these religious pops. Never, never, never. The nearest one ever got to it was when Sal Mineo sang "Lasting Love," which is not really a full blown incense-swinger.

These are always sung by bolt-upright, would-be-operatic-ballad-singers. And evidence of this is that a ballad-singer has, in fact, made the recorded version. This last point, admittedly is relatively unimportant, but the accumulation of inconsistencies with the facts completely invalidates any claim that this play might have made to be a genuine satirical comment.

THESE views are my own, of course, and readers might be well advised to see the show for themselves if they get the chance, for the acting, singing and production reach the highest standards of British musicals.

But the subject matter of "Expresso Bongo" is something that comes within the scope of our interests. The major error of this musical play is to assume that the pop-music and recording business is as it is represented in the pages of popular newspapers.

It is in fact, just as complex as any other profession. It has its quota of fools and of brilliant men, of crooked and honest operators, of failures and successes.

Generalisations are difficult and dangerous and can only be made on a firm basis either of experience or of careful research. "Expresso Bongo" shows evidence of neither.



**JACKIE MOORE'S LP Line-up**

**EYDIE GORME**  
(With Orchestra conducted by Don Costa)

"Eydle Swings The Blues" (HMV CLP1170)  
I Gotta Right To Sing The Blues; When Your Lover Has Gone; I Got It Bad (And That Ain't Good); When The Sun Comes Out; After You're Gone; Don't Get Around Much Any More; Blues In The Night; The Man I Love; Stormy Weather; You Don't Know What Love Is; Can't Help Lovin' Dat Man; A Nightingale Can Sing The Blues.

NOT so long ago I had the devil of a job finding discs by Eydie Gorme, the girl Mel Torme had described to me as "the tops." Now at last we are getting to hear plenty of Eydie's wonderful work, and can see for ourselves why she has caused so much ecstatic comment over in the States.

There are at least three things that make this girl different from the usual run. She can take a song like *When The Sun Comes Out* and

Erroll Garner seems bogged down.



now been very enthusiastic will find a lot to enjoy in *Day By Night*.

**THE BLAZERS**  
(Featuring Vocals by Frankie Tucker)

"Rock and Roll" (Fontana TFR6010)  
Big Guitar; Get A Job; Raunchy; The Stroll; 7-11



hand jive, or whatever kind of jive your gang enjoy the best.

Some of the tracks have vocals, provided either by a group, or by Frankie Tucker. If you're among those who are still defending old rock 'n' roll, this disc will appeal. It certainly has a lot more beat than a lot of discs I've heard.

**ERROLL GARNER**  
Orchestra directed by Mitch Miller  
"Other Voices" (Philips BBL7204)

*Moment's Delight; On The Street Where You Live; Other Voices; This Is Always; Solitaire; I Didn't Know What Time It Was; Dreamy; It Might As Well Be Spring; The Very Thought Of You; Misty.*

ALL the arrangements are by Erroll Garner in association with Nat Pierce, on this disc—Garner's first with full orchestra. On the sleeve you'll find long, over elaborate, difficult-to-follow notes on the recording and purpose behind the disc.

Unfortunately the music, too, is often long, over elaborate and difficult to follow. And at the times when Erroll Garner is at his greatest, the orchestra is just plain superfluous.

When I buy a Garner disc, I want to hear Garner—not Mitch Miller, and, frankly, I felt the fabulous Erroll was bogged down most of the time on this disc.

**FATS DOMINO**  
"This Is Fats" (London HA-P2087)

*The Rooster Song; My Happiness; As Time Goes By; Hey Lu Bas; Love Me; Don't You Hear Me Calling You; It's You I Love; Valley Of Tears; Where Did You Stay; Baby Please; Thinking Of You; You Know I Miss You.*

THERE must be a certain amount of confusion in record-conscious households these days.

To the Mums and Dads, "Fats" means Waller, while to the youngsters "Fats" couldn't mean anything but Domino.

The "Fats" on this disc is the latter, with a mixture of the genuine rhythm and blues, some crazy fun in the Rooster song, and his version of ballads. Only Fats Domino could get away with what he does to *My Happiness* (oh shades of Ella!) and *As Time Goes By*. For personality, punch and sheer nerve you can't beat Fats.

**LOUIS PRIMA**  
"Call of the Wildest" (Capitol T836)

*Medley: When You're Smiling; The Sheik Of Araby; Autumn Leaves; I've Got The World On A String; Blow, Red, Blow; The Pump Song; There'll Be No Next Time; Pennies From Heaven; The Birth Of The Blues; Closest To The Bone; Sentimental Journey; When The Saints Go Marching In.*

MUCH as I like Keely Smith, the second half of *Autumn Leaves* is just about the worst I've heard, with an arrangement so bad that it's unbelievable. At least, when I say "the worst" I mean from an artist who normally shows such a high standard. This disc, however, is really focused on Louis Prima, not on Mrs. P., and he is in great form, with his combination of charm, humour and beat.

His gravel voice and Sam Butera's tenor sax keep the disc swinging, especially through *The Saints*.

**Three-point praise for Eydie Gorme**

- ★ She's original,
- ★ dominant
- ★ and powerful

make it sound quite unlike any other version you've heard. She dominates the orchestra—using arrangements that fit in with her, and not vice versa. And she sounds as though it wouldn't be the end of the world if her mike broke down. And if you don't think these qualities are unusual, you haven't been concentrating on discs these past few years!

**DAY BY NIGHT**  
Doris Day with Paul Weston and his Music from Hollywood. (Philips BBL7211)

*I See Your Face Before Me; Close Your Eyes; The Night We Called It A Day; Dream A Little Dream Of Me; Under A Blanket Of Blue; You Do Something To Me; Stars Fell On Alabama; Moon Song; Wrap Your Troubles In Dreams; Soft As The Starlight; Moonlight; The Lamp Is Low.*

I CAN'T recall ever hearing Doris Day sing as well as she does right through this LP. The numbers are all old ones, mostly for late-night listening, with arrangements to match from the Paul Weston Orchestra.

Though I say "late-night," that doesn't mean they are all dreamy sleepy songs, but the emphasis is on melody rather than bounce. And Bernard Braden's television admirers will be glad to hear *Dream A Little Dream Of Me*, a song which Bernie features a lot.

Doris Day draws on her long experience as a band singer to give a musicianly performance of all these numbers, setting aside her occasional vocal tricks to concentrate on some first-class straight singing.

Doris Day fans will love the LP. But even more important, I think quite a few people who haven't till

(Mambo No. 5); Walkin' With Mr. Lee; Short Shorts; Slow Walk; Don't Let Go; Walk On.

A TEN-INCHER for the rock fans played by a really rocking group. Ten titles you'll already know given a driving beat guaranteed to keep you busy with the



The Nicholas Brothers, famed since the 30s as a song and dance team.

**EXTENDED PLAY**

**RELAX- with Jane Froman's 'Songs at Sunset'**

**JANE FROMAN**  
Orchestra conducted by Marlon Evans

"Songs At Sunset" (Capitol EAP2-889)  
*Home; Under A Blanket Of Blue; Twilight On The Trail; At Sundown.*

PART two of *Songs At Sunset* brings four more restful melodies from the soothing rich voice of Jane Froman. The beautiful deep pitch of her singing makes a pleasant change from the usual run of vocalists—it is surprising she is not more popular in this country. A relaxing disc for the later hours.

**NICHOLAS BROTHERS AND THEIR RHYTHMS**  
(Columbia SEG7789)

*Lover Come Back To Me; Jeppers Creepers; If You Is Or Is You Ain't My Baby; Come Rain Or Come Shine.*

THE Nicholas Brothers have been, since the early thirties, one of the most famous singing and dancing teams.

The fantastic beat and rhythm that comes across in their dancing is just as effective on disc, with Fayard and Harold swinging through each number improvising lyrics as they go. On *Come Rain Or Come Shine*, Harold takes over on a solo.

**HANK WILLIAMS with his DRIFTING COWBOYS**  
"Songs For A Broken Heart" (No. 2)

(MGM EP649)  
*I'd Still Want You; I'm Sorry For You; My Friend; I Could Never Be Ashamed Of You; I Can't Escape From You.*

HAVE you noticed that in all these cowboy songs the singer is always in the right and the poor old girl friend always the one who has messed everything up?

Well, on *I'm Sorry For You, My Friend* the King of Hill-billies takes a Matt Dillon turn and sees the lady's point of view. Whichever

way you like your Country and Western stories, Hank Williams is your boy, so if you've never thrown away your lasso, this is your disc.

**REX MIDDLETON'S HI-Fis**  
Orchestra conducted by Buddy Bregman (HMV 7EG8347)

*Sometimes I'm Happy; Bernie's Tune; It's All Right With Me; Undecided.*

A SWINGING vocal group who have been working together since 1955 but have only just started recording. Rex Middleton and his four fellow Hi-Fis have some similarities to the Hi Los—they make use of a falsetto—but their arrangements are much lighter, without the too extreme harmonies of the Hi Los.

The Buddy Bregman orchestra keep the discs swinging, and in all this is a fine introduction to a new, to us, modern vocal group.

**KING PLEASURE SINGS FOR LOVING SWINGERS**  
(Esquire EP187)

*Red Top; Jumpin' With Symphony Sid; Sometimes I'm Happy; This Is Always.*

KING PLEASURE is another name for a Tennessee gentleman called Clarence Beeks—and who can blame him for changing his title? The first two pieces were recorded in 1952, the last two in 1953 with a rhythm section consisting of John Lewis, piano, Percy Heath, bass, and Kenny Clarke, drums.

King Pleasure's style is to take a solo, such as Lester Young's version of *Sometimes I'm Happy*, and translate it into a vocal. On *Red Top* things get hilarious with Pleasure taking the Gene Ammons' solo and Betty Carter on the Gail Brockman trumpet part.

It all sounded a lot of fun to me, but I don't know how the purists will take it.

—JACKIE MOORE



## A VIVACIOUS STAR SCORES WITH AN 'OLDIE'

At last a lass has broken through the male sound barrier at the top of the charts and vivacious young American singing star Connie Francis has claimed the top slot.

In doing so she has become the first lady to grace the No. 1 position in DISC's charts, and the first to claim this coveted spot in any chart for many, many months.

Such is the way of the record business, one would seldom expect an "oldie" such as *Who's Sorry Now* to become the Number One seller, yet that is just what has happened.

It is not as if this were her first record and debut impact on the British record buying public, for Connie has had several excellent issues on her MGM label. Though one would have thought that any one of these previous issues could have reaped some record success for her in the past, it is the way of this unpredictable business that an old favourite brings her overdue fame.

True though, she has given *Who's Sorry Now* an exciting uplift, and it's a song that is always welcome amongst the outpourings of so-so tunes these days. Her performance on this waxing is refreshing.

Born in Newark, New Jersey, in 1939, as Constance Franconero, she was soon demonstrating her prowess as a singer.

However, when she attended school at Belleville High, she was to become a better-than-average student and she left there with various honours which included a scholarship to New York University.

Connie continued her studies which also embraced debating, psychology, and a typing championship.

Connie also found that she had a flair for writing, and was soon acting as assistant editor to the school's own paper. She also wrote and produced a musical comedy.

She made her first TV date on the NBC "Starline" show, and from this one appearance she gained a further TV date on the Arthur Godfrey Show.

Many more engagements were to follow, with guest appearances on TV with stars like Milton Berle, Dean Martin and Jerry Lewis, and Eddie Fisher.

Despite her popularity on these

# Ambition has taken Connie Francis to Top Twenty summit

shows, plus the demands upon her time, she still continued to pursue her studies.

By  
**MERVYN  
DOUGLAS**

Between school terms, she accepted dates at leading venues such as the Steel Pier in Atlantic City, Carnegie Hall, the Brown Hotel in the Catskill Mountains, and the RKO Theatre circuit.

All this would seem sufficient for any entertainer, whether young or not, yet Connie also found time to learn the accordion, to try her hand at writing and publishing her own songs.

Since her real entry into show business as a full-time profession, her studying has had to take a back seat, though she hasn't surrendered her interests entirely.

In fact, Connie still intends to collect honours in philosophy, psychology, and logic. Such is her determination and ambition.

Apart from the activities I've mentioned, many cinema-goers have been listening to the delightful voice of Connie Francis without, perhaps, realising it.

One of the delights for me was hearing Connie supplying the lead voice all the way through the film "Disc Jockey Jamboree," and she supplied another unseen vocal in "Rock, Rock, Rock."

Perhaps now, with her new disc successes and her attractive looks, an obliging film producer will

give her a real screen role. Meanwhile, we have the enjoyment of her voice on disc, particularly with her current big-seller of *Who's Sorry Now*. Maybe her future issues will now get the recognition that they deserve.

Finally, let it not be thought that this very industrious Miss is dull company. Far from it. She enjoys parties, has an addiction for dancing (particularly the cha-cha), is a wonderful conversationalist, and when time permits, she is an avid reader of science fiction.



**Perhaps now, with her new disc successes and attractive looks, an obliging film producer will give her a real screen role?**

I STILL buy 78s. Before readers denounce me with roars of protest, let me make it clear that I am not old-fashioned or prejudiced. I have already bought the necessary equipment to play 45s, and I am certainly not a square! (Even at the ripe old age of 34, I can, and do, rock 'n' roll until dawn.) I just want the best I can get, without caring whether it is new or old-fashioned. But I still buy 78s! (I'm only speaking of singles, naturally, not EPs or LPs.)

The advantages claimed for 45s (and I really have given them fair trial) are concerned with how new, how modern and how convenient they are. No one ever seems to mention the question of quality. Even the advantages quoted seem to be a matter of opinion, too. Take my own case, for instance. I could carry them about easily, but my collection is far too large to carry around. My friends come to see me, to hear my records, so for me this point is unimportant.

I am told they are easier to store, but surely they create a storage problem, they don't solve one—aren't most radiograms and record cabinets partitioned into narrow cubicles, like mine? And don't these 45s have to be stored flat? Granted, I could always store books into the radiogram or cabinet, and records in the bookcase, but isn't this rather the solution to the problem created in the first place by the 45s?

Unbreakable? Ever tried bending one? They snap quite easily! You could drop it admittedly, but is it recommended?

In any case, isn't this kind of discussion beside the point—aren't we all more interested in whether the 45 gives better value on the turntable? I believe that a large number of 45 supporters are being guided by the comparison of 45s with 78s, at the time that the 45s first came out, on this question.

When the 45s first came into use, the 78s simply did not com-

pare with the quality of the 45s. But have you noticed how fast the 78s have caught up?

The old 78s of only four or five years ago had quite a lot of crackling background noise, whereas the 45s had eliminated this. But the 78s have improved out of recognition in these last few years—and the background noises are now eliminated on the 78s, too, and they are quite as good and as clear as your 45s. This leaves the question of how the two speeds compare in use, and here, I think there is

my autochanger admittedly (which itself was once "so new, so modern, so convenient") is fantastic, compared with 78s, and remember that hi-fi equipment, such as mine, with its banks of "woofers" and "tweeters" reproduces every mark of wear and tear as brilliantly as the music.

No, all things considered, I believe that the 78s are much better value. I am quite willing to admit being wrong, and to switch over to 45s, if someone will give me some

## 78s ARE FAR BETTER VALUE THAN 45s

—and I'd need some very good reasons to think otherwise

little doubt that the 78s score every time.

Ask yourselves the following questions:

Why do 45s have to be handled on edges only, wiped with special cloths after use, stored flat only?

Why is it that dealers let you play the 78s yourself, but usually watch you very carefully if you play a 45—if he lets you play it yourself at all?

Why is the use of an autochanger decried loudly by 45 enthusiasts?

If record shops have their records in racks and "play it yourself cubicles," why is it that usually only 78s are in the racks, whilst 45s are usually under close supervision behind the counter?

You know the answer as well as I do, to all these questions—because 45s are fragile, delicate records, which scratch easily, which are marked and damaged by dust and fingerprints.

Are they as durable as 78s? No, of course they are not! The amount of damage done to 45s by quite ordinary usage, allowing for

really good reasons why 45s are better—and I do mean better, not just more convenient to use.

Come on now, bring this quality question out into the open.

Are the 45s better value from a quality point of view, or are we, the buyers, being persuaded by remarks about being up to date, being modern, and the benefits of "convenience," into switching over to what is in fact a record of inferior quality, compared with present day 78s?

In years to come, when the records you buy today, have become the basis of your collection, will you have a collection, or will you have a lot of "unbreakable" records too worn out to play any more?

After many years of use, my 78s, even the old kind, can still be listened to, with enjoyment.

Can the same be said for 45s? It is we, the buyers, whose views will decide this entire issue eventually, but it would be unfair if all the pros and cons were not aired fully first.

HELEN WHITE

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# THE BIG BEAT

## THE MUDLARCS

Book of Love; Yea Yea  
(Columbia DB4133)\*\*\*\*\*  
(D.N.T.)

THE Mudlarks who managed to beat off tremendous American competition on "Lollipop" may well repeat the trick with the versions of the two potent items here.

I certainly enjoyed their Book of Love more than that by the U.S. groups. The young British threesome put a snappy sparkle into their work and they deserve another hit.

Yea Yea is a steady beater which the Mudds perform with a polish that seems remarkable considering their small time on discs. They've got a fine coupling once more and I hope they're on a Top Twenty kick.

## THE CHIEFS

Apache; Dee's Dream  
(London HLU8624)\*\*\*\*\*

AFTER the Champs—come the Chiefs with an Indian war-whooping instrumental called Apache, Bass, drums and guitar make the most of this beater while the voices chant in time-honoured tradition.

Dark, growly noise and a rather monotonous theme—but given room it could sell. I like the twist on "one more time"—by the voice claiming "one more scalp!"

Dee's Dream is a slower—more reminiscent theme which uses piano for the melody. Some neat work by the rest of the group with taxes coming through pleasantly.

## GENE VINCENT

Baby Blue; True To You  
(Capitol C114868)\*\*\*\*

ROCK 'N' ROLLER Gene Vincent has just appeared in the film "Hot Rod Gang"—and for the screen he sings Baby Blue. It's a heavy beater, one of his own compositions.

Routine rocker, I'm afraid, despite all the frantic effort Gene puts into it.

I prefer the beat-ballad True To You which comes up on the flip. Gene and his Blue Caps trot through this one with a certain amount of infectious charm. A likeable half.

## THE PLAYMATES

Let's Be Lovers; Give Me Another Chance  
(Columbia DB4127)\*\*\*

MESSRS. Conn, Lewis and Carr who make up The Playmates have a sort of slower "Lollipop" to offer in Let's Be Lovers. I confess I'm getting weary of these cheeky chanting girl groups who chorus like naughty, squeaky children behind so many artistes nowadays. They're present once more.

I thought they took much away from the value of the half—it's quite pleasing when you can listen to the boys alone.

Give Me Another Chance is a slow, sentimental, beat ballad which the Playmates put across easily and with plenty of strength. Schooltime lyric again with all the hiccoughs in the right places.

## THE MONOTONES

Book of Love; You Never Loved Me  
(London HLM8625)\*\*\*

AMERICAN beat team, The Monotones, have a muzzy noise and they sound rather like pain-wracked owls as they wonder "WHO wrote the book of love?" Something tribal about this, and while it may prove to be com-

mercial on this side of the water too, I'm still tipping the Mudlarks in preference.

LOTS of life back o' the Beat Buildings this week with Don Lang and Jimmy Lloyd entering the fight with David Seville on "Witch Doctor." Another "L"—is Frankie Lymon who could rise rapidly with an astute pairing for Columbia. "Apache" might grab some scalps—and there's a new one from the red-blooded Rainwater too.

## Snappy, sparkling Mudlarks

Yea Yea is a steady beater which the Mudds perform with a polish that seems remarkable considering their small time on discs. They've got a fine coupling once more and I hope they're on a Top Twenty kick.

Yea Yea is a steady beater which the Mudds perform with a polish that seems remarkable considering their small time on discs. They've got a fine coupling once more and I hope they're on a Top Twenty kick.

## LITTLE WILLIE JOHN

Spasms; Talk To Me Talk To Me  
(Parlophone R4432)\*\*\*\*

LITTLE Willie John has a steady rocker called Spasms which really throws the boy into groaning hysterics. He squeals and shouts with tremendous aplomb while a chorus chant along behind him. Good beat item that might find a lot of custom.

On the reverse the rock 'n' roller has a rock-a-ballad called Talk To Me Talk To Me—and that makes up a good deal of the lyric.

Little Willie John hasn't had a hit here as yet, but he may achieve something of a break-through this time.



Little Willie John squeals and shouts with aplomb with a back-ground chorus.

## FRANKIE LYMON

Mama Don't Allow It; Portable On My Shoulder  
(Columbia DB4134)\*\*\*\*\*

ROCKING on without his teen-agers, Frankie Lymon comes up with his best coupling since going his solo way.

That old hard-done-by classic Mama Don't Allow gets a rock 'n' roll twist this time out and young Frankie puts a pretty adult gleam on it. What an adaptable item this is! Lots of life and counter appeal.

Even more potent is Portable On My Shoulder. Here's a swift beater which the youngster whips across professionally. The number could rise fast and it could bring Master Lymon back into the Top Twenty.

## BARRY BARNETT

Book Of Love; All I Have To Do Is Dream  
(HMV POP487)\*\*\*

BRITISH boy Barry Barnett puts out a fast treatment of the rocker Book Of Love, with Frank Cordell giving him an orchestral and male group backing.

The singer's got a coarse voice. He reveals a certain amount of natural talent for this sort of material, but I'd say he needs more experience before he becomes a really powerful bet.

For the flip, Barry sings All I Have To Do Is Dream, a slow beat ballad. Planted firmly in the echo box he takes the song in unaffected style, but still sounds as if the rough edges ought to be polished off.

## LORD ROCKINGHAM'S XI

The Squelch; Fried Onions  
(Decca F11024)\*\*\*

TELEVISION producer (and DISC columnist) Jack Good presents his answer to "Tequila," "Big Guitar" and the like.

Using, by the sound of it, combs and papers and everything but the kitchen stove (or was that what made the stylus jump half a side?) Mr. Good may have fallen between two stools. Trouble is the record is bad enough to be taken seriously . . . whereas, I assume, Jack meant it to be a satire on current commercial trends.

A disappointment, because I was looking forward to this disc. But the humour just isn't sharp enough, and its execution lacks polish. The whole thing has the feeling of a rush job; the flavour of a bunch

By DON NICHOLL



Frankie Lymon's new "Portable On My Shoulder" is a swift beater which might take him back into the Top Twenty.

of musicians at a party saying "Blimey, we can do as good as that."

## JIMMY LLOYD

Witch Doctor; For Your Love  
(Philips PBS27)\*\*\*\*

JIMMY LLOYD'S version of Witch Doctor has the merit of getting away from the American original. Here, for a commendable change, is no carbon copy. Wally Stott's orchestra and chorus supply a lively accompaniment while Jimmy races through the cute novelty song.

I hope he gathers some sales—he deserves to.

On the turnover Jimmy takes up the gloves to fight composer Ed Townsend on Ed's number For Your Love. And he delivers it much better than does Ed!

No doubt about it, Lloyd's heading for the hit parade eventually.

## DON LANG

Witch Doctor; Cool Baby Cool  
(HMV POP488)\*\*\*\*

DON LANG and his frantic five come up with their idea of Witch Doctor. Don chanting most of the way at full speed ahead. The



Don Lang—full speed ahead.

"walla-walla-bing-bang" gimmick is used after the fashion of Seville's side.

For the close, Don adds a "phooey" comment which we're assured was not originally intended. It may collect a few additional sales.

Cool Baby Cool is another high speed beater with some chirpy femme voices answering Don. Cute—after the "Nairobi" style.

## SAM COOK

I Don't Want To Cry; That's All I Need To Know  
(London HLU8615)\*\*\*

A SLOW, warped weeper, as you may gather from the title, that is Sam Cook's I Don't Want To Cry. Sam's been here before and on a much better song than this one. He didn't click then, and I have my doubts about him rising with this one either. Chorus doo-wahs with him into the handkerchief.

That's All I Need To Know takes the same tempo and, despite some of the awkward lines in the lyric, it may stand a better chance than the other deck.

The whole disc, however, is rather depressive.

## MARVIN RAINWATER

I Dig You Baby; Two Fools In Love  
(MGM 980)\*\*\*\*

CUT in the same pattern as his "Whole Lotta Woman" is Marvin Rainwater's I Dig You Baby. Here we get a whole lotta Marvin—who chants the song with himself.

It has the itchy rhythm of his current smash hit but the actual melody line lacks the punch of "Whole Lotta Woman." Still, Marvin's around and he could find himself with another nice seller in our market.

His sister Patty joins the C and W star on the flip for a real Western fiddler item . . . Two Fools In Love. Very easy and pleasant on the ear.

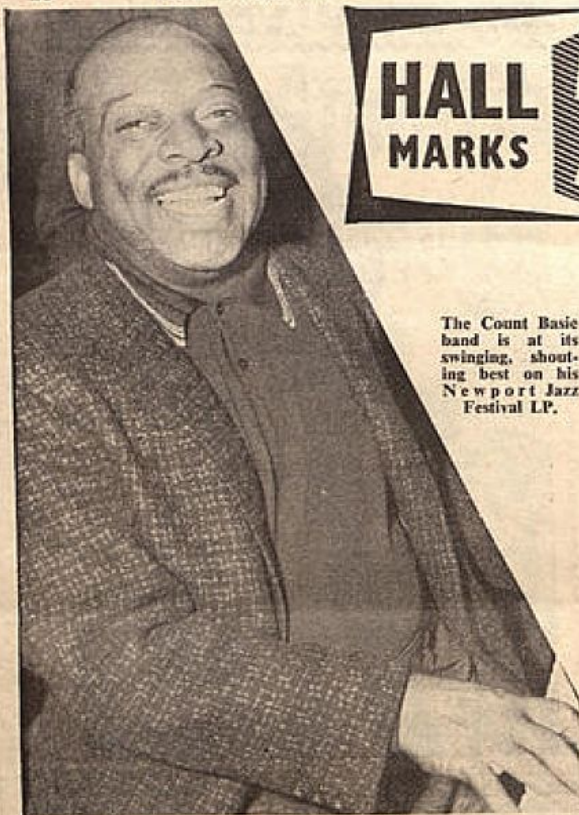
## HANK THOMPSON

How Do You Hold A Memory; LI Liza Jane  
(Capitol C114869)\*\*\*\*

COUNTRY and Western singer Hank Thompson has his own Brazos Valley Boys with him for the slow country number How Do You Hold A Memory. Thompson's undoubtedly one of the better performers in this particular field—and he avoids the wine into which so many of them fall. He should have plenty of customers for this sentimental offering.

LI Liza Jane is an oldie—a bright quickie which you'll recognise at once. Performance is brisk and entertaining.





MILES DAVIS—GIL EVANS  
"Miles Ahead"

*Springville; The Maids Of Cadiz; The Duke; My Ship; Miles Ahead; Blues For Pablo; New Rhumba; The Meaning Of The Blues; Lament; I Don't Wanna Be Kissed.*

(12in. Fontana TFL5007)

REMEMBER Miles' historic Capitol band of 1949? Well, the man who deserved most of the credit for the band's sound wasn't Mulligan or John Lewis so much as ex-Claude Thornhill arranger, Gil Evans. The band was Miles' idea, but the sound was Gil's.

Now they've got together again and the earlier mutual respect is even more pronounced. This is a beautiful record with some of the most beautiful big band sounds

## Jazzmen, this is for you

CALLING all British jazzmen—modern and trad. At long last, some sort of printed recognition is coming your way. A kind of British equivalent to Leonard Feather's "Encyclopaedia of Jazz" is to be published here soon.

To make its coverage as complete as possible, would you please drop a line, today, to: Roy Carr, 12 St. Albans Road, Blackpool, Lancs.?

He wants your biographical background "gen" as possible about yourself. You know the sort of thing... date and place of birth; the age at which you started playing; when you turned pro; whom you have worked with and when; favourite musicians, etc.

It's a worthy cause. I hope you'll help. And I'm sure you wouldn't want to be left out, would you?

## albums

you've ever heard. The instrumentation is five trumpets, five trombones, two French horns, tuba, alto (Lee Konitz), bass-clarinet, two clarinets—doubling flute, bass and drums.

I hear the sound as an extension and enlargement of the 1949 band plus a lot of Ellington. It's a "wall of sound." But not in the strident, screaming Kenton style. It's a gloriously round, full, mellow, intensely melodious sound with intelligent, contrasting tone colours.

Though each track is a separate entity, Evans has linked them cleverly to make each side of the album a complete, uninterrupted piece of music. Apart from a spot of Paul Chambers bass, Miles is the sole soloist. On flugelhorn, which goes wonderfully well with the band's overall sound.

Johnny Carisi wrote *Springville*; Dave Brubeck, *Duke* (a beautiful, apt piece of writing); Miles, *Ahead*; Gil, *Pablo*; Ahmed Jamal, *Rhumba*; and Jay Jay Johnson, *Lament*.

Even Miles himself was happy about this album! Congratulations to him, Gil and A and R man, George Avakian. This is one of the finest records of the decade. A "must"! Take my word for it. Go out and buy IMMEDIATELY! (\*\*\*\*\* plus!)

## Not his best

BUD SHANK QUARTET  
"Jazz At The Cal-Tech"

*When Lights Are Low; That Old Devil Moon; The Nearness Of You; How Long Has This Been Going On; Tea For Two; Lullaby Of Birdland; Somebody Loves Me; Moonlight In Vermont; The King.*

(12in. Vogue LAE12095)

BRITAIN'S Joe Harriott Quintet recently returned from two weeks' work in Germany. Bud Shank, on tour, was appearing in the same town. Without bias and

# HALL MARKS THE BEST IN JAZZ BY TONY HALL

THIS could prove to be an expensive week for jazz fans. There are two or three, maybe four, LPs that should be in every record collection.

One you MUST have is the Miles Davis-Gil Evans big band on Fontana. It's one of the most important jazz orchestral albums ever made.

Then there's the great Basie hand at its swinging best, recorded "live" at the Newport Jazz Festival. That's on Columbia. And on HMV, from the studios, an excellent LP by arranger-composer, Quincy Jones. He calls it "This Is How I Feel About Jazz."

You're a "West Coast" fan? Then YOU won't want to miss the three star saxists heard on "Just Friends" (Vogue).

Eldridge raises the roof with some high note screaming with the band riling behind him.

The balance isn't too good on this record. But, so what? This is a happy, swinging occasion with all the participants obviously having a ball, as on Dizzy's set. I'll bet there was some party after this concert!

If your foot doesn't tap over this disc, you'd better go back to Brubeck! (\*\*\*\*\*)

## Too fussy?

BILL PERKINS—ART PEPPER  
—RICHE KAMUCHA  
"Just Friends"

*Just Friends; A Foggy Day; All Of Me; Diane-a-Flow; Limelight Blues; What Is This Thing Called Love?; Solid de Sylva; Sweet And Lovely; Zenobia.*

(12in. Vogue LAE12088)

THIS World Pacific item is one of the best, least pretentious and most satisfying sessions to emanate from America's West Coast in some time. Five of the tracks (1, 3, 5, 7, 8) feature the "younger brothers" of the Lester Young School of tenor-playing, Bill Perkins and Riche Kamucha, with Bill also blowing bass-clarinet and flute. Both are excellent, comparatively emotional tenors.

Together or apart, it's not always easy to spot who's who. But Riche has the lighter, sweeter sound; Bill, the bigger, slightly harder. Swinging support comes from Hamp Hawes (piano), Red Mitchell (bass) and Mel Lewis (drums) with Mel kicking the proceedings along.

Best tracks are the excellent blues (Solid) and Sweet. On both, Perkins wails on bass-clarinet as well as tenor.

The remaining four titles bring in Art Pepper on alto for Kamucha, further decreasing the possibility of tonal monotony. Lewis is again on drums with Jimmy Rowles (such an excellent, economic pianist) and Ben Tucker (bass).

My favourite: the easy-swinging What Is This Thing? which has some wonderful, hard-hitting Pepper alto.

Of its West Coast kind, this is a fine LP. Only the occasional fussiness of a couple of the arrangements lowers the rating. (\*\*\*\*\*)

## Wide range

QUINCY JONES

"This Is How I Feel About Jazz"  
*Walkin'; A Sleepin' Bee; Sermonette; Stockholm Sweetnin'; Evening In Paris; Boo's Blues.*

(12in. HMV CLP1162)

THOUGH this is arranger-composer Quincy Delight Jones' second album here in two months, it was, in fact, recorded some time before "Go West, Man" (CLP 1157).

It makes for interesting, absorbing listening and has, I think, lasting value. The standard of the orchestrations, playing and solos is most musicianly and mature. All the tempi are down or medium-down, enabling the soloists really to relax and create.

The tunes (by Richard Carpenter, Harold Arlen, Cannonball Adderley and Quincy, who wrote all three

# Get it—one of the finest of the decade

without exception the British boys expressed grave disappointment with Bud's alto-playing "in the flesh."

"His tone was so thin and his sound so small," they said. "But he was great on flute."

Whether this is true, I can't say. But I can tell you that this LP isn't up to the standard of Bud's other (and more recently-recorded) Vogue album. The material is fine but it's rather a dreary album. Must have been just one of those days. (The notes say the concert started at 11 o'clock in the morning. Maybe that's the explanation!)

Bob Cooper is added on tenor and oboe to avoid the tedium of just alto and rhythm. He's best on tenor. But the most consistent and sometimes swinging soloist is pianist Claude Williamson. The others are Don Prell (bass) and an over-recorded "bomb-dropping" Chuck Flores (drums).

If it's West Coast jazz you want, skip this one. And try the Perkins-Pepper-Kamucha LP reviewed below. (\*\*\*)

## Old style

BARBARA LEA

"Nobody Else But Me"

*Nobody Else But Me; Where Have You Been?; I'm Comin' Virginia; Honey In The Honeycomb; Thursday's Child; I've Got A Pocket Full Of Dreams; My Honey's Lovin' Arms; I Had Myself A True Love; Gee, Baby, Ain't I Good To You; I Feel At Home With You; Baltimore Oriole; Blue Skies.*

(12in. Esquire 32-043)

I WANTED so much to like this album. Because Barbara sounds a lot like Lee Wiley. And the second LP I ever bought was by Lee. But, hard as I try, I cannot summon very much enthusiasm for this singing. Somehow it smacks too much of the '30s.

I find it all rather flat (though, let me hasten to add, Barbara sings beautifully in tune throughout).

However, I did like the excellent trumpet solos and obbligatos by Johnny Windhurst, a fine player, and those by Dick Cary on alto horn and piano.

In fact, the musicianship by all concerned is fine.

Appreciation of this album seems to me to be entirely a matter of taste. And my tastes must have changed considerably. I won't attempt a rating here.

## It's great!

'COUNT BASIE AT NEWPORT'

*Singin' At Newport; Polka Dots And Moonbeams; Lester Leaps In; Sent For You Yesterday (And Here You Come Today); Boogie Woogie; Evensin'; One O'Clock Jump.*

(12in. Columbia 33CX10110)

HERE'S a Newport Jazz Festival LP to put alongside the Dizzy big band album in your collection. It's the Basie band at its dynamic, shouting, swinging best.

After a very lengthy introduction by John Hammond (a potted edition of the "Encyclopedia of Jazz!"), the band hits a finger-snapping groove for the opening Ernie Wilkins blues, Frank Wes, Joe Newman and Frank Foster solo. It's some of the best Foster on record.

Then Lester Young joins the band for an unusually emotional Polka Dots and a rip-roaring, riotous Leaps, with Jo Jones in on drums. Then Jimmy Rushing comes on. But strongly! His Sent For You is a gas! The band shouts excitingly behind him and Prell really digs his toes in. Jimmy's next blues stomps, too. The minor Evening is a revival from 1936.

The closing blues, One O'Clock is taken at an easy, relaxed tempo. Trumpeter Roy Eldridge and tenorist Illinois Jacquet join Prell and Jo Jones (who is tremendous throughout, by the way) on stage with the band.

Jacquet swings mightily, urged on by Basie's comping. Finally,



on side two) are all worth while and are sufficiently contrasting to cover a wide range of jazz expression.

**Walkin'**, the well-known 12-bar, builds most effectively and is probably the most exciting track. The other blues (Boo's) is typically Jones-like in structure. Cannonball's **Sermonette** has what Raymond Horricks would expect (and rightly!) me to call a feeling of "old-time funk"! It features Father John Crowley, "hand-clapper," as well as some excellent soloists, including "Brother Soul" (a pseudonym for Milt Jackson).

**Stockholm** is especially interesting in that Quincy has scored the late Clifford Brown's famous trumpet solo for the ensemble. **Paris** is a pretty theme showcasing Zoot Sims on tenor, who flew from Washington just for this one track.

The musicians heard here are Herbie Mann, Gene Quill, Phil Woods, Lucky Thompson, Zoot, Jerome Richardson, Bunny Baruch (tenor), Jack Nimitz (baritone), Art Farmer, Jimmy Cleveland, Urbie Green, Frank Rehak, Bernie Glow, Ernie Royal, Joe Wilder, Milt, Hank Jones, Billy Taylor, Charlie Mingus, Paul Chambers and Charlie Persip. Farmer is a most lyrical, intelligent and sensitive soloist. But Lucky, Phil, Cleveland and the rest do excellently, too.

Try this album. There's a lot to listen to. Think you'll like it. (\*\*\*\*\*)

**Interesting**

**DIZZY GILLESPIE—MARY LOU WILLIAMS—COUNT BASIE—JOE WILLIAMS**  
"At Newport"

*Zodiac Suite (Virgo, Libra, Aries); Carioca; A Night In Tunisia; Blee Blop Blues; Alright, Okay, You Win; The Comeback; Roll 'Em Pete; Smack Dab In The Middle.*  
(12in. Columbia 33CX10111)

**AFTER** listening to the Basie tunes (all of which are available on other LPs), I began to wonder whether singer Joe Newman knows any other songs but these. He sings well and the band swings (as always) behind him. But surely by now Joe's performances must tend to become mechanical?

On the first side, Dizzy brings on Mary Lou Williams, Mary (a wonderful person, as all who knew her here in '53 will testify) has always been more of an influence and adviser than an outstanding stylist or soloist.

For her **Suite**, Dizzy's band could have done with a few more rehearsals. With his three movements, it is interesting, if not particularly satisfying.

**Tunisia**, by the Gillespie Band, features the exciting young jazz stars, Lee Morgan (trumpet) and Benny Golson (tenor). Though Benny comes off best, both can be heard to better advantage, most especially Lee, on **Blue Note**.

A hard one to rate, considering the Basie-Williams tracks. But I wouldn't call it indispensable (\*\*\*\*)

**Contrasts**

**URBIE GREEN GROUPS**  
"Urbie Green And His Band"  
*Old Time Modern; I Got It Bad (And That Ain't Good); Lullaby Of Birdland; Me!'*  
Time.  
(10in. Vanguard PPT12021)

"Blues and Other Shades of Green"  
*Reminiscent Blues; Thou Swell; One For Dece; Ditty Dan.*  
(7in. HMV 7EG8336)

**TROMBONIST** Green was last heard of (on these pages) with a big commercial dance band (HMV CLP1158). Here are two completely contrasting settings for his smooth-sounding horn.

On the Vanguard LP, a rather curious, more-modern-than-usual sort of mainstream set, he uses Ruby Braff, Med Flory (whose alto would be easily "cut" by our own Bruce Turner or Tony Coe), Frank Wess, Sir Charles Thompson, Freddie Greene, Aaron Bell (bass), Bobby Donaldson (drums). A very (almost too) relaxed session.

**Green and Thompson** are the stars. Though Wess wails quietly and Braff is fine, though he doesn't get much blowing space, Bell and Donaldson only seem to come to life on Flory's blues, which has an oddly "bebop-ish" melody line (\*\*\*\*).

**ON** the HMV EP, Green is backed by an excellent, more modern rhythm section comprising

**Dizzy Gillespie's latest isn't exactly indispensable.**



**jazz TRADITIONAL jazz**  
**LEAVE JAZZ ALONE, MR. MAYOR!**

**HEREWITH** a comment by the Lord Mayor of one of our provincial cities, quoted in a well-known show business journal—"Some dance music is pleasant," he commented, "but this rock and roll with which we are bombarded from TV and radio day in and day out is complete and utter pain. It is nothing more than jungle music. Here we are trying to civilise the native, and yet we are letting them come over here and uncivilise us."

The Lord Mayor, who was treating the subject in amusing fashion, added: "But then, I know nothing about music—I just know what I like."

Here then is the new standard in critical appreciation! True, the report states that the speaker treated the subject in amusing fashion. But, we're getting too much of this lately. People in responsible positions airing their views about something they know NOTHING about. And you all know when the subject is jazz, they often reach new depths of ignorance.

Now I'm not crossing swords with the Lord Mayor because he doesn't like rock 'n' roll. I don't go much on it myself. But his words might give the impression that anybody can set himself up as a critic. And as a critic myself I do think we deserve some credit for the hard study we put in.

If not, then wasted are the days I spent studying Prouts "Harmony." Wasted is the money I forked out

the swinging, talented, young pianist, Dave McKenna and "veterans" Percy Heath and Kenny Clarke. The second horn is the warmly cooking guitarist, Jimmy Raney. Green blows robustly with beat and heat.

**Reminiscent** is an earthy blues. McKenna swings tastefully on **Swell**. **Dee** is a delightful, riffy piece with all-too-short solos by Green, Raney and McKenna. **Dan** is a fast, Basie-type blues with some smoothly gutty Green and more good piano and guitar.

The three-minute time-limit tends to give the impression of unsatisfactory sketchiness. But otherwise, it's an enjoyable disc. And Van Gelder's engineering helps a lot (\*\*\*\*).

**Was Handy's life as dull as this? 'ST. LOUIS BLUES' FILM IS DISAPPOINTING**

**THE** film "St. Louis Blues" purports to tell the story of probably the world's most famous blues composer, W. C. Handy. The idea of the movie was first mooted in 1955. It seems ironical that, by the time Paramount came through with a finished product, Handy was not around to see it. He had died. Just as New York was preparing a "W. C. Handy Week."

In the film, Nat "King" Cole, in his first major screen acting rôle, gives a very competent, honest and sometimes moving performance as Handy.

The son of a Negro minister, Handy doesn't want to follow in his father's footsteps. Instead, he feels the urge to play and write the true folk music of his people—the blues. His father regards jazz as the "music of the devil." So Handy leaves home, despite the pleas of his Aunt Hagar (well played by Pearl Bailey).

He goes to work in a club with, and write songs for, the sultry singer, Gogo Germaine (Eartha Kitt).

Despite various tussles with jealous club-owners, crooked lawyers and his church-going girl-friend, Handy soon is in the money. Then he loses his sight, returns to his father's home and spends his time writing hymns and playing at his father's church.

One Sunday, in the middle of a hymn, Handy's sight is suddenly restored.

Again he feels the call of the blues and, again without his father's blessing, he heads for New York. There he works in clubs with his own groups, singing his own songs and his fame begins to spread.

The final scenes are in the true Hollywood fashion. Eartha Kitt arranges for Handy's composition, "St. Louis Blues" to be performed at Carnegie Hall. She persuades his father, aunt and girl-friend to go along. At the theatre, they can't get seats. But Miss Kitt manages to smuggle them into the wings. You can guess the rest.

This is a slow, rather disappointing film. I find it hard to believe that Handy's life was really so dull. Ella Fitzgerald is completely wasted. She sings only one short song in a club scene.

Eartha Kitt sounds like... well, Eartha Kitt. Nat himself plays more piano than he sings songs.

But this film is important. In that it honours an outstanding Negro musician and it employs an all-Negro cast. And although this IS the 20th century, that alone is an achievement.

CHRIS COLLINS

his lack of vibrato often gives the impression of faulty pitching and, sometimes, plain out of tune playing.

**BROTHER MATTHEW**  
with Eddie Condon's Band  
*Sweet Georgia Brown; I Wish I Could Shimmy Like My Sister Kate.*  
(HMV 7EG8312)

**DISAPPOINTMENT** No. 2 comes into the category of "records I would rather not have made."

Boyce Brown, a sort of legendary Chicagoan alto player, first hit the British public with two sensational sides with Jimmy McPartland about 1940—"Sugar" and "World Is Waiting For The Sunrise." He played a rollicking, bouncy saxophone admirably suited to the rather polished McPartland horn. In those days, Boyce Brown was on everyone's lips... then he disappeared.

And now he comes up again under the name of Brother Matthew, for by now he is a member of a monastery. And it was someone's crazy idea to record him with the Condon group!

In the "Dictionary of Jazz," that rather harsh French critic, Hughes Panassie, writes: "An excellent technician who has not quite assimilated the musical idiom of the coloured people." Well, on this showing he doesn't sound like a technician.

He is horribly out of tune and shows nothing but a paucity of ideas. If you can sit through **Shimmy** and not wince with discomfort at the "strictly from the local palais... watch me take a hot one, Eddie" alto of Brother Matthew you've got no musical appreciation... Give a talk on jazz at your next annual dinner!

I knew already that Bunk had never been happy with George Lewis and Jim Robinson, men picked for him by enthusiastic but misguided collectors. I knew that on this session he had been allowed to choose his own personnel—Garvin Bushel (clarinet) Ed Cuffy (trombone) Don Kirkpatrick (piano) Danny Barker (guitar) Wellman Broad (bass) and Alphonse Steele (drums).

I also knew that all had had experience playing with large Negro swing bands of the calibre of Chick Webb, Fletcher Henderson, Cab Calloway and of Basie and Duke Ellington.

I expected great swinging music, but I most certainly didn't get it.

The rest of the group seem to be dominated by Bank's influence from the George Lewis sessions, playing in a very subdued manner. Almost as if they all felt duty-bound to pay tribute to the grand old man of jazz by keeping themselves well out of the way. And unfortunately poor Bunk can hardly be said to be on form. In spite of all that, the record is an interesting facet of his later days.

Once again the leader selects numbers from his large repertoire of rags and pops. The rags come over by far the best. **Hilarity** and **Entertainer** especially. Most of the pops, with one notable exception, have a dreary, dull under-recorded sound. The exception, **Marie Elena** is delightful, with Danny Barker playing classic Spanish influenced New Orleans guitar.

Bunk's own playing is remarkable for its purity of tone, although

on books reading up the lives of the jazzmen, on books devoted to Negro sociological problems, on visits to jazz clubs, on learning an instrument (three in fact).

My reviews could simply read: "I know what I like... this is rubbish." "I know what I like... this is excellent."

Come off it Mr. Mayor. Leave the criticism to those who know something about music... and quite a lot about jazz.

As if to prove that a critic's job isn't always listening to wonderful records, we pass on to a couple of discs which promised an interesting evening but turned out very disappointing indeed.

**BUNK JOHNSON AND HIS BAND**  
**The Last Testament Of A Great New Orleans Jazzman**

*The Entertainer; Some Day You'll Want Me To Want You; Choo; That Minutrel Man; Till We Meet Again; You're Driving Me Crazy; Kinklets; Marie Elena; Some Of These Days; Hilarity Rag; Out Of Nowhere; That Teasing Rag.*  
(Philips BBL7231)

**DISAPPOINTMENT** No. 1 was this 12in. Bunk Johnson. Not that it's bad, but it is not what I had expected. On this particular evening I made the mistake of looking forward to an evening's jazz and in so doing prejudged this disc.



with  
**PETE MURRAY**



latest sport across the border is to go to the Glasgow Empire on a Friday night and wait for the English Comic to appear.

"It was worse than the Hampden Roar," said Leslie. "Every time I went to open my mouth, the roar would get louder—so I just stood there, smoked a cigarette, and said nothing. It was the easiest money I've ever earned."

The manager rushed round after and congratulated Leslie on a

★ **This week's star choice**

**THREE** records have caught my eye, or rather ear, this week: Julie London singing "It Had To Be You" as it was intended to be sung—softly and sweetly (London).

Frank Chacksfield's "Rodeo" (Decca) should also rope in a few record buyers.

Finally, a word of praise to that excellent new vocal group, the Highshots. If you watched "Six-Five Special" last week then you'll have already heard them sing "I Got It." Michael John, the lead voice in the group can truthfully say "I wrote it." (Melodisc).

**First fan letter**

**EVERY** week I do a BBC Overseas disc jockey show. It's great fun, but quite honestly, apart from the producer and the gramophone operator I could never get the feeling that anyone listened.

Now, however, I have received my first fan letter from Boston, Mass. The writer, Mr. John E. Ryan, said he liked the show, particularly the Joan Regan recording of "I May Never Pass This Way Again."

So Joan, take a transatlantic bow, if you please.

**THEY'LL COME**

**MY** favourite show business story of the moment has its origin in Hollywood.

One of the top Movie Moguls had died. He had been a most unpleasant man in life, with few friends. Yet 2,000 people turned up for his funeral.

Cracked Groucho Marx. "It's like I always said—Give the public what they want and they'll come."

**OVER**  
\*  
**THE**  
\*  
**POINTS**

**TV's 'Popeye' takes a dive into the disc biz**

**WHO'S** the most popular TV star at the moment? No doubt you all have your own theories on that subject but my vote goes, without hesitation, to Mr. Bernard Bresslaw.

"Who's e?" (I can hear your voices from here!) Mr. Bresslaw is probably better known to you as Private Poppewell, or even better as "Popeye."

Everywhere I've gone with this most likeable chap he's stolen the show—even from some of our very successful record heart-throbs.

Now that "Popeye" and his two chums, Alfie Bass and Michael Medwin have gone into the record business anything can happen—and it has.

HMV have presented a vocal version of the "Army Game" signature by these three gentlemen in question.

Incidentally, have you noticed how "out of it" non-TV set owners seem to be? Bernard was telling me that on a recent "Chelsea At Eight" programme they cut to him during a sequence that featured the Band of the Coldstream Guards.

In the script Bernard had to say to Mike "I think I'll join that lot." Mike reacted with a disapproving look, which called for the famous "Popeye" catchphrase "Well, I only asked." It brought the house down.

The members of the "Grab Me a Gondola" cast were also appearing on the show and they simply couldn't understand why a fellow saying "Well, I only asked" could get such a big laugh.

But of course they had been unable to watch any TV for a whole year. And a lot can happen in 12 months—including "Popeye."

★ **Confusion for Kathie**

**DUNCAN WOOD**, producer of the recent "Record Roundabout," had a brilliant idea for the show, as you may have seen. For the two-way family favourite spot, they sorted through many letters till they came to a request for Kathie Kay singing "Love Letters."

Duncan checked to see if there was any arrangement for this song. Yes, it was in the BBC Library. The soldier's unit in Germany was approached and the C.O. agreed that the lucky chap could

have leave. Then the BBC contacted the wife and asked if she were free to travel to London for the programme. Of course, she was.

Then, consternation: Kathie Kay had never recorded "Love Letters." She had sung it on the Billy Cotton Show (which follows Family Favourites), hence the confusion. All was well, however, for Kathie sang the song live and a soldier and his wife were reunited for a few days.

**Comics' graveyard**

**TALK** to an English comedian about Glasgow and he'll immediately go several shades lighter. It's the known graveyard of most of them.

Leslie Randall, of the Joan and Leslie TV Show, tells me that the

"marvellous performance—the most successful Englishman we've ever had here."

Leslie can't wait to go back. Of course he'll have new material—next time he'll smoke a cigar!

**SPEAK SLOWLY**

**JIMMY LOGAN** one of Scotland's top comics insists that Glasgow audiences are not difficult. "It's merely that they have difficulty understanding the English accent," he says.

He went on to tell me how terrified Jimmy Wheeler had been on one trip. "They'll murder me," said the great Cockney wit. "Don't worry," advised Logan "just try speaking slowly." Jimmy did and knocked 'em cold.

Kathie Kay made it. See "Confusion for Kathie."



**Russ back in favour**

**NEW** record releases by British artists are featuring strongly in review lists over here, and making their mark alongside the volume of American waxes.

The new Russ Hamilton platter with the old favourite in modern dress, "Tip-toe Through The Tulips," has been receiving special attentions.

The orchestral presentation is excellent, and the refreshing quality of Hamilton's voice, makes this a likely contender for collecting goodly sales.

The backing for this release is Drifting And Dreaming and this too is causing interest. Hamilton, of course, has a strong reputation here, and since his stronghold last year with Rainbow his name has never been absent for long.

**Chance for Frankie**

**THE** newest Frankie Vaughan release is also picked for reaching the high-spots. Strongest

**NEWS AND VIEWS FROM ACROSS THE ATLANTIC**

title on this issue seems to be his excellent rocking-beat Judy.

Backing is Am I Wasting My Time, but it seems that the first mentioned title will win the honours.

Since his recent highly successful TV shot here, the chances of success on this particular platter look especially encouraging.

**Good work from Ray Martin**

**A** **NOTHER** British name, familiar to you over there, is expert baton-waver, Ray Martin.

Ray continues to supply some very fine melodic discs, and his latest release, *Spring In Spain* and *Argentina Ballerina* comes well up to standard.

With discs of this calibre, Ray Martin is continuing to entrench himself on our side of the Atlantic.

**Lee's club debut**

**STILL** mentioning British visitors to this country, big ballad singer Lee Lawrence has been quietly making his mark since he decided to take up residence here some months ago.

Perhaps his American club debut here will give him the well-deserved success.

Lee opened last week at the Golden Slipper Club in Long Island, and reports reaching me show that he is making quite an impact with the patrons.

**Unusual prize**

**A** **N** unusual prize in a disc jockey contest is being offered next week by a New York radio station.

The competition, involving writing an essay including seven titles of Doris Day waxes, offers as a prize a "Day With Day."

This will include a day on location with Doris during the filming of her newest movie (yet to be finally named) and a small part for the winner in the movie itself.

**Freed in trouble**

**R** **OCK** and roll disc jockey king, Alan Freed, has fallen out with his radio station in New York.

Freed, who has been touring major package shows since the invasion of rock 'n' roll, has accused his radio station of failing to give him support following

troubles after a recent show in Boston.

Trouble broke out at the Boston Arena following one of his rock and roll stage shows with an audience of 6,000. Reports are that excitement ran high after the show, and that some 15 persons were robbed or assaulted by teenagers.

Freed has meanwhile been indicted by the Suffolk County (Boston) Grand Jury.

Currently many city auditoriums are cancelling scheduled dates of the package.

**Gracie again!**

**C** **HARLIE** **GRACIE**, just recently returned here from a highly successful tour of your country, may have a big new record success on his hands.

Strongly tipped is the title *Love Bird* with some cute, beat rhythms.

The reverse is a new version of *Trying* which the Hilltoppers successfully waxed some time ago.

Could be that either side may make it, and I understand that Charlie gave the latter title full exploitation during his British stage tour.

**Al Anderson**



# SIDETRACKS

THIS week has been a very exciting one for me. ABC Television have asked me to devise and produce a new-style pop-music programme for them which will have its first showing on Sunday, June 15, at 10.50 p.m. It will be a 40-minute show networked from the ATV theatre, Wood Green. I am delighted, of course, to be back in the breach again, especially as my few months away from

for my money, one of the most commercial sounds in this country. Lord Rockingham's XI features among others the glamorous South African jazz organist, Cherry Wainer, whose foot-work cuts such a nifty, groovy groove in the "Fried Onions" disc. Also featured in this band is the fabulous Red Price, the "rockiest" tenor sax in this fair isle.

The Neville Taylor group has been especially assembled for this

## 'Oh boy!'—am I happy!

If you think you're the right type and can find a way of being at the ATV theatre until 11.30 p.m. on a Sunday, drop me a postcard at DISC (stating age) marked "Oh Boy!" and we will see what we can do for tickets—no promises mind. But remember, if you get tickets and give them away to your grandpa we won't let him in. Anyway, it will be way past his bedtime.

### I'll spin US discs

THERE will be a disc spot in "Oh Boy!" Yes, I know there is a disc spot in every show it seems, nowadays, but that's no reason why there shouldn't be another.

To tell you the truth I like making a guess at what will be the big hit of tomorrow. It's like doing the pools, in a way.

The record I will choose will always be an American one. Some British recording artists may think this is a bit unfair, but I look at it this way: if a British artist makes a record, he can perform the number live on television—there is no need to play the disc.

But the American version gets very little chance of a television playing, so our disc spot will help to even matters out.

### I guessed aright

SOME time ago I told you it was my guess that ballad and rock would gradually intermingle and

that we might expect string sections backing rock-cum-ballad numbers. Exactly the sort of thing I had in mind is "Twilight Time," the new Platters Disc, released this week.

TOMMY STEELE has always followed the wise policy of never covering any Presley material. But just for once he has—perhaps unconsciously—slipped up. His latest disc "It's All Happening" is simply a re-hash of "Gotta Lotta Living To Do," which Presley made for the film "Loving You."

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One of the two resident "Oh Boy!" bands will be the John Barry Seven, seen here with Kerry Martin—who will be a guest vocalist for the first of the new programmes (DISC pic.)

television have given me a chance to gather together my thoughts on what sort of programme I should like to do next.

I think I know what sort of programme you would like to see and hope very much that what appears on your screens on June 15—and after—will fill the bill.

The name of the show, by the way, is to be "Oh Boy!" Don't ask me why—it's just one of those things. Perhaps it is because it is a short, snappy, happy title suggesting excitement—and I am doing my best to make this a snappy, happy and exciting show.

Regular features of the programme are two resident bands—the John Barry Seven and Lord Rockingham's XI (whose disc, "Fried Onions," is doing very nicely, thank you), two vocal groups—one new one centred on that great coloured vocalist, Neville Taylor, and the other the amiable Dallas Boys—and, finally, the Vernon's Girls.

### New tour ahead

JOHN BARRY and the Seven have just returned from a very successful Scandinavian tour and are just in rehearsal for a forthcoming tour with young Jackie Dennis.

John is by way of being an arranger and composer as well as a band leader and his latest opus "Rodeo" has not only made a very good disc on the Parlophone label by his own band, but is being released shortly by Decca in the form of a version by Frank Chacksfield.

John is a quiet Yorkshire boy—very modest, very intelligent and very hard-working. His group has

shown. There are so many good numbers coming over from the States for a coloured vocal quartet that such a group seemed a must for "Oh Boy!"

The Dallas boys have appeared for me on several occasions in 6.5 Special so we are no strangers to one another. This group really packs a dynamite punch and is tremendously visual in its approach—without sacrificing the quality of its vocal work which is always of a high standard.

As for the Vernon's Girls—what remains to be said about this hey of beautiful singing birds? They tackle anything from grand opera to rock 'n' roll. Though I must admit I have a preference for them in the latter role—and I have a sneaking suspicion that they prefer it, too. You know, when they first

appeared on the old 6.5, dressed in their casual sweaters and jeans, a lot of viewers thought that they were members of the audience—until they suddenly burst into song.

The same thing happened on the 6.5 stage show. Two girls in the audience were most annoyed when they were asked to leave the stage where they had taken their seats among the Vernon's Girls.

"Why have we got to move when all that lot are allowed to stay?" they complained.

### 'Too sexy' for 6.5

OUR guest vocalists on the first programme are to be Ronnie Carroll, Marty Wilde and Bertice Reading and newcomers Dudley Heslop and Kerry Martin. Kerry has had the dubious honour of being banned from the 6.5 Special for being "too sexy." Sexy or not, I reckon she's fast developing into a first rate beat singer.

One of the things I am eager to get is the right sort of live audience for "Oh Boy!" I know that we will be overwhelmed with ticket requests, but dare say we will have the same trouble as we had with 6.5 Special—although we tried to make sure that all the tickets went to young and enthusiastic people, we would always get a small proportion of bald-headed executive-type gentlemen turning up.

They always looked as if they hated it all and I could never make out why they came.

For "Oh Boy!" we want plenty of kids who like beat music and who are prepared to kick up a row and let themselves go.

### LAST OF THE OLD GANG

I WAS sorry to see Don Lang and Jo Douglas leave 6.5. That meant that none of the original gang was left. Still, I suppose all good things have to come to an end.

It was good, anyway, that Don's parting offering to the programme—a performance of his latest recorded number "Witch Doctor"—was the best thing that he has done for a long time. I am sure that Don won't be off the television screen for long.

At least we are both hoping that his Blackpool commitments will allow him to appear on the "Oh Boy!" programme.

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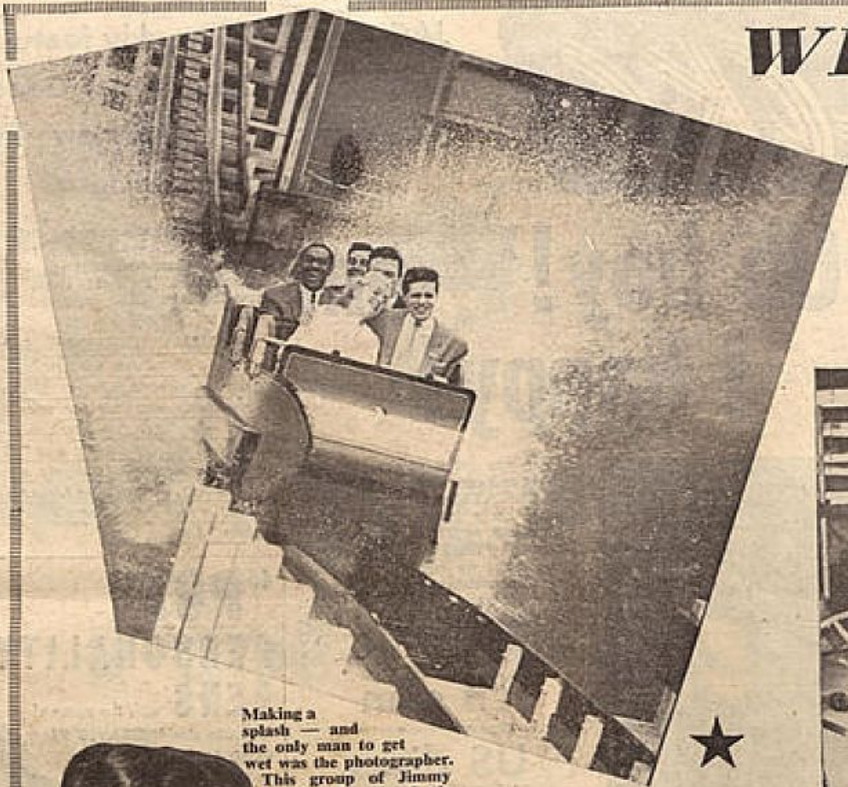
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# WHOOSH!— all the fun of the Battersea fair for the stars

'DISC' picture feature by **RICHI HOWELL**



Making a splash — and the only man to get wet was the photographer. This group of Jimmy Lloyd, Dennis Lotis, Matt Munro, Lisa Noble and Ronnie Carroll.



Nancy Whiskey on target at the shooting gallery.



The Highway Code wouldn't permit this sort of driving. In the picture are Russ Hamilton (left), Nancy Whiskey and Shirley Ann Fields.



Tea time chatter between Des O'Connor and Wee Willie Harris.



The hit of the day in the hat of the day—Sabrina.

Lovely Pat Dahl tries her hand at driving the "What's It" assisted by Hughie Green.



June Cunningham and Rosemary Squires interrupt an autograph-signing session to flash two dazzling smiles at the camera.