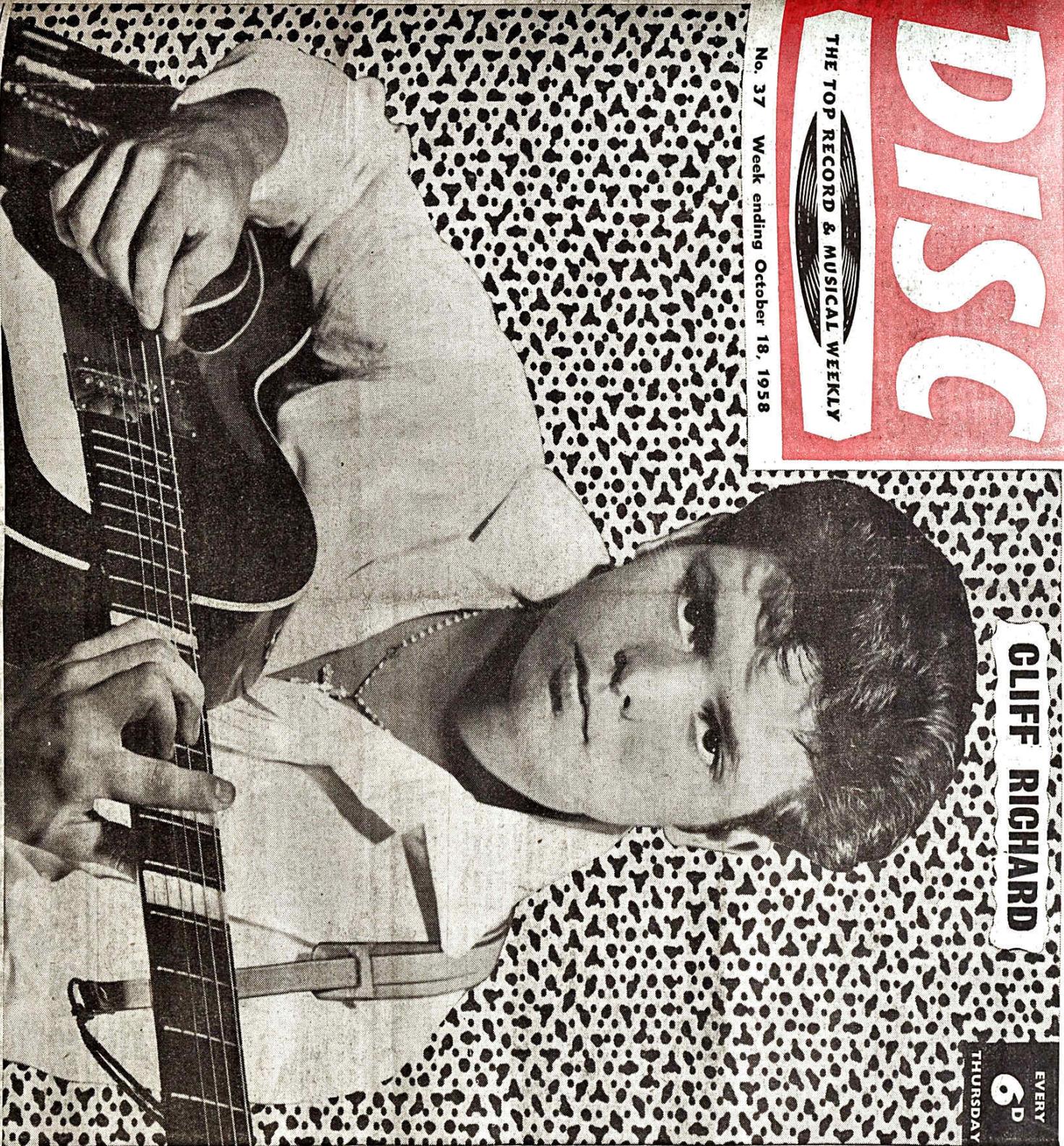


DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 37 Week ending October 18, 1958



CLIFF RICHARD

EVERY
6 D
THURSDAY

VOTED

THE MOST

PROMISING

BRITISH

SINGER

CLIFF RICHARD WILL MOVE IT!

with
SCHOOLBOY CRUSH

DBA178 (45 and 78)

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YOU CAN WIN A PRIZE!

POST BAG

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

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

Rock... Charleston... it's all the same

AS far as I can make out, the anti-rock 'n' rollers are doing no good to anyone by condemning rock. The sooner they realise this the better, for the only people they give any satisfaction to is themselves.

No doubt, when we teenagers become in turn "the older generation," there will be another type of music and some of us won't like it, just as many of the present older generation don't like rock 'n' roll—but that is no cause for picking holes in it.

Don't forget, young folk went just as crazy over the Charleston when it first came out, just as we

PRIZE LETTER

teenagers now do over rock. The critics then said that the Charleston was unsophisticated and fit only for the people who now would be classed as "Teddy boys and girls." Time has proved them wrong.

The same sort of thing was said about the waltz. The critics maintained that this dance brought people far too close together. And

if you ask older people, as I have done, you will find that they, too, were "sent" by the favourite tunes of those days as we are now over modern music.

And as for the stories that rock 'n' roll is the cause of the increasing vandalism, that is nonsense. If anything is to blame for that, then it is the spate of gangster films.—MICHAEL M. DAVIS, Nala, Hill View Road, Wraybury, Staines, Middlesex.

In music, as in everything else, there should be tolerance. This week's LP is yours, Michael Davis; let us know your choice.

and LP? And is it possible to have bound back numbers of DISC?—R. D. BOORMAN, Forde Road, Newton Abbot, Devon.

(As and when we receive them. On the second point we could put you in touch with a binder.)

Letter to Cliff

CAN you tell me where I could write to Cliff Richards?—SYLVIA BROWN, Harris Crescent, Needingworth, Hunts.

(You can write to Cliff at E.M.I., 8-11 Great Castle Street, London, W.1)

Norwegian tango

I WAS most surprised to hear Ray Anthony's recording of Tango For Two. I guess it's the first Norwegian pop to be recorded by an American artist. This melody was played here over the radio about a year ago. Music writer is Bjarne Amsall and words are by Alfred Proysen, two of our most popular songwriters. More

than 200,000 copies of the record were sold during the first three months.—EINAR HAUGE NILSEN, Rogalandsgt 75e, Haugersund, Norway.

(Well, fancy that!)

We want David

DAVID HUGHES is topping variety bills all over the country. He has a wonderful stage act, with a number of radio and TV appearances to his credit yet the recording companies still ignore him. I hope David's talents aren't going to be wasted. Wake up you recording companies—let's see the name of David Hughes on labels once again.—Pte. W. J. BLOWER, Amburst Road, Stoke Newington, London, N.16.

(And so say all of us.)

What about Slim?

I'M a great fan both of Slim Whitman and Elvis Presley. There's plenty to read about Elvis but I never see a word on Slim. Please, is he dead or has he no fans? I think he's a great singer—and did even before I heard of Elvis.—GERALDINE GALLAGHER, Cavendish Street, Belfast, Northern Ireland.

(He is neither dead nor without fans.)

Cow-like

I HOPE Bernard Bresslaw's coffin-echoing rendering of Mad Passionate Love is not going to start a vogue. It was originally written as a straight number and it takes genius to give it the successful treatment he does. But if we are to have protracted sessions of cow-like moaning, I am afraid Bernard will have a lot to answer for.—MAUREEN HUGHES, Northland Drive, Londonderry, N. Ireland.

(You should not take "Popeye" too seriously.)

Home product

WHY all this craze for American singers when we have our own David Whitfield? He is the only singer able to put real feeling and sincerity into a song—simply because he can sing. Yet he hear little mention of him now.

His many records are all good and praise should be given where it is due.—(Mrs.) M. ALMOND, 14 Mount View Terrace, Totnes, S. Devon.

(Let's not forget our own singers.)

Side by side

CLIFF RICHARD is the best British successor to Elvis Presley, but is not as good looking as El, who is handsome and has a smashing voice.

In my opinion, Cliff is a better singer than Tommy Steele and when Mr. Steele has faded from the popularity parade, I hope to see Cliff at the top with the great Elvis Presley. The Drifters, who back Cliff on



"You don't like Pat Boone! Well, I'm certainly glad I found that out before we got married!"

"Move It" and "Schoolboy Crush" are the best British instrumental group.—D. BEACH, Jockey Road, Sutton Coldfield, Warwickshire.

(Cliff Top?)

of record space alone, without the handicap of these bathtub singers.—P. F. CLATWORTHY, Romany Rise, Orpington, Kent.

(We have often asked for praise for the arrangers.)

Norway's No. 1

I AM a 17-year-old boy from Norway and a regular reader of DISC. Thank you for all the good articles you give your readers.

My favourite singer is Johnny Cash and I wonder why his recording of "Guess Things Happen That Way" failed to reach the Top Twenty.

Record No. 1 here in Norway at the moment is "Sail Along Silvery Moon" by Billy Vaughn and his Orchestra, and the most popular singers are Pat Boone, Elvis Presley, Paul Anka, Tommy Steele and Connie Francis; Paul Anka, I'm afraid, hasn't had a hit since "Diana."—GORE LINDHOLT, Leangen St., nr. Grøndheim, Norway.

(News from Norway.)

What tone!

LISTENING to the beautiful tenor voice of Johnny Mathis singing "A Certain Smile," I cannot understand why he is not more popular here. His superb tone far outclasses those of current rock 'n' roll singers.

Let's give this boy a better reception. His voice is certainly one of the finest of the century, and rates alongside Crosby and Sinatra.—(Miss) A. VICKERY, Stanley Green East, Langley, Slough, Bucks.

(We think the position is really changing for Johnny.)

Educational?

ALTHOUGH I am not a particular fan of rock, there is one way in which it has the advantage over classical music—it encourages young people from foreign countries to learn the English language.

In Paris, Germany and Luxembourg I have noticed that the majority of records in the juke boxes, and songs sung in streets and cafés, are in English and, naturally, the fans learn the lyrics without them being translated.

Apparently rock 'n' roll has some educational value after all.—(Miss) GLORIA WILLIAMS, Glanwin House, Avenue Road, Maids Moreton, Buckingham.

(But are ALL the lyrics English?)

Don't ignore them

I AGREE with John Gayne (DISC, 4-10-58) that it is a shame the way British audiences ignore such superbly talented singers as The Hi-Lo's. But, I feel that their disinterest is due to the fact that, having little opportunity either to see or to hear The Hi-Lo's before their recent British visit, they are a little wary of Gene Purling's unusual and somewhat intricate arrangements.

I am convinced that The Hi-Lo's are too good for the average British teenager.

To be able fully to appreciate the performance of the group one needs to be interested in their achievements as vocal musicians and not in their achievements as hit parade "toppers."—(Miss) MARGARET WALSHE, Worpole Road, Wimbledon, S.W.20.

(Suddently it WAS The Hi-Lo's.)

No 'bind,' this

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ANDY WILLIAMS
PROMISE ME, LOVE



HLA 8710 45/78



ROGER WILLIAMS—still number 10 in the States.

Week ending, October 11th

TOP TWENTY

Compiled from dealers' returns from all over Britain

Last Week	This Week	Title	Artist	Label
1	1	Stupid Cupid / Carolina Moon	Connie Francis	M.G.M.
5	2	Move It	Cliff Richard	Columbia
3	3	Volare	Dean Martin	Capitol
4	4	King Creole	Elvis Presley	R.C.A.
6	5	Born Too Late	Poni-Tails	H.M.V.
7	6	Bird Dog	Everly Brothers	London
2	7	When	Kalin Twins	Brunswick
11	8	A Certain Smile	Johnny Mathis	Fontana
9	9	Mad Passionate Love	Bernard Bresslaw	H.M.V.
8	10	Poor Little Fool	Ricky Nelson	London
18	11	Come Prima / Volare	Marino Marini	Durium
19	12	It's All In The Game	Tommy Edwards	M.G.M.
10	13	Return To Me	Dean Martin	Capitol
—	14	My True Love	Jack Scott	London
—	15	Moon Talk	Perry Como	R.C.A.
—	16	Patricia	Perez Prado	R.C.A.
—	17	Volare	Domenico Modugno	Oriole
14	18	Western Movies	The Olympics	H.M.V.
12	19	Splish Splash	Charlie Drake	Parlophone
13	20	Rebel-Rouser	Duane Eddy	London

TEARS ON MY PILLOW
LITTLE ANTHONY



HLH 8704 45/78



JOHNNY MATHIS—creeping up.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 11th)

Last Week	This Week	Title	Artist
4	1	KING CREOLE / DIXIELAND ROCK	Elvis Presley
7	2	MOVE IT	Cliff Richard
1	3	VOLARE	Dean Martin McGuire Sisters Domenico Modugno
2	4	BIRD DOG	Everly Brothers
5	5	BORN TOO LATE	Poni-Tails
5	6	A CERTAIN SMILE	Johnny Mathis
—	7	IT'S ALL IN THE GAME	Tommy Edwards
3	8	STUPID CUPID	Connie Francis
—	9	WESTERN MOVIES	The Olympics
—	10	POOR LITTLE FOOL	Ricky Nelson

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

American Top Ten

These were the ten numbers that topped the sales in America last week (week ending October 11th)

Last Week	This Week	Title	Artist
1	1	IT'S ALL IN THE GAME	Tommy Edwards
3	2	BIRD DOG	Everly Brothers
4	3	ROCKIN' ROBIN	Bobby Day
2	4	VOLARE	Domenico Modugno
5	5	LITTLE STAR	The Elegants
6	6	TEARS ON MY PILLOW	Little Anthony and The Imperials
7	7	SUSIE DARLIN'	Robin Luke
—	8	TEA FOR TWO CHA-CHA	Tommy Dorsey
8	9	SUMMERTIME BLUES	Eddie Cochran
10	10	NEAR YOU	Roger Williams

ONES TO WATCH:

It's Only Make Believe	Conway Twitty
Topsy II	Cozy Cole
Pussy Cat	Ames Brothers

THE ELEGANTS
LITTLE STAR

H.M.V. POP520 (45 & 78)

TOMMY EDWARDS
IT'S ALL IN THE GAME

M.G.M. 999 (45 & 78)

CONWAY TWITTY
IT'S ONLY MAKE BELIEVE

M.G.M. 992 (45 & 78)

LISTEN TO 'RECORDS FROM AMERICA'

INTRODUCED BY GERRY WILMOT

RADIO LUXEMBOURG EVERY TUESDAY 9.45—10 p.m.



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WHEN YOU HAVE A HIT, REPEAT IT

that's the formula the disc bosses work to, and it's killing your entertainment



Domenico Modugno is now all the rage. He made one hit, "Volare," with the result that anything he has written in the past, good or not, is being dragged up for your benefit.



JOHN GAYNE SPEAKS OUT

a gimmick, then glide into a period of "rationed" discs—say, one every other month?

Or rather how many just keep their new star pumping it out fortnight after fortnight, month after month, come hell or high water, good, bad or indifferent though the songs might be, unsuitable though the material might be as a medium for the star?

How many drive the public mad and sick in the stomach, eventually, with the monotonous regularity with which the "names" come up on the release lists from the big labels with songs that nobody should have recorded?

And how many of them, when they find something that clicks with an artist, drive themselves crazy trying to dig back down into the past and make the public believe that what has been passed by for years as mediocre, suddenly becomes

great because the man who sings it is at last recognised. You don't have to look far for proof of my claims.

Take that newest of new crazes, Domenico Modugno, the Italian who didn't mean a thing until somebody on holiday heard his Nel Blu Dipinto Di Blu and started thumping the insides out of it here and in America.

He's 32. For years in Italy he had a struggle to make ends meet. The numbers he wrote were nice, friendly and gentle, but they made no impact on anybody, let alone warranted international acclaim.

But what happens? One song is snapped up. He goes to the

States from the easy-come-easy-go methods of continental show business, to the let's-keep-grinding-until-we-bust school of Tin Pan Alley, Broadway and Hollywood.

And the song-hungry, money-hungry, hit parade-slap-happy recording bosses can't wait.

"Haven't you got any more, pal," they press him.

"No more songs like these great, super-doooper hits?"

So like any other human being who doesn't like to turn down the chance to earn money the easy way, the gentleman plays them some of his oldies, the ones that charmed the open-air cafe

crowds who never dreamed there was anything special about them.

And the record bosses gurggle with delight. Regurgitation is about to take place... the record cow is about to start chewing the cud.

And that's the reason why songs the six foot, happy-go-lucky Domenico Modugno wrote six years ago and more, will be finding their way on to your latest release labels and we'll be told of "another smash-hit by the man who wrote 'Volare!'"

Oh, when are we going to eat a nice, tasty meal again, not just stoke ourselves to keep going?

COVER PERSONALITY

CLIFF RICHARD

Three months ago no one had heard of him...

Now he's a rival to Presley

THE young man on our cover this week, Cliff Richard—18 last Tuesday—has suddenly come into prominence on two counts.

Firstly, his big success on record with his dynamic "Move It" and, secondly, through the impression he has made on television recently, particularly in the "Oh Boy!" programme.

It was only in August that we at DISC first heard of Cliff Richard when our contributor, Jack Good, mentioned him.

Jack Good wrote then of this quiet young man whose record had been brought to his notice by publisher-singer, Franklyn Boyd. Through the course of normal work Franklyn had come across this young man who had ambitions to break into the singing world, but by day was working in a factory.

Now Jack Good knows a good thing when he hears it and it didn't require many grooves of the record to convince him that Cliff Richard had potentiality.

Virtually on the spot Jack Good decided that when his new series of "Oh Boy!" started Cliff was sure of a showing.

The new "Oh Boy!" series

began on September 13 and in that brief time since Cliff Richard has not only established himself as a TV personality, but has the satisfaction of seeing his first record move quickly into the Top Twenty charts.

Soon after the first TV show there were signs of an upsurge in the sales of "Move It," and we were tipping it in DISC as "one to watch."

The following week it burst into the charts at number 12 and last week it had reached the healthy position of number 5.

In addition to this happy trend of events, Cliff Richard suddenly found himself in a blaze of unexpected publicity. He was being selected as the most promising newcomer and found his name being coupled with the stories of Marty Wilde's departure from "Oh Boy!"

What then, is the background to this young man who has so suddenly loomed high on the star-spangled show business scene?

Born in Lucknow, India, on October 14, 1940, Cliff Richard has only shown fleeting moments of interest in music until comparatively recently.

As a child he was an avid listener to records but lost that interest when he came to this country at the age of eight to live with his grandparents. Perhaps the reason for this lack of interest was the fact that they had no record player, or it could have been his new found fervour for sporting activities.

Brought up in Cheshunt, Hertfordshire, he became a good scholar but his leanings were mostly towards athletics. He played football for his school and was also holder of the javelin record.

Cliff was also interested in dramatics and took part in several school productions. It was in one of these that he had the opportunity to sing and enthusiastic friends suggested that he persist with this particular talent.

Meanwhile, the acquisition of a radiogram in his parents home brought out all his early musical interests.

Cliff joined a vocal group and through appearing at local dances and clubs built up quite a reputation for himself. From this, he was prompted to form his own accompanying group

which he called The Drifters. This group consists of Cliff himself leading on vocals and guitar, with Ian Samwell (electric guitar) and Terry Smart (drums).

It was in Soho's famous Two I's coffee bar where The Drifters made people sit up and take notice. In turn, they undertook a number of concert dates and it was at the Gaumont, Shepherd's Bush, where recording manager Norrie Paramor first spotted the recording possibilities of Cliff Richard.

A test soon followed, and The Drifters made such an impression that they were immediately booked for their first Columbia record. This disc, "Move It," has certainly planted Cliff Richard quickly and firmly in the entertainment field.

Great plans are in hand for this young singing star, which, not unnaturally, include further recordings to follow up his successful disc debut.

Many young stars have been named during the past year or so as the real British contender to Elvis Presley. The voices seem louder this time in the suggestion that Cliff Richard may be just that person.

Doug Geddes

IF I tend to be pessimistic from time to time you'll all have to forgive me. Frankly, I can't help getting depressed about the whole crazy, mixed-up, business.

Everybody is chasing everybody else's tail trying to find the magic elixir that will spell out for them the word that has become the god of Denmark Street and the Spring of Eternal Life to the record business: H-I-T.

The whole set-up is like an animal with an insatiable appetite. A big song will keep it happy for a month... a new style craze will leave it humming and gently ticking over, fed and satisfied for perhaps six months, and, if the meal was good and heavy, perhaps even a year.

But soon it grows hungry again, stirs and rouses itself to search for new food. And heaven help you all if it can't find any lying around. Then it reaches back down into the deep, digs up the old, gives it a rehash and feeds again and again on it.

Root problem

I know I've said this before. And I'm going to say it again, probably, in a few months time. Because it's a big and off-recurring problem which strikes at the very root of the whole industry that is today responsible for cheaper entertainment for by far the biggest audiences, than any other branch of the crazy world of entertainment.

And until this problem is faced good and square by the men who matter in industry you'll still be getting your disc entertainment in spasms—an upsurge of new, intriguing talent... a repetitive flood of the same talent engulfing you and filling you until you positively grow sick and tired of it... followed, invariably, by a regurgitation of the old, tried and trusted.

The industry isn't trying hard enough to find new talent.

The disc bosses may scream with wounded pride and curse me for maligning them. But I repeat it.

IT'S THROW DOWN THIS CHALLENGE TO ANY DISC MANAGER, OR A. & R. MAN IN THE BUSINESS: WHEN YOU GET SOMETHING YOU KNOW IS GOOD, DO YOU, OR DON'T YOU, THRASH THE VERY DAYLIGHTS OUT OF IT UNTIL NOT ONLY THE PUBLIC BUT EVEN YOU YOURSELVES GROW SICK AND TIRED OF THE VERY SOUND EITHER OF THE NAME OF THE ARTIST OR THE TYPE OF MUSIC HE PLAYS OR SINGS?

How many...?

And to any such manager or A. & R. man who can truthfully, hand on his heart, say he doesn't, I'll make a handsome apology coupled with a fervent request to know the whys and wherefores of his operations!

How many recording managers, I would like to know, sit down and use their heads when they have a new artist wafted into their offices and studios?

How many size up their new find and plan a career of launching on the public, followed by consolidation and then followed by many happy years still satisfying the public?

How many, once their new star has been accepted by the disc-buying public with the aid, perhaps, of

PUTTING ON THE STYLUS

SHIRLEY ABICAIR It's Shirley!

Giovanne; Eddystone Light; Turtle Dove; Little Lost Dog; Skip-To-My-Lou; Johnny Has Gone For A Soldier; Go Gal-laway; Serenade Of The Courting Cat; Terang Boelan; Smilin' Day; Luluai; Green Willow; That's Singin'; The Little Tonkinese.
(Fontana TFL5029)

FOR some time now Shirley's many fans throughout the country have been asking her to record some of the folk songs which are so much a feature of her television shows. With her new Fontana contract comes just the long player they have been waiting for, and I'm sure they will all be more than satisfied.

Shirley is singing with more vitality than on her previous records, and the arrangements by Ken Jones give a bright touch to the folk songs without detracting from their simple charm.

The new songs, specially written for Shirley by fellow Australian Bill Lovelock, provide her with

Love; Vaya Con Dios; It Had To Be You; Twilight On The Trail.

(R.C.A. RD-27078)

ANOTHER record to depress "casual" singers. This man Como doesn't just make it sound easy, he really finds it easy to sing as well as he does!

As always with Como long players we get a good mixture of moods and tempo, ranging from a beautifully smooth **It Could Happen To You**, with its superb phrasing, to the supremely relaxed beat of **Devil And The Deep Blue Sea**.

LONG PLAYING REVIEWS

by
JACKIE MOORE

On the slow ballads like **This Love Of Mine** Sinatra sounds much the same as nowadays but the improvement has come on the up-beat numbers.

GEORGE HAMILTON IV On Campus

Clementine; Ivy Rose; When I Grow Too Old To Dream; Tell Me Why; Carolina Moon; You Tell Me Your Dream; Aura Lee; Girl Of My Dreams; Let Me Call You Sweetheart; Love's Old Sweet Song; Drink To Me Only With Thine Eyes; Auld Lang Syne.
(H.M.V. CLP1202)

THE man who hides behind such an impressive name is a twenty-year old student at Washington University, so this selection of the kind of songs sung at college get-togethers naturally fits him like a glove.

George Hamilton's southern accent comes over more than usual on numbers like **Clementine**, giving them a pleasantly old-fashioned air. Don Costa has

Anna's at it again!

some lively, fresh material, particularly the cute little **That's Singing**. A thoroughly enjoyable disc with much credit going to Ken Jones.

ANNA RUSSELL

A Practical Banana Promotion
Eta Banana; Come Let's Sing; Alas, What Should I Do?; The French Horn; Poetry In The Cellar; The Rueben's Woman; My Ear.
(Philips BBL7271)

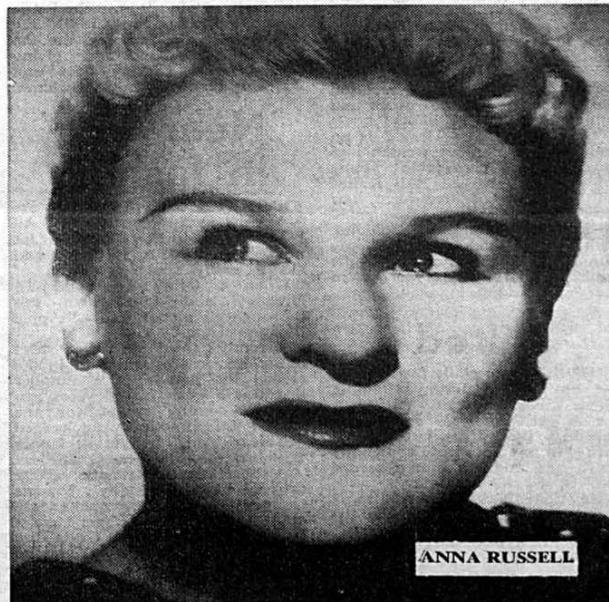
ON how to look at a banana with a new eye. Or Miss Russell's answer to the eternal reply in the greengrocer shop "Yes we have no..."

In other words, she's at it again, off on her devastating way to point her finger at another side of our silly world, the field of advertising. She has even found the answer to that all-absorbing question, where did the yellow go? Into the banana skin, of course.

Other suffering causes on this Russell disc are French horns, and those earnest poets who write in cellars. All good, but not always so clean, fun.

PERRY COMO

Dear Perry...
Dream Along With Me; Accentuate The Positive; It Could Happen To You; Love Letters; Almost Like Being In Love; Little Man You've Had A Busy Day; Gypsy In My Soul; Whiffenpoof Song; Between The Devil And The Deep Blue Sea; Red Sails In The Sunset; Birth Of The Blues; When I Fall In Love; Come Rain Or Shine; You Made Me Love You; I May Be Wrong; Like Someone In



ANNA RUSSELL

FRANK SINATRA and TOMMY DORSEY

Oh! Look At Me Now; This Love Of Mine; Devil May Care; Anything; I Guess I'll Have To Dream The Rest; How Do You Do Without Me?; How About You; There Are Such Things; Our Love Affair; I Could Make You Care; Say It; Polka Dots And Moonbeams

(R.C.A. RD27069)

A GLANCE at the recording dates on some of these tracks will make some of us feel old. Shades of the days when we sat with our ears pinned to the A.F.N. network! Sinatra in the days when he was called Frankie, plus a little vocal help from Connie Haines and the Pied Pipers.

Recorded between 1940 and 1942, when the Dorsey band included Bunny Berigan, Joe Bushkin, Ziggy Elman and Buddy Rich, these tracks sound less out of date than some recent strict tempo dance discs I could name but won't!

provided the orchestra with unobtrusively suitable arrangements and there is a chorus around to give the glee club atmosphere.

MAX MILLER

Max At The Met

Mary From The Dairy; Passing The Time Away; Hearts And Flowers; Be Sincere; The Girls I Like; The Fan Dancer; Mary Ann.

(Nixa NPT19026)

THE irrepressible Max Miller proves that he is just as funny, and as Miller-ish, on record. This was recorded during Max's act at the Metropolitan in London's Edgware Road, and there are just as many blue lines as Miller addicts would want.

There are also some of the sentimental songs which only Max can sing without sounding corny.

Since so many variety theatres are closing, perhaps this disc will be a slight consolation for Max's many friends.

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7.45

- 45XP1019 Side 1. **WHEN**—Sung by "The Keys" with Orchestra
BORN TOO LATE—Sung by The Promineers with Orchestra
- Side 2. **GINGERBREAD**—Sung by Dick Stetson with Orchestra
- 45XP1020 Side 1. **ALL I HAVE TO DO IS DREAM**—Sung by The Wright Bros. with Orchestra
- Side 2. **BIRD DOG**—Sung by The Wright Bros. with Orchestra
- 45XP1021 Side 1. **STUPID CPVID**—Sung by Jeannie Carson with Orchestra
- Side 2. **EVERYBODY LOVES A LOVER**—Sung by Dottie Gray with Orchestra
- 45XP1022 Side 1. **ARE YOU REALLY MINE**—Sung by Jimmy Grant with Orchestra
- Side 2. **MOONTALK**—Sung by Johnny Kay with Orchestra
- 45XP1023 Side 1. **(VOLARE) NEL BLU DIPINTO DI BLU**—Sung by Rick Corio with Ed Cee and his Orchestra
- Side 2. **YAKETY YAK**—By The Poor Crews with Ed Cee and his Orchestra
- 45XP1024 Side 1. **JUST A DREAM**—Sung by The Four Dreams with Ed Cee and his Orchestra
- Side 2. **SPISH SPLASH**—Sung by John Drew with Ed Cee and his Orchestra

Other releases on 45 r.p.m.
extended play Gala records include

- 45XP1000 MY FAIR LADY
- 45XP1001 SOUTH PACIFIC
- 45XP1002 THE KING AND I
- 45XP1003 OKLAHOMA
- 45XP1004 From The Film PAL JOEY
- 45XP1005 PETE 'NATURAL' JONES
- 45XP1006 ARENA
- 45XP1007 ADVENTURES IN SOUND
- 45XP1008 CHA CHA CHA
- 45XP1009 NORMAN BROOKS WITH THE AL GOODMAN ORCHESTRA GIVES YOU JOLSON
- 45XP1010 IKE COLE SINGS
- 45XP1011 JOHNNY KAY ARRIVES
- 45XP1012 LET'S BE FRANK
- 45XP1013 DRIFTING AND DREAMING
- 45XP1014 EDNA McCREERY'S THE NAME
- 45XP1015 HELEN FORREST
- 45XP1016 CAB CALLOWAY
- 45XP1017 BOB CROSBY AND DICK POWELL
- 45XP1018 BOB HAYMES

EVERY RECORD A GALA PERFORMANCE

BRIAN TESLER'S

BROADWAY MELODY



and drummer Cozy Cole, who currently has both sides of his beat record "Topsy I" and "Topsy II" high up in the best sellers.

Crazy thing was, as soon as they learned that I was from England, they asked after Frank Chacksfield. Apparently they have all heard, and collect, his records, which sell remarkably well in the States.

Last year Frank was in New York, called in at the Metropole, and impressed them personally just as much as he had done on disc. They wanted me to give him their kindest regards, so, if you see this Frank, here they are!

SIX o'clock in the morning is a crazy time to wander round the big city. But my plane was two hours ahead of schedule and as my hotel room wasn't ready for occupation I did what I have always wanted to do: walked from end to end of Broadway while that fabulous thoroughfare was asleep—all clean, cool, quiet, and deserted.

I didn't recognise it 12 hours later. When Broadway jumps, it really jumps. And at night you fight your way through rubber-necking crowds, while the traffic hoots, street salesmen bellow, and the big beat blare assails your ears from dozens of record stores and bars.

You can browse round the record stores playing over your selections until midnight. You can listen to the live stuff until the small hours, from the wild beat-cha-cha rhythms of Machito on one block, to the screaming trumpet of Maynard Ferguson on another.

In between, for the price of a beer, you can lean up against the 30ft. long bar of the Metropole Café, listening to the belting music of a bunch of famous jazzmen, strung out in single file up behind the bar, where the bottles usually go.

I listened and talked to great recording names of the past and present like trumpet-man Red Allen, clarinetist Buster Bailey,

Exclusive cable from BRIAN TESLER, famous ATV producer of 'Sunday Night at the Palladium', who contributes news of the American scene during his visit to the States

40 million see it

CURRENTLY the hottest thing here on TV as far as the teenage public is concerned is Dick Clark, whose weekly Saturday night show is seen by 40 million viewers, half of them teenagers; and is, you might say, "Oh Boy!" "Six-Five Special," and "The Jack Jackson Show" all rolled into one.

It takes place in a theatre, jam-packed with fans who squeal, scream and swoon just like our own brand, but have a far inferior brand of hand-eye, which couldn't compete with ours for imagination, organisation and vitality.

Dick Clark, a good-looking, 28-year-old ex-disc jockey, wanders through the auditorium with a mike, distributing chewing-gum and pizza-pie and chatting to the kids in between the numbers, which are mimed by the currently popular rock and roll favourites.

Judging by the excitement engendered by last Saturday's crop, looked out for the following, all steadily climbing up the record and music hit parades here. They should be reaching you any day now.

"Summertime, Summertime" and "Searching For You," both beat-ballads by yet another vocal group swelling the many dozens who are making records today:

The Four Jamies. Tom Jameson is a Boston Music student who formed the quartet with his young sister Serena and another boy and girl, and wrote and arranged both numbers.

They played a private recording to a local radio disc jockey and suddenly found themselves disc stars while still at school. They spent their summer vacation making personal appearances and doing radio and TV shots!

"Everybody Was There" is an up-beat rock number written and sung by a personable young coloured boy named Bob Kaley, with a sense of humour. The song's about a party frequented by absolutely everyone, including Elvis, the Witchdoctor, Skinny Minnie, and the Purple People Eater, who turns out to be in charge of the hot-dog stand.

Jilted

LOOK out especially for a young boy named Jimmy Clanton, whose recording of "Just A Dream" is Number 9 on the Hit Parade. Jimmy used to be a packer in a factory until somebody heard him and got him a record test.

He feigned sick and stayed away from work one day to make the

record. When the boss found out, and heard the test pressing, he gave Jimmy two days off.

"Just A Dream" is a beat-ballad written by Jimmy himself and inspired by the fact that he'd just been jilted by his girl friends.

Now every girl teenager in the States is crazy about him. Must be a moral somewhere!

By writing their own songs, Jimmy, Bob and the Jamies are helping to protect themselves against the fantastic turnover of pop artistes every year. More and more it's the song and the sound that counts, not the singer, who usually rockets up to the top and then rockets down again because he hasn't found another number to act as a booster.

Half the current top 30 recording artistes today were unknown a year ago. Half will probably be forgotten a year from now. Most surprising current trend is the re-discovery of old songs in the battle for the top ratings.

Everybody is jumping on the Connie Francis bandwagon, giving the oldies a rocking beat and watching them roll into the charts.

'Near You' in fashion

PATIENCE and Prudence are back in the charts with "All I Do Is Dream Of You," a hit number of the '20s; Ed Townsend has a really rocking version of "When I Grow Too Old To Dream" and Lou Stein has thoroughly modernised "Apple Blossom Time."

Currently third in the sheet music best sellers and 10th in the record hit parade is a number that was a great hit 10 years ago and is coming round for the second time practically unchanged—"Near You," by pianist Roger Williams.

Also selling is a reissue of the original recording by Francis Craig. The arrangements are almost identical, so if you have a 10-year-old copy of the Craig disc up in the attic, fish it out and be ahead of the times!

Jackie went down well

MET Perry Como at the rehearsals for his show—and also a very excited Jackie Dennis, over here to guest in it. A big moment for the 15-year-old Scots rock and roll star, and one with which he coped remarkably well, as you'll see when the show is aired in Britain next week.

Jackie sang "Linton Addie," gagged with the ever-charming Mr. Como, and was wonderfully received not only by the audience and viewers, but also by the crew in the theatre, who were fascinated by his brogue and told him after the show "You can drop the accent now Jackie, the show's over!"

Judging by his aplomb on the show, you would never have known that less than an hour earlier he was biting his nails in the stalls because he had come in a fraction too early on his song at rehearsals. Nobody else seemed to notice!



No seats at the midnight Ted Heath concert (see below)

Ted packs 'em in

TRIED to get in to see Ted Heath's midnight Carnegie Hall concert on Friday, but there wasn't a seat in the house. They were also practically standing on each other's shoulders in the Standing Room Only area.

So I went to the tavern next door and found Dennis Lotis having a beer before the concert to moisten his throat, which the steam-heat in his hotel-room had more or less dehydrated.

The Heath band is here for its third tour, this was their opening night, and this I obviously had to see, so Dennis finagled me into the wings, where I revelled in the rapturous welcome that he and the Heath band received throughout the concert.

Quotes Ted Heath, just before the curtain went up at midnight: "This is a fine time to be going to work!"

The M.C., after the concert's first half: "Can you believe it? All that great music coming out of that crazy British accent!"

PERSONAL kick: The fabulous Lena Horne burning up the stage and swinging like an angel in the current Broadway musical "Jamaica."

The show is rich with the big beat applied to manbo, cha-cha and calypso rhythms, and makes a beautiful sound throughout the evening. Makes a beautiful sight, too, with the most delicious coloured choruses, especially one lissom lady who has dyed her hair blonde and looks like a coffee Brigitte Bardot!

SEE you next week, by which time I hope to tell you about a personal visit to the Dick Clark show, a whole batch of recording sessions with some of the hottest rock groups on the East Coast, and some strictly live live in the clubs that keep the neon lights flashing till the wee small hours.

Bye now!

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LENA HORNE: As fabulous as ever in the current Broadway musical, "Jamaica."



SPOTLIGHT

ON

THE POLKA DOTS

MEET the four handsome boys who are fast becoming one of Britain's top singing groups. **POLKA DOTS!** Step forward into the Spotlight and meet your fast growing army of fans.

First let me introduce **Don Riddell**, ex-pianist with Vic Lewis, Eric Delaney, and other nationally famous combinations.

Next **Tony Mansell**, who left a plum spot as a featured trumpet player and vocalist with the Johnny Dankworth Orchestra.

Then there's **Jimmy Walker**, a tenor-sax player who once had his own quintet, then performed with Ambrose and Jack Parrnell.

Last, but not least, meet **Fred Datchler**, latest recruit to the Polka Dots, who was an alto-sax player before he joined The Stargazers, with whom he sang for eight years. Freddie recently took the place of founder-member of the Dots, Joe Tamperley.

When the boys gave me the brief background of their musical careers before joining up as a vocal team one question immediately came into my mind.

1952, I joined Vic Lewis as pianist. Then followed spells with other bands—such as Tommy Whittle's and Eric Delaney's."

Shortly after leaving Delaney Don found himself working at the Café de Paris in London.

And that's where Jimmy Walker takes over the story.

Said Jimmy: "I was playing the tenor sax at the Café when I met Don, and since we both had a great interest in singing, it seemed natural that we should spend lots of time discussing group singing."

"That's when we decided to team up. Tony Mansell had made a name for himself with Johnny Dankworth, and Tamperley was the man we asked to make up a fourth."

It was Jimmy who searched through magazines, catalogues and telephone books looking for combinations of names to decide on a title for the new group.

Jimmy invented about 20 names and the boys finally decided that The Polka Dots was the best of the bunch.

Not only did they find the title intriguing, but they also decided

by
JOAN DAVIS

sacrifice their own high musical standards to achieve this.

Says Don: "We won't altogether fight shy of gimmick titles, but we will only touch them if we can give them our own special treatment. I am responsible for our musical arrangements and phrase in a way which only trained jazz musicians could follow."

"That way we aim to create our own individual style. We don't aim to emulate any other group, even though we greatly admire many of the American combinations such as The Freshmen and The Hi-Lo's."



Their aim is to please—even if it means missing the Hit Parade

Why should four obviously talented instrumentalists, all solidly established in nationally famous musical combinations, leave their safe havens to take on the highly-competitive, difficult task of founding yet another singing group?

Don Riddell spoke for the quartet when he supplied the answer to that one:

"Mainly," he said, "we wanted the satisfaction of working for ourselves, of working out our own ideas and developing our field of musical activity."

"It's much more fun creating our own ideas and musical arrangements than following someone else's, as we had to do when we were members of big-name bands."

I reckon that's a good enough answer, so let's go back to the beginning, and learn more about these talented, ambitious boys.

They are, above all, serious, dedicated musicians, so intent upon getting the best out of themselves that they will, when necessary, spend a half hour on getting one bar of music exactly right.

Don Riddell's background, for instance, is an example of the calibre of the Polka Dots.

"I studied the piano at the Royal Academy of Music," Don told me, "and got my L.R.A.M., which enabled me to teach the piano."

"As well as teaching, I was a church organist and a choirmaster. That's why my preference for group singing was formed."

"In fact, we all had that. Our singing didn't just happen."

"Until I went into the army my musical interests didn't run to jazz. But the army changed all that, and when I was demobbed, in

that polka dot ties, handkerchiefs and shirts incorporated in their working attire would give them a sort of trademark.

It's a tribute to the almost immediate success of the Dots that Fred Datchler, eight years with the famous Stargazers, should even consider leaving such a group to join them when Joe Tamperley went.

Says Freddie: "It was certainly a risk, but one that I've not regretted. But I'll tell you this, I would never have even considered leaving the Stargazers for any other group but the Polka Dots."

The present quartet has been in being for less than a year.

Already it has been featured in most of the major radio and television programmes.

There was a 13-week Evening Star series on B.B.C. steam radio, 13 weeks on Radio Luxembourg with Humphrey Lyttelton, and television shows like "Six-Five Special," "Saturday Spectacular," "Cool for Cats," "Show Band Parade" and the "Jack Jackson Show."

The Polka Dots first platter—for Nixa—looks like being a good seller... **Don't Make Small Talk Baby**, with oldie, **There'll Never Be Another You** on the flipside.

This month they are waxing an EP. Three of the titles are **Monday Date**, **Bal Musette**, and **I Didn't Know What Time It Was**. The fourth is still to be chosen.

Then look out, a little later on, for their first LP.

Naturally, the boys are interested in getting a disc into the Hit Parade, but they are not going to

"So far we have not had to depreciate our musical values, which would seem to indicate that a taste for what we call good music is coming back."
"We maintain that if the music's good the customers will want to

hear it, and they will buy it, too."
"Look at Ella Fitzgerald. She has probably sold more records than anyone else, save Bing, yet has she ever topped the Hit Parade?"

It gives one some hope for the future of popular (as opposed to "pop") music when it is obvious that there are still artistes who care more about the material they are committing to wax than about the final result.

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* YOUR WEEKLY * * *

DISC DATE

* * with DON NICHOLL * * *

MORE versions, still, of the Italian ballad "More Than Ever," and the Italian influence continues stronger this week, with Gracie Fields waxing an Italian novelty by the "Volare" composer. Not only that—but Ted Heath has gone all military on us with an excellent march treatment of the "Volare" wonder.

And a real spinner—in more ways than one—is "The Hula Hoop Song" which hits us just as the craze is being boosted high on this side of the water. With any luck Georgia Gibbs will be hooping into hitdom once more.

The week's good new voice—Dick Francis, a British boy who could go high places.

RATINGS

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

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

GEORGIA GIBBS

The Hula Hoop Song; Keep In Touch
(Columbia DB4201)
(D.N.T.)

WHETHER you get bitten by the hip-hooping craze or not, you're certainly not going to be able to avoid listening to the songs written about it. And here comes the first I've heard—The Hula Hoop Song.

Her Nibs Georgia Gibbs brings her forceful voice to bear on the snappy number which has a rhythm that'll fit the game cleverly. Hugo Peretti and his orchestra slip a smooth backing behind the star as she shoots out this winner. Yes, I reckon it will be a winner.

Keep In Touch is a smart Latin offering which Georgia sends out quietly and potently. One of the most professional of singers, let's hope we'll be hearing more and more of her.

Look for her in the Top Twenty soon, anyway.

BING CROSBY

Love In A Home; In The Good Old Summertime
(Brunswick O5760)*****

THIS Love In A Home song from the Broadway musical "Lil Abner" is certainly getting some very big-name coverage. And the ballad is a natural for Crosby; it has the slow, thoughtful feeling he likes to reach for every so often. Accompanied by the Buddy Cole Orchestra, Bing sounds as fluent and as smooth as ever he did. A rich, enjoyable side.

The oldie on the flip features The Groaner with his old disc musical director, John Scott Trotter. If

this song gets away yet again it will be due greatly to the Kirby Stone Four's version, but I know a lot of folk who'll want to have Crosby's treatment beside their record-player. It swings easily all the way.

LAWRENCE WELK

Love In A Home; Namely You
(Coral Q72339)**

AMERICA'S Victor Silvester, Lawrence Welk, rolls out his champagne music once more to uncork a couple of the "Lil Abner" songs.

Upside, of course, is **Love In A Home**—and this is one of the versions I wouldn't buy. Not because it's bad, but because it just can't stand up to its rivals. It's staid

—and the unnamed vocalist doesn't bring anything to the number at all. Similarly for the flip—**Namely Me**. The orchestra uses some familiar lilting clichés here, but the vocalist reminds me of Liberace on an off-day.

CARMEN McRAE

Namely You; I'll Love You
(Brunswick O5761)*****

CARMEN McRAE has made a typically sharp version of **Namely You**. Her performance of this show tune is set against a polished pizzicato backing by the Jack Pleis Orchestra.

Carmen—one of those fine artists who don't make the Top Twenty—lifts the number right out of the rut. Give it a spin.

On the flip Carmen is accompanied by an orchestra directed by Vic Schoen and, if anything, this is the better half of the coupling.

I'll Love You (till I die) is a haunting, slow ballad which she sings feelingly—and with more commercial prospect than she's revealed before. Not a rushaway effort, but here's hoping it sells.

Schoen brings in a chorus for a powerful finish to the love song.

DICK FRANCIS

It Must Be Magic; Take Me In Your Arms
(Parlophone R4481)*****

HERE'S a debut disc that promises very well indeed for the man making his debut, Dick Francis. I understand that he started out in show business by impersonating Frank Sinatra. Now his main attribute lies in the fact that his voice doesn't remind you of anyone.

A fine, easy pop balladeer, he ought to do himself some good on slow romancers like **It Must Be Magic** and **Take Me In Your Arms**.

I enjoyed both sides of this release, and one leaves them with



GEORGIA GIBBS
Her rhythm fits the new craze.
(DISC Pic)

Her Nibs will bowl to the top with this hoop song

the feeling that the singer will do yet better on future couplings.

Tony Osborne's lush orchestral backings fit the mood neatly.

DAVE KING

The Story; Home
(Decca F11061)*****

THERE'S an easy Latin rhythm worked into **The Story** ballad which Dave King rolls out as his new topside.

As you ought to expect, this is a strong song. And a delightful song and story, too. Dave brings his usual quiet manner to the presentation, while Malcolm Lockyer handles the orchestral and choral accompaniment with a feather-light baton. King could be hit-parading again.

Johnny Douglas takes over the musical director's duties on the second slice. Just shows how long you can be mistaken; I had always thought that this song was called "When Shadows Fall." But no, it's **Home**.

Either half could click.

GLEN MASON

The End; Fall In Love
(Parlophone R4485)*****

OUT swiftly with Glen's version of the ballad **The End** are Parlophone. Don't blame them, it's one of the best sides he has made.

Accompanied by Ron Goodwin, Glen sings the song clearly and with some true-felt sentiment. Sound grows gently all the way until there's quite a powerhouse built by the time the close is reached.

Song on the other half was written by Mason himself for the picture "Man With A Gun." A finger-snapping romancer, it's got the right kind of lilt for Glen.

Good backing from Goodwin's rhythm and chorus.

GRACIE FIELDS

Belonging To Someone; The Little Clockmaker
(Columbia DB4200)*****

YOU still never know with Gracie—even nowadays she's quite liable to turn up with a hit disc. Certainly I reckon she'll



Delightful song and story from DAVE KING.

enjoy happy, heavy sales with this release.

Her firm, familiar tones walk definitely and crisply through the slow, romantic song **Belonging To Someone**. Geoff Love directs a lush stringed accompaniment.

On the reverse, Gracie introduces another song by current hit-parader Domenico Modugno, the tick-a-tocker, **The Little Clockmaker**. Brian Glazer has penned the British lyrics for the trippy tune.

JONI JAMES

There Goes My Heart; Funny
(M.G.M. 991)*****

AQUAVIVA, Joni James's husband, serves as her musical director for this new disc, a disc which will go a long way towards making Joni a favourite all over again.

Seems many a month since she

DICK FRANCIS

First, and it's good



was one of the girls high on our charts. The voice and style are as fresh and crystal-clear as ever, however, and Joni strides effortlessly through the romantic ballad **There Goes My Heart**. A slight beat is noticeable, and there's plenty of size from band and chorus.

Funny is a wry little love song which Joni handles simply and directly. Not one for the big hit brackets, but one which could be hanging around for a long time to come.

TED HEATH

Volare March; More Than Ever (Decca F11063)*****

THE Heath band may grab some very pleasant late sales as a result of the arrangement they roll out here. The current Italian ballad hit has been brushed up with plenty of brass into a stirring march tempo.

On the other deck Ted and his men go back to a lush noise to present the other Italian tune, **More Than Ever**. Using guitar pleasantly amid the brass, Ted keeps the tempo as we've been hearing it. There's a wealth of vocal versions of this number, but the Heath orchestral is worth your money, too. In many cases—instead of.

MARIO LANZA

Love In A Home; Do You Wonder (R.C.A. 1080)***

MARIO LANZA takes a hand in the "Lil Abner" game with his release of **Love In A Home**. I still think that this is a bad title for a pleasant ballad.

Lanza's treatment starts out with a delicate lilt from the orchestra. Mario goes along with this pattern for a spell—and I liked the beginning of the side. Unfortunately, he can't resist pulling out all the stops for the latter half, and this is a song which does not need any dramatic bashing.

Do You Wonder, on the other hand, takes kindly to dramatics. Mario goes for the big finish again.

ANDY GRIFFITH

Midnight Special; She's Bad, Bad Business (Capitol CL14936)*****

COMEDIAN Andy Griffith is making a name for himself in the screen world these days, and he's branching out from the

MARIO LANZA—pleasant, but the title's bad.

original humorous disc field in which he began.

Fine example of his newer work comes with **Midnight Special**. This is an old rhythm 'n' blues number which Andy revives with an up-to-date, brighter tempo. Backed by a group called **The Dixie Seven**, he sings this one potently and could crash into the sellers.

A more relaxed rhythm infuses the blues on the flip which Andy half-sings, half-talks. A cute offering that might well come through to be a top deck.

Either way, either side . . . Mr. G. certainly proves that he's a commercial vocalist as well as a high-selling humorist.

ROSEMARY SQUIRES

There Goes My Lover; Please Be Kind (H.M.V. POP541)*****

ROSEMARY SQUIRES' commercial potential still remains to be realised on-disc—and I say that after listening to, and liking, this release.

Her husky, understanding style walks through the sad little ballad **There Goes My Lover** with just the right amount of heartache. But it's not the type of number you'd choose to be a Top Twenty effort. Full marks to Miss Squires and Frank Cordell, however, for a very pleasant production.

Please Be Kind, which has the Cordell backing too, is another slow, almost plaintive ballad, which Rosemary sings quietly and effectively. But not a fast seller.

THE KING SISTERS

The Guy In The Foreign Sports Car; Autumn Time In Pleasant Grove (Capitol CL14934)*****

THIS looks like being the most commercial disc yet made by The King Sisters for the singles market. The girls—whom I rate to be the top femme group at work today—once again produce some very special harmony work.

But this time they have a slick number that could be a hard seller. **The Guy In The Foreign Sports Car** opens with the noise of a car engine roaring away and works some squealing tyre noises into the backing at appropriate spots.

Contrast for the coupling comes with a thoughtful and very beautiful ballad, **Autumn Time In Pleasant Grove**.



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DISC

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Our stars are good, so give 'em a chance

IS there a future for the British singer on records? The fact that there might not be is a depressing thought, but it is one that is causing much concern to artistes, recording managers and the music scene in general.

Many of our leading singers have either no current disc to their name or, if they have, their versions are being completely submerged in the welter of platters arriving from abroad.

For a very long time now the music business has become more and more America conscious. Records which have become big hits in the States are automatically given the full exploitation treatment when the time comes for their issue in this country.

Of course, such discs provide less trouble for all concerned. Out of the volume of issues in America they have forged their way through to become big sellers. It is likely that they will repeat the process if released here.

Additionally, of course, everyone responsible for the playing of hit tunes, either "live" or on wax, often knows about the disc long before it is near release in Britain. Consequently, these particular recordings are firmly planted within their minds before our own stars have even had an opportunity to record their versions in the studio.

Odds are always against them

Even when they have done so, they are starting with the odds against them.

The situation has been aggravated in recent years because the major recording companies have access to almost every American hit.

Meanwhile, our own stars seem to get the second bite at the apple and don't appear always to get the "full treatment" that their American rivals seem to enjoy.

Many of the British waxings are superior, but they are late starters and so fall by the wayside.

There are exceptions, of course, but the situation generally in the hit parade charts looks fairly sick so far as our own top record stars are concerned.

The easier way may be tempting, but we have a wealth of recording talent in this country. Please give them that little extra exploitation that their recordings warrant. We can show our own record buyers, if not those overseas, that we, too, have some great singers, and some fine orchestral conductors.



A.B.C. not to hold Marty Wilde

FOLLOWING the dispute between Marty Wilde and the producers of A.B.C.'s "Oh Boy!" show, Marty did not undertake his scheduled appearance last Saturday. According to his original contract he was due to appear in this and next Saturday's edition, but his management withdrew him from the show because of several disagreements.

Though there was suggestion that A.B.C. television would enforce his appearances, it is understood that they have decided to let the matter rest.

When it was realised that Marty Wilde would not be appearing in "Oh Boy!" approaches were made for him to appear in "Six-Five Special." However, Eric Maschwitz, head of B.B.C. television light entertainment, prevented this appearance until the full facts were known about Marty's A.B.C. TV commitment.

Following his appearance in the "Jack Jackson Show," scheduled for last night (Wednesday), Marty

sets off for his first holiday since entering show business almost 12 months ago. He will be taking this long overdue vacation in Cannes.

One of his first engagements upon his return will be in variety at the Empire Theatre, Chiswick, where he opens on October 27. On November 1 Marty will return to "Six-Five Special."

The following Monday he starts a week's variety date at Norwich. During that week he must return to the Savoy Hotel for a charity performance. Many other dates are being fixed, including variety and one nighters before he opens in Stockton on December 24 in "Babes in the Wood."

Ruby Murray (above left) was discharged from St. Mary's Hospital, Paddington, last Sunday after her recent operation for appendicitis. She is now recuperating at her new home in Surrey.

David Hughes (above) with his wife and two children, Shaun and Katie after the latter was Christened at Elstree on Saturday.

Steele's dates

TOMMY STEELE is due to continue his series of one night stands well into November. Forthcoming dates include Cheltenham (Oct. 26), Wigan (Oct. 28), Theatre Royal, Dublin (Oct. 30), Belfast (Oct. 31), Nottingham (Nov. 4) and three days at the Gaumont, Southampton on November 6-8 inclusive.

Tommy continues this tour with visits to Maidstone on November 9, Bedford (Nov. 12), Shrewsbury (Nov. 14) and the Granada, Kettering, on Saturday, November 15.

Tommy will possibly undertake further dates before he begins rehearsals for "Cinderella."

THE MAN WITH THE GOLDEN TRUMPET

Eddie Calvert

WITH AN EXCITING NEW DISC

Americano

THE COMMON TOUCH

DB4187 (45 and 78)

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(Regd. Trade Mark of Columbia Graphophone Co. Ltd.)

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News in Brief

FOLLOWING the big success which Parlophone had last year with the LP recording of "Six-Five Special," they are recording next Sunday a new LP based on the "Oh Boy!" show.

The stars who will appear include Vince Eager, Cliff Richard, The Five Dallas Boys, Dudley Heslop, Neville Taylor and The Cutters, The Vernons Girls, Peter Elliott, Lord Rockingham's Second XI and the John Barry Seven.

The musical advisers to the show will be Geoff Love and Harry Robinson.

It is hoped that this disc will be released by the end of November.

ATTRACTIVE songstress Lisa Noble sets off next Thursday for a tour of the Middle East. She will be away from between seven and ten weeks entertaining service personnel and will include some of the trouble spots in her tour.

Before her departure, Lisa will be seen in "Six-Five Special" this coming Saturday, October 18.

WELL-KNOWN general manager of Mills Music, Fred Jackson, who recently resigned, has been replaced by Cyril Gee.

Mr. Gee, who has spent many years in the music business, has been with Mills Music for three years.

Fred Jackson takes up a new post as managing director for a new American music concern who are shortly to open offices in this country.

VERA LYNN begins a new B.B.C. TV series on Thursday, October 23. Vera will be seen every week and with her she will have many star visitors.

In the first show she will have piano virtuoso Semprini, a frequent visitor to her previous programmes, and a new group called The Lynettes.

ATV have lined up an all-star record entertainment for the forthcoming "Music Box" and "Jack Jackson Show."

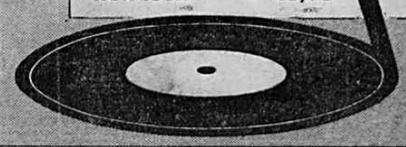
Next Sunday's "Music Shop" will include Lita Roza, Russ Conway, and A. and R. manager Norman Newell. The latter two collaborated on the new Frankie Howerd musical "Mr. Venus," which is due to open at London's Prince of Wales Theatre next week.

In the next "Jack Jackson Show" on October 22 the star line-up will include Dave King, Eve Boswell, Ruby Murray, Johnny Duncan and Cliff Richard.



PEREZ PRADO GUAGLIONE

RCA-1082 45/78



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'RECORDS' your monthly guide to good

THE DECCA RECORD COMPANY LTD. DECCA



Eartha Kitt tops Palladium TV bill

SENSATIONAL American singing star Eartha Kitt has been booked to head the show in Val Parnell's "Sunday Night at the London Palladium" on November 9.

Eartha, whose records have gained her a big following, appeared at the Café de Paris last year. On several occasions she has achieved "fame" by having her records banned for broadcasting; indeed, she has probably had more censored at one time than any other singer.

The week preceding will be headlined by yet another well-known American vocal star, this time Dolores Gray.

Apart from her successes in many stage musicals, Miss Gray has enhanced her reputation by her film roles, not the least of which was "Kismet."

Next Sunday's presentation will be headlined by Max Bygraves and will include The Kaye Sisters and Billy "Uke" Scott.

ATV-Nixa link-up?

RUMOURS, which have been invading musical circles of late regarding a possible link-up between ATV and Nixa records have been growing stronger.

Though neither organisation has yet admitted the possibility, there are many indications that ATV are anxious to take a financial interest in Pye's Nixa record label.

Pye as a manufacturing concern, have their own financial interests in television and, though it was thought that they might surrender their interests, Pye insist that this is not the case.

Mudlarks for Command show

Disc stars honoured

HIGH tribute has been paid this week to the many stars of the record world by their selection to appear in the Royal Variety Performance at the London Coliseum on November 3.

At least 16 of the chosen stars have disc successes to their credit, and for many of them their inclusion is a worthy salute to the impact which they have made on the world of entertainment.

A welcome visiting attraction to the show will be Pat Boone, who is to make a special trip from America, but our own, comparatively new singing group, The Mudlarks, will not be far behind and their choice will certainly be a popular one.

Few would deny that such an honour should go to hit record maker Pat Boone and we are delighted that he should have been chosen. A pleasant surprise, too, is the choice of international entertainer Eartha Kitt.

Apart from The Mudlarks, other newcomers to the disc world receiving this high acclaim include Charlie Drake, Bernard Bresslaw and The King Brothers.

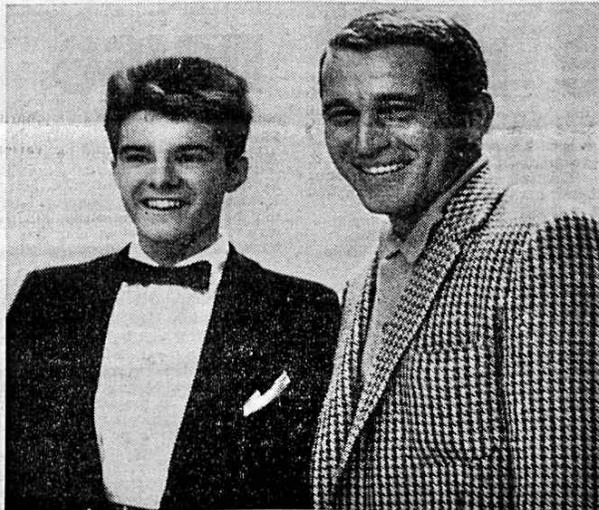
Already established favourites in the show are people like Max Bygraves, Harry Secombe, The Beverley Sisters, Norman Wisdom and Yana; all certainly deserve their inclusion.

The Royal Variety Show also acknowledges the talents of Frankie Vaughan and thus adds a further laurel to his crown as performer of the year.

Our musicians also have not been forgotten and the contrasting style of Mantovani and his Orchestra, Cyril Stapleton and his Showband, and Victor Silvester and his Orchestra have been added for good measure.

Adele Leigh and the George Mitchell singers add further to the musical content, whilst old-timers Dick Henderson, Hetty King and G. H. Elliott, once recording artistes too, give further show business flavour.

As always there will be comments regarding those not chosen, but we certainly feel proud that the record industry has been so honoured.



Young Scottish singer Jackie Dennis, is now back from his American trip—he is seen here with Perry Como, on whose TV show he appeared.

Jackie is due to return to the States next month, but he had to refuse a Christmas and New Year show at New York's Roxy Theatre because of pantomime commitments. However, he has been engaged to appear in Las Vegas next February.

Dalli in 'Cool'

TONI DALLI, currently in variety at the Glasgow Empire, has two further dates added to his present tour.

These are the Hippodrome Theatre, Birmingham, on November 10, followed by the Empire Theatre, Finsbury Park, on November 17.

Dalli's next TV showing will be in "Cool for Cats" next week, Thursday, October 23.

A NEW NUMBER FROM ...

★ THE DEEP RIVER BOYS ★

"Itchy Twitchy Feeling"

COUPLING "I SHALL NOT BE MOVED"

HMV POP 537 (45 & 78)

E. M. I. RECORDS LTD., 8-11 GREAT CASTLE STREET, W.1



Kaye, Sinatra for London

DANNY KAYE, his wife Sylvia Fine, and Frank Sinatra are to be seen in London shortly when they visit this country to attend the Royal premiere of "Me And The Colonel" at London's Odeon Theatre, Leicester Square.

The film, which is to be screened on October 27 before Her Majesty the Queen, His Royal Highness Prince Philip and Their Royal Highnesses the Duke and Duchess of Gloucester, is to be an all-star gala charity evening.

"Me And The Colonel" stars Danny Kaye, Curt Jurgens and Nicole Maurey, and is a Columbia Pictures presentation.

Frank Sinatra is due to arrive with film producer William Goetz and Mrs. Goetz at London airport on Saturday, October 25. Danny Kaye and his wife are expected to arrive at the airport the following day.

Curt Jurgens is also due to attend and he will be arriving from Hamburg, whilst Nicole Maurey will be coming to London from Paris.

Hi-Lo's in Belgium

FOLLOWING their departure last week soon after their appearance in Granada's "Chelsea at Nine," The Hi-Lo's have been spending this week in Belgium at the Anciente Belgique, Antwerp.

They will make one other appearance in Europe, at Stuttgart in the German Light Music Festival, before returning to the States.

Despite the fairly poor support to their concert tour of this country, The Hi-Lo's told DISC that they had enjoyed their visit here immensely.

Other stars who made brief visits to this country during last week but who have since returned to America included Harry Belafonte and his wife, and cabaret singer Toni Carroll.

New discovery

THE Parnes-Kennedy organisation are enthusing over 16-year-old Billy Fury, their newest discovery whom they found recently in Liverpool.

Billy presented himself at the theatre for an audition during the "Extravaganza" package show. Within thirty minutes he was on the stage of the Essoldo Theatre before a packed audience and receiving tremendous applause.

He is now being groomed in preparation for future dates which will probably include a ballroom circuit during December. Meanwhile, whilst he is still in London, Billy Fury is taking his first record test.

TWO MORE FROM EVE

SINGING star Eve Boswell completes her long and successful summer season at Blackpool this coming Saturday, October 18, and returns to London to record two new discs for her Parlophone label.

During the coming weeks Eve Boswell is due to undertake four recordings for the B.B.C. "Melody Hour" series. After this, on November 17, Eve intends taking an overdue holiday and will be visiting Germany. There she will combine business with pleasure and discuss her recording activities in that country.

Whilst on the continent Eve will go to Holland where she has a number of radio and television engagements in Hilversum.

Soon after her return Eve will start rehearsals for Aladdin at the Empire Theatre, Newcastle.

CORAL

EARL GRANT

THE END

05762 45/78

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ALBERT EMBANKMENT LONDON S.E.1

THE BIG BEAT

by
Don Nicholl

BOBBY HENDRICKS rolls up with an excellent idea of "Itchy Twitchy Feeling" this week and Earl Grant's here sounding very much like Nat Cole as he offers the quaintly-titled "The End."
But this is just the beginning of

a flood of "The End" sides. Too early yet to pass judgment. Talking about odd names. They don't come much odder than Conway Twitty. But watch Mr. T. He's one of the best rockers we've had from the States this year.



CONWAY TWITTY
It's Only Make Believe; I'll Try (M.G.M. 992)****

ABOUT a year ago Conway Twitty was a name to hit you between the eyes in America. Now it appears on labels here. And Mr. Twitty (Harold Jenkins, if you'd rather have his real name) is proof that a rocker by any other name would still have the beat.

In the Presley line he's very, very good. The voice is dark and powerful and he will really stir up feminine emotions with his steady R. 'n' R. ballad, **It's Only Make Believe**.

On the flip he goes pounding extremely effectively on **I'll Try**. Twitty's got a commercial noise all right, and I wouldn't be the least surprised to see him make the best-sellers during the next few weeks.

EARL GRANT
The End; Hunky Dinky Doo (Brunswick 05762)****

EARL GRANT is one of the first in the field with the new ballad, **The End**. Good, slow song this, with a simple lyric. Don't expect a comedy or rock item because of the title. **The End** is just the end of a rainbow or anything else the words like to make it.

A warm romancer which Grant sings in a manner more than a little like that of old King Cole himself.

Lifts it up dramatically for the finish and the side could have tremendous impact over here.

Organ and rhythm section go on the beat trail for **Hunky Dinky Doo** on the flip. Echo and double-track vocalising by Grant this time.

Tempo's much livelier here, but the number itself hasn't a great deal to commend it. Which is perhaps just as well seeing that it will be in the shade.

see Bobby snap this one into the Top Twenty. Hendricks has a light, clear-cut voice for rock—you get the words without losing any of the beat.

Accompanied by a strong rhythm group and vocal group, he's on a winner all right.

For the flip he reverts to a clinging item, **A Thousand Dreams**. And here he's not quite so successful. It's a chanter which the boy

Conway T. makes just the right noise

CHUCK BERRY
Hey Pedro; Carol (London HL8712)****

CHUCK opens up **Hey Pedro** with a couple of brief lines, then the instrumental group take over with a catchy Latin tune. Not until midway does Chuck look like breaking out into any sort of lyric, then he remembers himself smartly and leaves it to the musicians again.

On the other side, however, Mr. Berry wakes up to sing a brisk rock 'n' roller, **Carol**, a slick little beater which he chants as to the manner born.

Not one of his best records, but one worth hearing because of the instrumental stuff. That feature should please the juke boxers.

BOBBY HENDRICKS
Itchy Twitchy Feeling; A Thousand Dreams (London HL8714)****

BOBBY HENDRICKS has a fine, rocking version of **Itchy Twitchy Feeling**—probably the best treatment I've heard yet. Wouldn't surprise me at all to

warps heavily while the vocal group oh-oh-oh behind him.

This sort of thing has been done better many times. But I go for that top deck.

JACKIE DENNIS
More Than Ever; Little Addie (Decca F11060)**

WEE, kilted rocker from North o' the Border, Jackie Dennis, goes "straight"—s i n g i n g the "Come Prima" ballad with barely a trice of the beat.

I wish I could praise it as being wildly successful, but it isn't. Jackie may be all right when chanting madly through the rock offerings, but his voice and talent doesn't stand up to the tougher,



CHUCK BERRY

trumpet well, Vaughn sends the old dove clip-clopping along the road to high sales.

I liked this sax noise he's been developing of late—and I think the teen buyers are enjoying it, too. **Here Is My Love** has a distinct Ave Maria trend, and perhaps that's the reason it doesn't come off so far as I am concerned. Chorus sing a lyric on this side while the Vaughn orchestra go romantically soft on us.

VINCE EAGER
Five Days, Five Days; No More (Parlophone R4482)***

NEW British rock 'n' roller Vince Eager starts off on a frantic foot with the plough-along beater **Five Days, Five Days**. A sharp-voiced chanter, Eager's got a lot of strength and life in his presentation, though there's little that's completely new.

Geoff Love whips up a good accompaniment from the beat band and chorus.

No More is a fairly typical shaker which Vince takes competently. Routine juke box material.

BILLY VAUGHN
Another revival

deliberate exposure of a ballad like this.

He's more at home when he chants the Scottish rock number **Little Addie** on the flip. Harry Robinson's musical direction keeps the beat flying furiously all the way while his young star lets us have it for all its raucous worth.

BILLY VAUGHN
La Paloma; Here Is My Love (London HLD8703)***

BILLY VAUGHN has been among those doing great business with beating revivals of the old melodies. Now he continues to try his luck in the same vein with a country styling of **La Paloma**. And again, he's produced a very good side. Using his guitars and

GENE VINCENT
Git It; Little Lover (Capitol CL 14935)****

DARK, husky voice from the Blue Caps leads Gene into **Git It**, and it takes a long lead before Vincent slips smoothly into this rock effort.

Git It drifts through at a deceptive pace with Gene keeping the voice soft all the way. His musical group puts in a fine beating backing with the right kind of noises for the jukes.

Little Lover on the turnover is a little more frantic. Good stuff for the market again.



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TEDDY JOHNSON'S

MUSIC SHOP

American Vice-President wrote a Top Twenty hit



TOMMY EDWARDS

MEET the diplomat who composed a hit. This week in America the Tommy Edwards' disc of "It's All In The Game" is again the country's number one hit. And on this side of the Atlantic 16,000 juke boxes are churning out the music of this M.G.M. candidate for Top 20 honours.

The diplomat is General Charles Gates Dawes, who lived in the first half of this century. He wrote the song. A Vice-President of America, ex-Ambassador to Britain, he was decorated by King George V, the United States, France, Belgium and Italy, and is a Nobel Prize winner!

Now, with the Carl Sigman lyric, this song should make a million sales, but I wonder how many British servicemen have stood

attention on ceremonial parades while "Dawes Melody" was played? And how many hundreds of thousands failed to recognise a hit when it was blasted in their ears?

The General was a great author, one of America's greatest bankers, but to this modern generation he will be acclaimed as the man who penned a hit that has shot into the best sellers here for the third time round.

It's All In The Game can conceivably make Tommy Edwards a "golden discer," for his sales are well on the way to the million mark.

Yet Tommy was the Forgotten Man of M.G.M. His ballad singing voice had been virtually silenced by the rock 'n' roll era. He first made the General's song some five years ago—just 41 years after it was composed.

of the piano from Birmingham to London. This she did.

Only trouble is that Joe didn't see her again. She was married to a G.I. and she suddenly left for the States. So Joe cannot find the piano. A hunt is proceeding, he tells me, in all London warehouses.

Doris Day tapes it

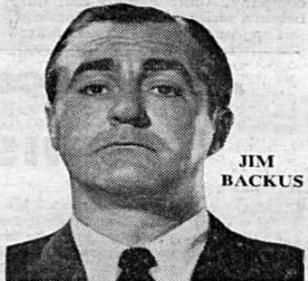
DO you collect autographs? Pearl and I have our library of "signatures in sound." By this I mean that we often get our show business friends communicating with us by tape. I suppose we have literally hundreds of famous voices on tape at home.

This week we received another—and some exclusive news to boot. The tape was from our chum, Doris Day, and the story she

PEARL'S CORNER

WATCH out for a new musical based on "Gone With The Wind." My news from Hollywood is that millionaire-mogul David O. Selznick and hit songwriter Dimitri Tomkin are cooking up the musical. We see so many panel games of U.S. origin on our TV screens that it is pleasant to note a reciprocal exchange working. First to break the video-curtain of the States is "Yakety Yak." This was the "dumb-blonde" show that Mac Hobbly used to compare here and featured a panel of supposedly scatter-brained pin-up girls.

October 22 is the day that Liberace goes back into the studio to start a new series of telefilms. Who says the King of Sequins is finished? When everyone else seems to be punting around for sponsors Lee is over subscribed. I am happy, because both Ted and I found him to be a most charming and sincere person. Jim Backus is one of our favourite comedians. His Mr. Magoo characterisation on films, and his



JIM BACKUS

part as the judge-husband of Joan Davis in "I Married Joan" on TV have made him tops in the Johnson household.

Recently we curled up with laughter at his disc "Delicious" . . . now we hear he has a follow-up. A seasonal piece entitled "Why Don't You Go Home For Christmas—So That I Can Have A Happy New Year."

'Mr. Venus' scoop

WE have just made a great capture in "Music Shop." I shall have the pleasure of presenting for the first time on TV the music from the new stage presentation, "Mr. Venus."

This is more than just a TV scoop for me—it affords the opportunity of presenting two very good friends, Russ Conway and Norman Newell who wrote the score.

Russ is, of course, Columbia's piano recording star—and Norman is the A. and R. chief . . . and it was Norman who gave me my first recording break and was responsible for my first hit disc "Beloved Be Faithful."

Piano lost

ANYONE found a piano? 'Cos Joe Henderson has lost his glass-keyboarded instrument. Joe told me the story at the week-end before he had to open with an ordinary wooden affair at Sheffield's Empire Theatre.

He had hired a temporary secretary to take the place of his regular one, then on holiday. He had asked the new addition, before leaving for a month on the French Riviera himself, to arrange for the transport

An LP for a name

I AM looking for a name for a vocal group. And I want YOU to help in the naming. The group in question is a quartet who hail from Wales. They so impressed me that I sent them along to meet Dicky Leeman, the producer of our "Music Shop" programme.

Dicky's reaction was similar to mine—and he promptly fixed them to appear on the programme this Sunday at 2.50 p.m.

So what I want you to do is think hard after watching them on the programme—and having decided on a suitable name, send it in to me, care of DISC.

I will give an LP to the sender of the best suggestion.

Oh, and don't decide on The Four Taffies . . . Pearl has already sent in such a card from the kitchen.

passed along is that she is coming back to London next spring to star in the film version of Lesley Storm's very successful play "Roar Like a Dove."

MUSIC in the AIR

AFN

OCTOBER 16

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

OCTOBER 17

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

OCTOBER 18

4.30—A.F.N. Record Hop.
6.00—Music In The Air.
7.00—Grand Ole Opry.
8.00—America's Popular Music.
9.00—Dixie Beat.

OCTOBER 19

9.15—Mitch Miller.
10.30—Serenade in Blue.

OCTOBER 20

6.00—Music in the Air.
9.30—Big Band Sound.
10.00—Late Request Show.

OCTOBER 21

6.00—Music In The Air.
9.30—Modern Jazz 1958.
10.00—Late Request Show.

OCTOBER 22

6.00—Music In The Air.
10.00—Late Request Show.

Radio Luxembourg

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

OCTOBER 16

6.30—Thursday's Requests.
8.30—Lucky Number.
9.00—Anne Shelton Song Parade.
9.45—Jeremy Lubbock
10.00—It's Record Time.

OCTOBER 17

6.30—Friday's Requests
8.15—Perry Como.
9.00—Saga Records.
9.15—The Dickie Valentine Show.
9.45—Scottish Requests.
10.15—Record Hop.

OCTOBER 18

6.30—Saturday's Requests.
8.00—Jamboree, with Gus Goodwin, your teenage disc jockey.
9.45—Mario Lanza.
10.00—Irish Requests.
10.30—Spin With the Stars.
11.30—Jack Jackson's Record Round-up.

OCTOBER 19

7.00—Time for Song.
7.30—Magic of Sinatra.
7.45—Winifred Atwell.
10.00—Record Rendezvous.
10.30—Chris Barber.
11.00—Top Twenty.

OCTOBER 20

6.30—Monday's Requests.
8.30—Smash Hits.
9.00—Deep River Boys.
9.45—Michael Holliday.
10.00—Jack Jackson's Hit Parade.
10.30—Pete Murray.

OCTOBER 21

6.30—Tuesday's Requests.
7.45—The Gala Show.
8.00—Dennis Day.
8.30—Godfrey Winn.
9.15—Band Parade.
9.45—Records from America.
10.00—The Capitol Show.
10.30—Fontana Fanfare.

OCTOBER 22

6.30—Wednesday's Requests.
8.00—Liberace.
8.30—First Time Round.
9.00—Disc Delights.
10.00—Pete Murray's Record Show.

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NEWS FROM BEHIND THE LABEL

DISCLOSURES

BY JEAN CAROL

Hi-Lo's master a new art

I WOULD never have believed this if I hadn't seen it. That elegant group, The Hi-Lo's, perfectionists all, mastered another art during their tour here. Before, after and even during shows the four were to be seen in the public bar of local hosteries, displaying a neat ability for darts!

Knocking back their draught beer, Gene and Clark, the two tinies, made for double tops, while the two Bobs, well over six feet, tried for seventeens. At least they will take some happy memories home.

'Mr. Stereo'

VERY quietly, at Walthamstow, in East London, a man known in America as Mr. Stereo has been spending the past month or so supervising the first British recordings to come under the "Stereo-disc" company.

Last November, Sidney Frey, to use his real name, not only produced the first stereo discs, he gave away 3,000 copies and more or less started the stereo uproar. Now his company, Audio Fidelity Inc., have begun a series of British recordings. Top American composer, Alfred

Wallenstein, conducted the first sessions, before leaving for a tour of Europe. Now it is Arthur Winograd who is in charge of musical operations. I gather that Mr. Frey will be watching very closely the progress of "Stereo-discs" and if the classical recordings do as well as he expects, then he is going to branch out into the pop market.

★ ★ ★

● An idea which could be encouraged here is the one which sprang from the brain of beautiful Capitol soprano Anna Maria Alberghetti. Anna has founded a Light Opera Workshop in Los Angeles, with the basic aims of encouraging, teaching and presenting young artistes, particularly in the field of light opera.

★ ★ ★

● Also from the Capitol stable, George Shearing, too, is concerned with education. He is to act as compere and host on a television series called "Jazz Meets Classics." At present the show will be seen on the American educational networks, but we could use a programme like this on our screens.

Good for Frank

IT'S been a good year for Frank Cordell, the man who has been a great help to folk like Alma Cogan and Ronnie Hilton with his superb orchestral backings. Frank's album, The Melody

Lingers On, was the first stereo disc for H.M.V. And he was one of the team behind the short film on the history of communication, "Pan-Tele-Tron," which won acclaim from the British Film Academy.

Latest project for the Cordell man is the film background music for "Captain's Table," starring John Gregson. Frank composes and directs the score for this picture.

Nat in film

New film, "Night Of The Quartermoon" stars two disc experts, Julie London and Nat Cole. Guest artistes in the picture include Ray Anthony and Bob Crosby's daughter Cathy, who has a big song in the film.

Dick can't fail

Few new British artistes recently have caused quite such a hit as Dick Francis. And to cap an exciting disc debut, Dick has been invited to appear on "Chelsea At Nine" on October 21. This is the first time a British newcomer has appeared on the show, which normally features only well established artistes. This boy can't fail!

Connie back?

RUMOURS about Connie Francis, and the chance of an



Another success could fetch CONNIE FRANCIS over here again. See "Connie Back?" (DISC Pic.)

earlier return date, may be resolved when her next disc gets under way. Both sides, I'll Get By and Fibbin', are so good that this record should be up in the big sellers in no time at all. And if that happens we'll

have Connie here again in double quick time.

It would be a great idea if some enterprising television producer could persuade her to appear in a Connie Francis Show. She comes over so well that it seems a pity not to see more of her.

Some chance!

"SOME Came Running" provides Hollywood star Shirley MacLaine with some frustrating moments. Shirley was originally signed as a singer when she went to Hollywood, but every role so far has been an acting one. Then, for this latest film, Shirley found that at last she had a chance to sing and dance.

Now she's discovered the catch. She is meant to do both very badly, so badly that her escort in the picture, Sinatra, has to stop her. Imagine being a singer, cast in a role with Sinatra, and no chance to join in a duet!

John signs on

MORE news from Capitol is that the virile tenor John Raitt, star of many Broadway shows, has been re-signed for three years. This time John will be recording some classical discs as well as the show selections he has waxed up till now.

OVER THE BORDER

by Murray Gauld

Neville's all set for success

different. I remember he would introduce a tap dance into his act—and even a rather shaky rendering of "Swanee River" on the mouth organ.

Sounds corny? Maybe, but without doubt, it's showmanship. And that's the way he built himself an enormous following in Glasgow and round about.

At the Metropole, he's one of their biggest drawing cards. And he returned there a few weeks ago to prove just how strong an attraction he is.

His biggest break, recording apart, is his inclusion in the "Oh Boy!" TV show. Neville Taylor and his Cutlers are an integral part of "Oh Boy!" True, it doesn't give him a great deal of time to get up and down Denmark Street and make all the right contacts there but it doesn't stop him from playing the night spots in London. He has just finished a month at "The Gargoyle" and he expects to return there in November.

Off to Paris?

WHAT'S next for the much-travelled Clyde Valley Stompers, Scotland's only professional jazz band?

Looks like a lot more travelling. Right now they are bang in the middle of a two-week trek that takes them right up through the North of Scotland to the Orkney Isles, then back down again playing one-night stands all the way at usually-forsaken spots and places.

And if they fancy going even farther afield, there's the most

imminent prospect of a continental jaunt on the cards. The travel spots mentioned are Paris and Germany.

Search still on

FOR six months now Stompers leader Ian Menzies has been scouring the countryside for a girl to take over from Mary McGowan.

But so far he hasn't had much luck. Not surprising. Ian—and the rest of the Stompers—tend to be perfectionists. So they are taking their time about signing their new singer.

Ian has brother Bob to thank for the search. It's Merchant Navy man Bob who is marrying Mary.

'Hoots' talk

THERE'S great controversy our side of the Border about Jack Good's presentation of Lord Rockingham's XI and "Hoots Mon." Personally, I like the record, although in principle I agree with those who dislike the practice of taking things like "A Hundred Pipers" and shaking them around.

In this case, I don't think they do that. And I think there's something very genuine about that voice on the record. From the north east coast accent, it couldn't be anyone else but Elgin's Harry Robinson!

Harry looks like another top band leader from that Moray town. Remember the last? Bob Inglis—professionally, Roberto Inglez.

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KENT WALTON'S COOL FOR CATS

JAZZMAN CLIFF IS LAUNCHED AT LAST

EVERY time I pick up my mail I can safely expect to find a letter asking me: "How can I make a record?" Some writers even send in tapes or privately-recorded discs, or ring me up and ask if I will hear them sing sometime.

Maybe this little story will help some of you out of your difficulties if you are aiming to break into the song business. It concerns a slim, 25-year-old professional singer named Cliff Lawrence, from Chingford, Essex, who is hoping to find a happy answer to that very problem.

Cliff has been around Tin Pan Alley for about four years, but it was only a week ago that he stepped into a recording studio and taped the sides for a long player.

This disc may not reach the commercial market, for it is intended solely for the ears of artists and recording managers. But I was lucky enough to hear some of the tracks during the recording and I think that Cliff has an excellent chance of signing a contract very soon.

Difference between Cliff's style and that of most other newcomers is that he is a jazz singer. He has a load of experience behind him, since he's sung with the Tony Crombie band, followed by 18 months with Eric Delaney.

Then Cliff decided to stick around London's "Tin Pan Alley" trying to persuade songwriters, composers, publishers and record companies to give him a break. But nobody wanted to listen to him, so he kept going by taking on all sorts of odd jobs from window cleaning to working puppets in Tony Alton's marionette theatre.



No vocal from RUSS CONWAY—yet. See "Russ has earned his title" (DISC Pic).

"Rock was in, and I didn't think I had a chance," he told me. "I just didn't fit in, though I've nothing against rock."

Jazzman Cliff still manages to make his voice heard by singing with jazz groups but even though critics called him a top singer in that class it didn't win him a disc.

Two famous visitors who heard him paid high compliments. One was showman Mike Todd, who was keen to get Cliff to Hollywood for a film—a plan that had to be dropped when Todd was killed in an air crash. The second celebrity was Billy Daniels, who commented that the two most interesting entertainers he had seen in this country were Sir Laurence Olivier and Cliff Lawrence.

Now two of Cliff's buddies, "Bristol Club" scriptwriters Roy Tuvey and Morris Sellar, have

'Mr. Success'

THE buying month of December has been selected by Capitol for releasing the new Frank Sinatra LP, "Only The Lonely." Frank has taped ten tracks on this platter in his slow style, including some familiar songs such as "Blues In The Night," "Willow Weep For Me" and "Gone With The Wind."

It may seem a bit melancholy for the festive season choice, but it's sure to follow in the usual run of Sinatra successes.

Frankie's doing so well that his next single release, "Mr. Success," due out in November, might almost have been dedicated to himself!

Also coming up is a Dean Martin LP, "Sleep Warm," Sinatra is associated with it, but this time in the role of conductor.

decided to launch Cliff. They have great faith in him, and I admire them for stepping in and taking the chance.

First move is the long player which is called "Strictly For The Birds."

All the songs are "bird" numbers, and the title tune has been written by "Oh Boy!" musical director Harry Robinson, with Roy Tuvey working out the words.

Roy's partner in the venture is the Morris and Mitch fame. Other songs which this venturesome pair have selected for Cliff's trial disc bring back some favourites, with "Lullaby of Birdland," "Flamingo" and "Bye-Bye Blackbird" heading the list. Cliff also performs a thrilling version of "Red, Red Robin" in which he

sings the first chorus and then scats. For A. and R. men searching for different sounds here's something really good. I hope it won't be long before Cliff's high in this year's roll of discoveries.

Russ has earned his title

I WAS walking down a corridor in Television House when someone came up behind me, and said: "Got a match?"

I turned, and said, "Hello, Russ Conway."

It's not very often that Russ and I meet these days, since he's such a busy person. And he's making such a big name for himself recording pop numbers that I think he's earned the title of Mr. "Pops" Conway.

At the moment he's lining up another EP disc of pop medleys, and I expect he'll soon be making a visit to the Columbia recording studios.

Russ has been a phenomenal success even though he plays with only seven and a half fingers. The others were injured in accidents some years ago.

Geoff Love, Columbia band-leader, holds the opinion that the heavy beat that Russ gets is largely due to the shortened little finger on his left hand. Russ has to throw this hand so that the finger whips on to the keyboard to strike the beat note. It arrives a split second late, and thus emphasises the beat.

I asked Russ whether he was likely to make a vocal record, because he has been heard a few times on the air.

"I don't really sing," he told me. "I just project the lyric."

Even though he's going to remain Russ "Pops" Conway on the piano, I hope he'll change his mind about singing.

Nat in Havana

IF you are thinking of taking a Spanish holiday next year to see whether those sunshine ads are true, you could brush up on the language by spinning the new Nat "King" Cole Capitol LP "Cole Espanole."

I hear that Nat recorded this disc in Havana, no doubt to make a change from his usual New York

Disc choice

PICK of the discs I've browsed through this week is "Blue Ribbon Baby," a swell beat number from Tommy Sands and the Raiders on Capitol. This boy has been looking for a place in the hit lists for some time, and this record might make it.

Sophia Loren as an actress is no newcomer to me; but as a swarthy-voiced Italian beat singer she wins my vote, too. Listen to "Bing, Bang, Bong" (Phillips) from her Paramount film "Houseboat" and you'll hear what real talent this girl has.

Mike Holliday comes along pretty regularly with his discs, and the latest one that he's put a lot of work in to get a relaxed sound is "The Gay Vagabond" (Columbia). Fans will go for this, and he'll make new friends, too.

Tex Ritter turns in a tuneful, bouncy, ballad, "I Look For A Love" (Capitol) in a pleasing, shuffling style.

On the British front, Maxine Daniels sings the title song of the film "Passionate Summer" (Oriole) with her usual feeling for a good song.

Title—if not the song—of the week goes to rocker Jerry Lee Lewis, who promises, "I'll Make It All Up To You" (London).

sessions. All the songs are in Spanish, but they're not all Spanish songs. "Come Closer To Me" and "Arrivederci Roma" were two exceptions that I noted particularly.

After the recent run of Italian discs in this country, these sides make a pleasant change. Release is scheduled for November.

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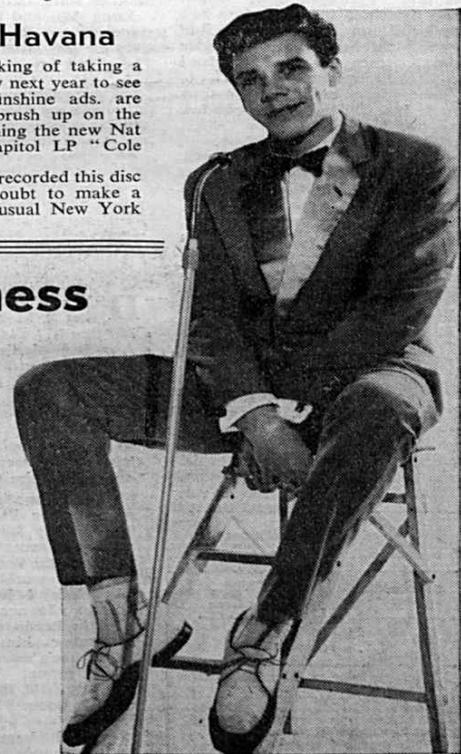
No more sadness for Marty?

SEVERAL weeks ago I wrote that Marty Wilde was making a market in gloom; that was after his big-selling disc "Endless Sleep" and follow-up, "Misery's Child" had been released.

Now I see an advance report quoting Marty's manager, Larry Farnes, saying that a new side on the unhappy theme, "The Sigh of Love" is to follow the trend.

Seems this report is a bit premature. I was told at the Phillips' studio that as yet no recording session date had been fixed for Marty, and that a backing number hasn't been chosen. It's not even certain that this will be the title.

I reckon that news might make Marty feel a bit more unhappy. It's my guess that there's a bit of stalling going on, since "Misery's Child" is a slow-mover, though there's a chance that it will pick up. Perhaps Phillips will decide to play it safer by choosing a lighter title.



THE BEST IN

JAZZ

REVIEWS

 BY
 TONY
 HALL


LES BROWN: His latest album is his most enterprising for a long time

Especially For Two; Apple Valley; Aurora; Brown In Fourths; Park Avenue Escapade; How Now, Brown Cow?
 (12in. Capitol T886)

BANDLEADER BROWN'S latest album is certainly his most enterprising in a long time. It contains nine originals by top Hollywood writers (including film-music men like Elmer Bernstein, George Duning and Alfred Newman) and jazz arranger, Marty Paich) and two of his own staff men.

I notice that nowhere do the liner notes claim it to be all jazz. Because it isn't. Sure, it's in the modern jazz idiom. And most of the writing is good and interesting. But there's a stiffness and superficiality in some of the writing and playing, especially the solos.

André Previn's *Night* is incredibly heavy-going and jerky. Bernstein's *Tropics* brings in his perennial "Man With the Golden Arm" feeling. Jim Hill's *Voyage* (after a Kenton-esque intro) has good scoring for four trombones. Duning's shifting-key *Lament* is an absorbing piece of writing and would be good for one of those "mixed-up" movies.

Wes Henschel's *Especially* has some of that Herman Herd spirit. It's a vigorous blow on a familiar progression (is it "Fine and Dandy"?) by trumpeters Dick Collins and the late Bobby Stiles. Hill's second original, *Valley*, attempts (not too successfully, I feel) to get a Basie-ish feeling.

Nearest to jazz, the most relaxedly played and the most successful track is Marty Paich's

Cow, which the Brown boys have been playing on the job for some time now. (There are some fair tenor and trumpet solos). The others could have done with a few more rehearsals.

Ted Heath band fans will go for this. And other jazz-fringe fans. But it's not for the purist (***).

BILLY TAYLOR TRIO At The London House

The London House; It Might As Well Be Spring; Gone With The Wind; Love Is Here To Stay; Midnight Piano; I Cover The Waterfront; Stella By Starlight.

(12in. HMV CLP1176)

A MONTH or two ago, I was talking discs with Esquire boss, former drummer - leader, Carlo Krahmer. On the subject of pianists, he said: *I sincerely believe that Billy Taylor is one of the best in the world. But somehow the public just don't buy his records in the way they should.*

This album is as good as—if not better than—anything Taylor has recorded. In this Chicago night club setting, the Trio is beautifully relaxed. On this set Billy really excels on the ballads, particularly on *Spring* and *Waterfront*, which are tracks you'll want to play over and over. *Stella* and *Wind* settle down to easy, medium tempos. *London* and *Midnight* are 12-bars, "up" and "down" respectively.

Drummer Percy Brice kicks everything along nicely. Bassist Earl May completes the trio.

Billy Taylor is a wonderful pianist by any standards. Let's hope this album will bring his talents to a wider audience (****).

exceptionally talented composer and arranger. But, like another ex-Kenton writer, Pete Rugolo, he seems to seek sounds (often dissonances) more than colours. His writing is very rhythmic, especially the Latin things. But there is still an air, albeit unintentional, of Kentonism on most of the pieces.

Richards' writing bears careful analysis. Yet, on the other hand, his is the kind of music you can just sit back and listen to, taking it as it comes, if you get me.

You'll have to listen hard to keep

The instrumentation comprises four saxes (including piccolo), five trumpets, French horn, three (or four) trombones, tuba and four rhythm. The men are the usual, outstanding West Coast technicians.

Of the soloists, I dug most altoist Charlie Mariano. He "projects" with much emotion, sounding more like Cannonball Adderley than anyone else (with touches of Bird and Jackie McLean). Richie Kamuca, a Lester Young school tenorman, isn't at his best and seems out of place.

Round, even AND rhythmic

JAY JAY JOHNSON'S IS THE LOVELIEST TROMBONE

up with the carefully disguised 3/4 time in *Waltz*. *Dimples* is the most satisfying track on side one. *Aide* is wild and screaming (Maynard Ferguson, who's on the date, turns in some astonishing trumpet playing). *Turn* boots along with feeling and beat. *Burrito* is another stark Latin thing.

Long Ago and *For All*, the only standards on the album, are possibly the least interesting, musically. The scores are comparatively ordinary. (Do I detect a "splice" just after the bass trumpet and before the trombone solos? You listen.) *Aijalon* is another impressionistic experiment.

Shorty Rogers takes most of the trumpet jazz. He plays prettily with a nice sound but very little imagination or originality. Marty Paich takes a couple of easy-going piano solos and the rhythm section is generally flowing.

I certainly wouldn't say this is great jazz. But it's interesting, often startling, musically, very well played and should appeal to all Kenton-type fans (****).

LES BROWN ORCHESTRA Composer's Holiday

Night Blooming Jazz Man; Tropics At Five; Bone Voyage; Lament For A Key;

JAZZ IDOL GOSSIP

"HEY, you're the cat who wrote that I looked like Django Reinhardt!" That was ace American pianist, Red Garland's greeting when I spoke to him on the "Carnegie Hall" unit's last night in Britain.

Red, the 34-year-old ex-boxer, was gratefully surprised to find that so many people knew of him here. His second Trio LP is out on Esquire this month.

"We cut another Trio thing recently for Prestige," he said. "With Ray Barretto added on conga for some of the things. I think it's the best so far."

"I've been working a lot with a trio since I left Miles. Had George Joyner on bass and Charlie Persip on drums. You remember him from Dizzy's band? He's equally great with a small group. Paul Chambers told me he'd like to come with the trio soon. Maybe when I get back."

Red seemed a happy cat. I hope we get the chance to hear him again soon—at length.

MEET Britain's latest movie music composer: 27-year-old Jamaican trumpet stylist, Alphonso Son ("Dizzy") Reece.

He's responsible for the background music in a new, off-beat thriller from M.G.M.-Ealing, "Nowhere to Go," which stars American actor George Nader. Diz gets two mentions in the credits.

The man who gave him the break: sympathetic M.G.M. musical Director, Dock Mathieson. Dizzy recorded a Tempo EP last week of themes from the film. He used Tubby Hayes (tenor, baritone), Lloyd Thompson (bass) and Phil Seamen (drums). All the writing is deeply blues-based.

A hotspot: 90 seconds of extremely exciting cowbell by Phil on the theme called "Escape!"

THE best thing in the world that can happen to British modernists is to be able to blow alongside American jazzmen.

There have been several private sessions in London with the Ellington sidemen. I was privileged to hear a couple of these.

What knocked me out as much as anything was the obvious pleasure derived by all concerned. The Americans enjoyed the conversations as much as the British boys and enthused sincerely about the locals' talents.

On one such get-together, Tony Crombie proved beyond all possible doubt (not that any proof was necessary to these ears) that he is still THE British drummer.

He played with impeccable taste and sympathetic understanding. And, most important, he played for the group, not himself.

I HEAR that another Miles Davis-Gil Evans big band venture is in the can for American Columbia. This time: themes from Gershwin's "Porgy and Bess." Miles' latest album release for this

label is unquestionably one of the most important combo jazz LPs of this or any year.

With Miles: Cannonball Adderley (alto), John Coltrane (tenor), Red Garland (piano), Paul Chambers (bass) and Philly Joe Jones (drums). Cannonball has obviously learned much from his association with Miles and Trane. All three hornmen are authoritatively and maturely masterful.

The rhythm section is equally outstanding and has a track to itself ("Billy Boy"). Four of the six tracks are based on the blues of different hues. The album is entitled "Milestones." But the original of that name is not the one Miles wrote for Bird's 1948 Savoy session.

According to "Down Beat" area correspondent, Dick Hadlock, there is a Chinese launderer situated near several jazz spots in San Francisco, whose name is Fun Kee!!!

JAY JAY JOHNSON QUINTET

Tea Pot; Barbados; In A Little Provincial Town; Cette Chose; Blue Haze; Love Is Here To Stay; So Sorry, Please; It Could Happen To You; Bird Song; Old Devil Moon.
 (12in. Fontana TFL5021)

THE current J.J.5 has a trombone-cornet (Nat Adderley) front line. Jay told me it's the most satisfying group he has had so far. On this LP you can hear the previous Quintet, which toured Scandinavia and Europe last year. With Bobby Jasper on tenor and flute, Tommy Flanagan (piano), Wilbur Little (bass) and Elvin Jones (drums).

This is a thoroughly professional jazz LP. Though there aren't too many moments when everything takes off like a house on fire, the playing is inventive (if not over-inspired) and beautifully relaxed. Jay is immaculate, the loveliest trombone sound in modern jazz. Round, even and rhythmic, Jasper's tenor shows a number of, until recently, alien influences (like Coltrane, occasionally, in some of his fast runs, and Zoot) and signs of an individual personality. His flute playing is of the same standard (and period) as that on the Esquire LP recently reviewed. He and Jay blend superbly and smoothly.

The rhythm section is typically American (as opposed to British). It swings evenly, lightly, effortlessly with tremendous unity and relaxation. Elvin Jones has a sound and style of his own. Wilbur Little may not be a Paul Chambers, but he's just fine. Flanagan again almost steals the show for me. And he's wonderful on his feature, Bud Powell's *So Sorry*. There's more than a trace of Red Garland (I.T.M.A.!) in his conception.

Some tracks swing harder than others. Like Bird's blues *Barbados*, Jasper's *Chose* (French for "What Is This Thing Called Love?"), *Song*, and the loose-limber *Devil Haze*, incidentally, finds Jay using Miles' original recorded improvised first chorus as a theme.

I enjoyed this record. So, I think, will you. And do dig that rhythm section! (****)

JOHNNY RICHARDS

ORCHESTRA

Something Else!

Waltz, Anyone?; For All We Know; Dimples; Band Aide; Turn About; Burrito Borracho; Long Ago And Far Away, Aijalon.

(12in. London LTZ-N15111)
 EVEN though Latin rhythms predominate here, I'm not sure that this new LP is quite so generally successful as Richards' earlier Capitol Kenton album, "Cuban Fire." Richards is an



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TRADITIONAL

jazz

by **OWEN BRYCE**

IT may sound presumptuous to say that one night changed the course of British jazz, but that's what happened. The place was the Bexleyheath and District Rhythm Club and the occasion was one Monday night in 1943. George Webb, the chairman of the club had asked me to give a talk. It went according to the accepted rules of rhythm clubs. George Webb apologised for the amplification not working, secretary Bill Jenner apologised for the few people present, and I apologised for the hurried manner in which my talk was prepared. But

purely and simply the music which these same boys were churning out at the local dance halls every Saturday night. Jazz fans despised dance music just as much in those days as they do now... possibly even more. Into this strange cacophony I was persuaded to add the corny Red Nichols-type phrasing of my trumpet. In August, 1940, I had experimented with some recordings of a Dixieland set-up. "Jazz Me Blues," "Darktown Strutters Ball," "Some Of These Days," "After You've Gone," "I May Be Wrong" and two originals of my



Alex Welsh, playing grand trumpet, leads his band to new heights on "The Melrose Folio."

THE CLYDE VALLEY STOMPERS
Featuring Mary McGowan
Teddy Bears' Picnic; The Eyes Of Texas; I Wish I Could Shimmy Like My Sister Kate; Strutting With Some Barbecue; Milneburg Joys; Bill Bailey Won't You Please Come Home; The Old Rustic Bridge; Uist Tramping Song; Keep Right On To The End Of The Road.
(Beltona ABL524)

three chords throughout. And I'm happy to report that the musicianship of the Merseysippi boys is well above average, for this country, that is.

Unfortunately, the beauty of the tunes and the tidiness of the band are eclipsed by the nonsense of the sleeve notes.

THE SAINTS JAZZ BAND
Swinging With The Saint
Stack O' Lee Blues; Swinging The Blues; I've Found A New Baby; Till We Meet Again.
(Parlophone GEP896)

SEVEN years ago the Saints Jazz Band hit the British jazz world with a bang when they appeared at a Royal Festival Hall concert and made a Parlophone disc. They came in with a blaze of publicity and apparently went out with a fizzle. That's the impression most fans and critics have. But it's not true. For they've been going strong throughout all those seven years. And this disc shows that they've lost none of their fire or their musicianship.

The publicity hounds of the Cy Laurie Office, the Lyn Dutton Office, the Ken Colyer Group, pushed their own bands out of all proportion (in many cases) to their merits. The poor old Saints

A night to remember

it went down so well that this day I've never used a script of any sort.

This part of the evening ended with the listening brigade of earnest collectors asking questions and voicing opinions. I seem to remember one of them was a very young looking Freddie Legon.

The second part of every rhythm club's meeting was devoted to the "Jam Session." This was something poles apart from jazz. Any musician was welcome to sit in on this and the conglomeration of instruments needed to be seen to be imagined. In those days clarinets and trombones were unknown. So were banjos. The usual set-up would be something like three tenor saxophones, two guitars, piano, bass and drums.

The musicians never arrived before the interval. They were invariably dance band men. On the whole they just hated those old jazz records played on decrepit equipment and consisting of a medley of Ellingtonia, Original Dixieland Jazz Band, Hot Fives, Luis Russell, Quintet du Hot Club de France, a small trickle of Muggsy Spanier, some Chicago Jazz, and the inevitable Red Nichols.

own, "Green Dean Stomp" and "Jean's Blues"... all very much Five Pennies influenced.

Two or three well meaning friends said it brought a breath of jazz into an otherwise dreary procession of ensembles and solos. I modestly thanked them and... for the moment at least... forgot all about it.

But before leaving the club I asked George Webb, Bill Jenner, Lennie Cooke and Charlie Saunders to one of my regular Sunday afternoon record sessions. What happened at that first get-together will be discussed next week. Let me just say that it was a momentous meeting.

THE WEEK'S RECORDS

THE MELROSE FOLIO
Alex Welsh plays classics from the Melrose Folio

Kansas City Stomp; Sidewalk Blues; Sugar Babe; Dippermouth Blues; King Porter Stomp; Some Day Sweetheart; Honey Babe; Tia Juana.
(Nixa NJT516)

DON'T forget this one! This Alex Welsh band is the most improved in the country. On every hearing it's ten times better than it was before... and it's been on very good form now for about 18 months.

Alex himself is playing grand trumpet, with a wide open tone, plenty of solid vibrato, while his men, particularly Archie Semple on clarinet and Fred Hunt on piano, are helping to lift British jazz out of its rut. Another two or three years and we will really be approaching American standards.

Any of you who heard this band's recent Monday lunchtime broadcast will know what to expect—and you won't be disappointed.

And the tunes!! Four of Morton's best, the fabulous *Tia Juana* by Rodemich, *Dippermouth Blues* (listed here without that Armstrong label credit), *Sugar Babe*, taken as a clarinet solo, and *Some Day Sweetheart*. What a galaxy of melodies! What a galaxy of British star musicians! What superb recording!

BEFORE we discuss the music, let me tell you that Beltona is a Decca label produced mainly for Scotland. Its appearance in these columns revolves around the fact that the Clyde Valley Stompers are exceedingly popular over the border. Presumably their popularity is limited in England or else we might have heard them on the Decca label.

In 1956 they made two sides, *Pearly Gates/Old-Time Religion*, which sold in thousands and almost became a major hit. Three more sides from this same session appear here but, compared with the rest, they might as well be by another band, so marked is the improvement of all concerned in the short space of eight months.

The last three sides date from June, 1956. The band is not happy, the trumpet particularly playing a strained horn and struggling to keep in tune. The other sides, however, with Dougie Kerr on trumpet this time, play a confident, even though stereotyped, British style of traditional jazz.

In addition, the band is graced by Mary McGowan, a pretty jazz singer somewhat in the tradition of Neva Rapheallo. Readers will hardly need reminding by now that anything like Neva is good enough for me, and as far as jazz over this side of the Atlantic is concerned they don't come any better. The illusion is heightened by Mary's repertoire: *Bill Bailey, Milneburg, Shimmy*.

Without the three older titles, this would have been an exceptional LP. Even with them I feel it's still very much worthwhile.

THE MERSEYSIPPI JAZZ BAND
Any Old Rags
Original Rags; Trombone Rag; Hysteric Rag; Ragtime Goblin Man; That Eccentric Rag; Panama Rag; Alexander's Ragtime Band; Bees Knees.
(Esquire 20-093)

READERS of DISC, knowing my views on British traditional jazz, will no doubt be surprised to learn that I liked this record very much. On first hearing I liked it even more than I do now, and that may be because the tunes are all so attractive in themselves. Would that more bands would record good tunes and not the inevitable string of spirituals and old time blues!

Mind you, one's musicianship must be so much better to cope with a number like "Panama Rag"—to take an odd example—than the sequences in B flat using a total

Daggers drawn

In fairness let it be said that the record collectors hated the jam session just as heartily. How the two groups existed together for so long will remain one of the mysteries of British jazz.

On this particular night the line-up also consisted of an alto sax (Bill Sparrow) and a violin of no mean proficiency (Saspa) and they immediately went into the now familiar "Doggin' Around" (the "Saints" of the rhythm club movement), "Jumping At The Woodside" and "Swinging The Blues" were the other popular favourites, with the monotony of "Lady Be Good," "I Got Rhythm," "Nobody's Sweetheart" and the like completing the repertoire.

Now I want to stress here that this music had absolutely no connection with jazz at all. It was

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by
**RUSSELL
TURNER**

PRODUCER OF BBC-TV'S "6.5 SPECIAL"

Even the Americans go for 'Six-Five'

I ALWAYS enjoy having American visitors along to "Six-Five." There's something about their warmth and friendliness that is quite infectious. Of course, I may be a little biased about the Americans because of a rather personal tie-up I have with a few of them who have made Britain their home, but they are a great people.

In the entertainment business they're 100 per cent professional! They have the knack of producing and moulding an artiste into a star. It is a sad reflection on our native ability when Jean Simmons, Joan Collins, Elizabeth Taylor and countless others have to go to Hollywood to become inter-

One of the brighter things which arrived on my desk this last week was a Parlophone disc. Brighter because it features two new singers, Joy and Dave Adams, a brother and sister team, and Dave also penned both their numbers. I always like to see a family in harmony and so I'm all for the Adams.

nationally recognised. It's a sincere compliment, therefore, when a knowledgeable American gives the old "Six-Five" a bit of praise.

A few weeks ago Harold Hecht of the fabulous film producing trio of Hecht, Hill and Lancaster was in the control gallery at Riverside One, watching through wondering, filmic eyes the terrific speed at which the show is put together.

And some months back Ellen Barrie, one of the young stars of "The Passionate Summer" now showing in the West End—and, incidentally, directed by Rudolph Cartier, brilliant B.B.C. television drama producer—was interviewed on "Six-Five." In a delightful drawl she compared us very favourably with "The Dick Clark Show,"

which is American television's "Six-Five."

More recently, the manager of the fabulous Kalin Twins came to look us over to find out just what his boys were in for when they appeared on the show. He was particularly struck with the vast number of musicians in the three bands. Apparently you'd have to be Rockefeller himself to do this in the States! "Where do you get the cats?" he asked.

Almost all of them ask this question about our studio audience. Maybe you've been wondering, too, unless you've been among the lucky ones able to get a ticket.

We still have a waiting list of over 10,000 people who've written in wanting to see the show and I'm afraid some of you will have reached the slow waltz stage before we could invite you! Apart from choosing you from your letters, we also visit jazz clubs and ask along couples we think good to look at and who jive well. After all, the audience is half the show and we want them to be as exciting and excited as possible.

TICKLISH

LITA

A COUPLE of weeks ago all of us in the control gallery were startled to hear Lita Roza stumble over a line and apparently forget the lyric of "It's A Boy." Now Lita is a very experienced and professional performer and even if she did have that dreaded malady of all artistes—a sudden temporary blackout as we call it—she would cover it up in one of a hundred subtle ways only known to the true professional.

After the show she explained just what happened. We had her standing on a pedestal a couple of feet high surrounded by our studio audience. Right in the middle of the verse—usually the most complex



LITA ROZA, on a pedestal, nearly came a cropper

part of any song—some genius had to go and stroke her extremely shapely calf! Lita is a ticklish girl and it quite threw her for a second.

I guess she must be the only vocalist in Britain who's had to sing in front of nine million people while being tickled at the same time!

LOST GEM

VALERIE, my gem of a secretary I was telling you about last week, failed to turn up at the office last Tuesday. We weren't really surprised as she had been running a temperature of 103 on Monday evening. The office immediately went to Battle Stations.

So we set up Emergency Plans 1, 2 and 3.

Emergency Plan 1 was based on the assumption that she would be back in a day or two. We jumbled up the pile of 200 records, 25 assorted photographs, etc., etc., to make it appear that we had at least been looking for something, and settled down to wait with commendable patience.

In our minds we formulated Emergency Plan 2. This was in case Colin caught whatever it was

that Valerie had. Every Saturday Colin controls the studio floor and places the artistes in their correct positions by listening through ear-phones to my directions from the control gallery high above the studio behind a glass wall.

Under Plan 2, I was to borrow a pair of running shoes for tearing up and down the iron staircase from the control gallery to the studio to give the artistes their instructions myself. Then run back again to see what it looked like on the monitor screens.

Plan 3, fortunately, never got past the initial stages. This was a last resort if we both caught whatever it was that Valerie had—then we would go home to watch television and from my sick-bed I would write in DISC what we were going to do on "Six-Five" if we'd been well enough to do it.

We spent a very busy day getting these three plans ready, but all to no avail, for Valerie turned up smiling on Wednesday morning quite recovered. However, we both appreciate her a lot more and have now put Emergency Plan 4 into operation. This is a "be nice to Valerie" campaign. It's "Emergency" because I don't suppose it will last long!

But joking aside, Valerie, it's good to see you back.

COINCIDENCE

—TWICE

I WAS struck by a couple of nice coincidences this past week.

Listening to the Tommy Dorsey Orchestra's latest pressing, *Tea For Two Cha-Cha*, I thought how similar it was to the Brassbats' renderings each week on "Six-Five." Under Tony Osborne's baton this latest dance craze is getting a real fillip and it makes fabulous listening, too.

IN FOCUS

Eve Eden

THIS glamorous 18-year-old from Bath likes steaks, fresh fruit and doesn't drink or smoke. She likes simple fitted clothes which have to be made for her 38-23-36 figure; driving in fast open cars; and being in "Six-Five Special." She was trained in ballet and wants to act and someday get married. She hates all male sports, coffee bars, and the highbrow theatre, because, as she disarmingly admits, she "doesn't understand it." She prefers mature men from 30-35, tall but not necessarily handsome, with a sense of humour, and unmarried! She is a great Sinatra and Ella Fitzgerald fan, loves cha-cha, the mambo and traditional jazz, and looks gorgeous!

At The Talk Of The Town, the new showplace of London on Hippodrome Corner, I was delighted to see the Gerardo Orchestra, Harold Collins, and Hermanos Deniz join forces and play together for dancing just a few days after we had announced that the three bands would lift the roof on "Six-Five."

We are looking forward to a visit from yet another refugee from a rehearsal room in Islington between a coffee bar and a juke box—Marty Wilde, who comes back on "Six-Five Special" on November 1st. Glad to have you with us Marty!

Talking of juke boxes, everyone I hear is giving out with an oldie by Sigmund Romberg and Oscar Hammerstein II—not exactly new names to the Performing Rights Society—entitled "When I Grow Too Old To Dream." No chance of dreaming through this one especially when Ed Townsend changes key on a drum break!

Maybe one of the reasons I liked newcomer Bill Elliott so much on "6-5" a couple of weeks back—was because he sang "It's All In The Game," currently No. 1 in the American charts and I think destined for big things here. It has that rare combination which "Born Too Late" also has—a good ballad tune with a beat. The other reason I liked Bill?—well he has what I will simply call—a voice!

NEXT week "Six-Five" comes from the Lyceum in the heart of London's West End. Lita Roza, Vince Eager, The Southlanders, Billy Raymond, Janice Peters, Paul Beattie, Craig Douglas and a newcomer from Ireland, Donna Douglas (no relation to Craig), make up the bill with the Squadronaires guesting—see you then!

Joyce shows 'em how

Will it really catch on? Joyce Shock demonstrates how to hula with a hoop. She looks a little apprehensive and there's no doubt that there is a lot of skill attached to doing it properly.



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SIDETRACKS

By JACK GOOD

SORRY. I'm going to rave about Cliff Richard. I'd prefer not to. But there's just no way out. So swallow hard, Good, and get it off your chest. . . .

This week Franklyn Boyd, of Aberbach, invaded my office with the very first copies of the next Cliff Richard disc. When this had happened last time I wasn't prepared for something of the standard of "Move It." This time I was. And I determined to look neither surprised nor delighted.

At any rate, ten chances to one, I thought, the disc would be a come-down. After all—it couldn't possibly be better than "Move It." And could young Ian ("Sammy") Samwell—Cliff's guitarist—pull another great number out of the bag—only his second recorded composition? It all seemed improbable.

Franklyn says nothing, but with a Mona Lisa smile places the disc on the turntable.

Then Wham! Bam! It happens. What a knock-out! What a ninety per cent juke-box-active-fall-out! I was just dazed and tottered around like a punch-drunk boxer, muttering "This is ridiculous."

The disc starts slowly for a few bars, then, without warning, it whips into a rampaging tempo that drives through the rest of the side like a berserk Ferrari. And "Move It," which to my mind was the most professional—and also the most exciting—rock 'n' roll record made in this country, is left

He's a knock-out!

the whole thing afloat is solely Cliff Richard—no one else.

The name of the record, by the way, is **High Class Baby**. It won't be on sale for a few days. I don't have to tell you to buy it. Just try to stop yourselves. Or me for that matter. My copy's worn out already.

Dear Marty . . .

SINCE last time we met, Marty Wilde, as you must already know, has left "Oh Boy!" Since the last programme he did for us I haven't seen him or spoken to him—he's been dashing here and there and going off to appear at Chatham every evening. So I'm going to send him a message from all of us in "Oh Boy!"

Dear Marty: Thanks for some wonderful shows together. We shall all miss that great, big, genial boy lumbering around at rehearsals. We shall miss his cork-tipped stubs all over the place, his corny jokes, his giant-sized feet dangling over the front of the circle at the Hackney Empire. Most of all we shall miss his friendliness, sincerity, his

Unreservedly. When all the numbers are heard together it all adds up. The score of the film is very much a complete thing. And it fits the quality of the picture like a glove.

Just as in the dramatic sequences of the film Presley scores as a first-rate actor, so he does in his songs. He is really a singing actor. He makes every inflection count. And on that score I enjoyed "Trouble" more than any of the numbers.

Which reminds me. When I wrote that Conway Twitty's two sides—"I'll Try" and "It's Only Make Believe" were better than Elvis'

latest, I was talking about the quality of the number itself. Not the performance. For, contrary to general opinion, Presley is my idea of a genius in the line of pop singing.

One of the signs of a really good artiste is that he is rarely satisfied with his work. Elvis has always given me the impression through his discs that he rehearses hard and thinks hard before he records. And his recording manager confirms the impression by saying that the average number of "takes" on a Presley side is twenty. And although the control room is usually satis-

fied after about three tries, it is always Elvis himself who calls for yet another "take."

And at last Presley has become recognised by the trade papers. The hypocrites who once sneered have now been forced by overwhelming popular interest to change their tune.

Rich with talent

THERE'S a chap name of Paul Rich who represents Progressive Music—the people who published, among other things "Yakety Yak"—and this man is a dual personality. He looks like a slim art connoisseur. But he, in fact, apart from representing Progressive, sings for Woolworth's Embassy label—singing in a multitude of different styles—from Vic Damone to Buddy Holly, and very creditable his performances are.

Strikes me that Paul Rich could be called the Peter Cavanagh of pop music.

EXTENDED PLAY

EDNA McGRIFF'S THE NAME
The Fool; And That Reminds Me; Mr. Lee; Born To Be With You.

(Gala 45XP1014)

OF all the first selection of Gala debut discs, this is the one which has given me most pleasure. Apart from Edna McGriff's deep brown, but feminine, voice the backings, too, are very easy to listen to. The up tempo *Fool* has a catchy, twangy arrangement which lifts it out of the rut, and the standard of all the other tracks is equally high.

Miss McGriff has the diction, phrasing and voice to make her quite a disc star. And judging from the cover, she looks just as good!

THE MICHAEL SAMMES SINGERS
Something We Eight

Pick Yourself Up; Somewhere Along The Way; I Know Where I'm Goin'; Twelfth Street Rag.

(Fontana TFE17057)

OH dear! how appearances can lie. This looks such an unassuming little disc but inside that not very good cover is the disc which is without doubt the highlight of the week, EP style.

From the first few swinging bars of *Pick Yourself Up*, with its impeccable beat and great phrasing, this is a vocal group disc with quite a difference. Michael Sammes has made use both of normal lyrics and "wordless noises" with specially good effect in the first number.

Somewhere is a quiet, more straightforward track with some interesting key changes. I know, thank goodness, goes back to the original words on this version, but

by
JACKIE MOORE

the Sammes' touch comes out with the combination of harpsichord and four trombones backing the singers.

THE FAMOUS WARD SINGERS
Vol. 2

Great Is The Lord; He Knows; Further On Up The Road; O Lord, How Long?

(London EZ-C19033)

Vol. 3

I Just Can't Make It Myself; Until I Found The Lord; Who Shall Be Able To Stand?; I Want To Be More Like Jesus.

(London EZ-C19034)

THESE discs are released under the London jazz series and the seven Negro women who make up the Ward Singers can certainly sing some fine jazz. This is gospel singing at it's best.

Take a listen to the soloist on *I Want To Be More Like Jesus*, with her strong, rich phrasing and you'll see what I mean.

Both volumes are excellent and to choose between them is almost impossible.

BILLY WARD AND THE DOMINOES

Stardust; Lucinda; Deep Purple; Do It Again.

(London RE-U1114)

STACCATO-VOICED Billy Hoagy Carmichael's biggest hit, an approach which is more successful than you would imagine. The resulting sound is a mixture of the Inkspots and Sammy Davis.

Lucinda is a cute little calypso-styled opus, while *Deep Purple* gets

the "production number" treatment.

A Latin-American beat and more intimate approach makes *Do It Again* a complete contrast and brings this varied disc to a close. Every track is good, making this a great buy for Ward-fans.

JOHNNY MATHIS

Twelfth Of Never

Twelfth Of Never; It Might As Well Be Spring; The Lovely Things You Do; I'm Glad There Is You.

(Fontana TFE17056)

ICAN listen to this man any time any place; this disc I enjoyed! *The Twelfth Of Never*, of course, is the Cherry Song re-jigged with new words, well suited to Mathis in gentle mood. The wistful *Might As Well Be Spring*, with a piano carrying most of the backing, shows the Mathis technique of singing in what seems to be his own special key.

On the other side of this well-up-to-standard Mathis disc are a couple of out-of-the-rut ballads, given the musicianly touch.

SIL AUSTIN

Go, Sil, Go

Oochie John; Birthday Party; Bout Time; Dogwood Junction.

(Mercury MEP9541)

THE tenor sax of Sil Austin only became generally known to British disc buyers with the advent of rock, and this particular extended play is, on the rocking kick, but there is a little more inventive music around than on most rock instrumental discs. There seems to be some organ around too, but that doesn't slow down the session at all.

The good, driving tempo makes this a must for keen jivers.



CLIFF RICHARD: Proves that he is no one's impersonator.

way behind. Compared with this "Move It" should be called "Plod It."

This new disc is one of the all time R. 'n' R. greats. And hear ye! Let it be known abroad that Cliff Richard on this disc proves himself to be an imitation of no one. He is completely and utterly original. The fire and the guts are like Presley, yes. But the speed and the flexibility are more like Jerry Lee Lewis. Yet the spark which sets

willingness to learn and his determination to give only his best.

We all wish you the success you have worked hard to deserve.

Second thoughts

BLARING away on my gramophone is the King Creole LP. And I might as well confess now that whatever was said by me about the backing being "a noisy drag" is withdrawn.

CLIFF RICHARD

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ROUND and ABOUT

with DISC photographer
RICHIE HOWELL



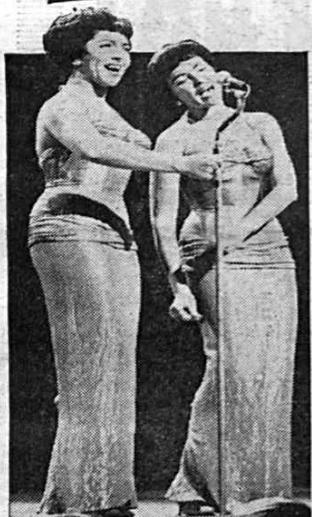
DISC Managing Editor, GERALD MARKS (second from left, seated) puts his view on the quality of present day recording artistes during the interview spot in Saturday's "Six-Five Special."



★ Polo-necked sweaters for rehearsals but the Lana Sisters later changed into stunning gowns for their "Six-Five" appearance. ★



An empty B.B.C. studio—and Laurie London (left) teams up with rock singer Vince Eager for a private run-through of their favourite numbers.



The Barry Sisters, dynamic American vocal pair, were in the "Sunday Night At The London Palladium" show.



Dick Francis, a pupil of the Central School of Dance Music, rehearses a new number.

Formed six months ago, the "Diamond Girl Singers" came to London at the week-end to make a recording test for Oriole. The group are members of the F. W. Woolworth staff at Dudley (Wores.)



Anne Shelton and Glen Mason were on the Jack Jackson show last week. But viewers didn't see this shot, taken backstage. Anne, incidentally, sang five numbers in the show, the first artiste to do so.