

DISC

THE TOP RECORD & MUSICAL WEEKLY

NO. 38 Week ending October 25, 1958



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THURSDAY



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AN LP EACH WEEK FOR THE BEST LETTER PUBLISHED

BE DIFFERENT, GIRLS, TO GET A HIT

PRIZE LETTER

ONE of the most baffling mysteries of discland is the inconsistency of female vocalists to make an impression on the hit parade. Currently, the girls have two places in the charts—but that's the exception rather than the rule.

I believe that the reason for this lack of female success is that they all (or nearly all) sound alike.

Recent hits show that the singer must sound different, or, by strength of background, be made to sound different.

An example of this, is last year's success, "Mr. Wonderful." Against tremendous rivalry, Peggy Lee won hands down; the reason was that she sounded fresh. Peggy's more recent hit, "Fever," also sounded unusual, and had a brilliant background.

Disaster

WE must not let rock 'n' roll die. If we do, it will be disastrous to all the dance halls up and down the country. If the big beat goes, what will the kids dance to?

Due to the advent of rock there has been a terrific boom in record sales and should this bubble burst many a person will become a lot poorer.

Contrary to the wishes of middle-

Other female big-sellers? The sensational recording of "Ma" by Marie Adams (if this wasn't unusual, nothing was!); Anne Shelton daringly singing the boisterous marching song, "Lay Down Your Arms," "Who's Sorry Now?," charmingly sung by Connie Francis.

Two recent issues which have not reached the tops. Petula Clark's "Devotion" (this beautiful record hasn't sold because it sounds like so many other songs sung by girls); Marion Ryan's "Around And Around" (she sings just as any girl would, with the effect, I'm afraid, that she sounds a trifle boring).—TERRY LANE, 104 Teddesley Street, Walsall, Staffs.

aged disc jockeys polluting our wireless waves, the healthy energetic teenagers of today look for vigorous rhythms.—C. WOODFORD, 19 Alum Drive, Heaton, Bradford, 9.

(Your vigorous rhythms are here to stay.)

Fair exchange

I LIKE American discs, and am pleased that they obtain wide distribution here in Britain. But why

can't the same be said of British records in the U.S.?

I realise that a few British recordings have hit the American top ten, but these are the exception rather than the rule. Cannot something be done to remedy this?—(Miss) KATHLEEN HOLMES, Wellington Street, Winsor Green, Birmingham, 18.

(Impossible, unless the songs are British or unheard previously in the States.)

A grumbler?

WHO does Terry Dene think he is? I've heard his singing and for those who like his style, I think he is enjoyable, but I wish he would stop grumbling.

Unless Terry keeps his private affairs to himself, he is going to lose a certain amount of his popularity.—(Mrs.) AGNES BYRNE, Cardiff Street, Nr. Broughton, Salford, 7.

(Even his appendix is grumbling!)

No criticism

EVERY week we read letters from fans praising their own particular idols and stoutly defending them from attacks by other fans. But we never seem to hear any criticisms regarding these idols.

I like Elvis Presley very much but fail to see how a record like "Hard Headed Woman" got into the hit parade.—D. T. PETTY, Wolverhampton Street, Walsall, Staffs.

(A Petty complaint?)

Mike's a tonic

YOU can keep your Steeles and Presleys. Give me Michael Holliday every time. He has a lovely relaxing voice which really gives me a thrill to hear. I have every record of his.

If ever I feel worried or want to relax, the only remedy is Mike Holliday and when I have slipped a disc



"We can do without that particular noise just because I didn't give you anything!"

on to the turntable it isn't long before I feel on top of the world.—(Miss) C. SMITH, Oxford Road, Birkdale, Southport, Lancs.

(And Mike's not supplied on the National Health Scheme!)

Where's Charlie?

WHAT has become of Charlie Gracie? In January I was delighted twice in succession when he appeared on television.

In the record world he has no hit parade disc to his credit and yet an artiste like him is sure to have a large following. Has he recorded his "Guitar Boogie"?—D. A. WILLIAMS, Ruthin School, Ruthin, N. Wales.

(Answer to your record query is no. At the moment he is not recording for any company.)

In demand

WHEN I was in Germany, speaking about record personalities to the Germans, I found that four out of every five had never heard of Tommy

Steele, but in contrast, nearly everybody had heard of Chris Barber.

Asking a German disc jockey the reason for this, I was told that every time he played a Tommy Steele record he received many letters of complaint. On the other hand, when he spun a Chris Barber record the response was terrific.

This seems to prove that skill comes before screeching.—P. E. EDEL, Hyde Park, Halifax, Yorks.

(The Barber is sharpening his Steele!)

This is certainly true when personalities such as Charlie Drake and Bernard Bresslaw record such rubishy discs.

Why don't they stick to their usual comic work which, I am sure, a number of people enjoy, and leave the field clear for singers like Presley and Vaughan? — (Miss) CAROLE GEORGE, Brathwell Road, Maltby, Yorks.

(Can you imagine Elvis singing "Hello My Darlings"?)

Address please

COULD you please let me have Guy Mitchell's American address as I want to write for an autographed photo. I'd also like Pat Boone's American address for the same reason.—STEPHANIE D. DURANT, Hencroft Street, Slough, Bucks.

(Private address not given but their record companies would forward your letters.)

Holiday disc

WHILE holidaying on the continent I heard a recording of a tune called Long Nights In Hamburg, sung in German. Is this record available in England? — B. BILLBY, Franklin Street, Scarborough, Yorks.

(There are two versions available, one by the King Sisters on Capitol, and another by Marie Benson on Philips. Title in this country is "In Hamburg When The Nights Are Long.")

COVER PERSONALITY

Tommy notches number two

TOMMY STEELE needs no introduction to anyone who has heard radio or records in the past few years. And in newspapers or on TV and films that cheeky grin of his is always quickly recognisable.

In our tremendous mail bag each week the greater percentage of correspondence is always devoted to one of two personalities—Tommy Steele or Elvis Presley.

Such has been the demand from our readers for a further portrait of Tommy that we have to make this week's cover a reality for them. Tommy is the first artiste to be awarded a return "engagement" for our cover since we first started publication last February.

Since then we have, of course, featured Tommy on many occasions. You can't keep the lad out of the news and review pages. Earlier this year, Tommy further enhanced his reputation by his excellent starring role in the film, "The Duke Wore Jeans."

Cinema-goers, many of them not regular record addicts, found themselves fascinated by this likeable young man with the easy and professional air.

On top of his film commitments Tommy Steele has been one of the busiest British performers during the year. He undertook a highly successful trip to South Africa where the record enthusiasts showed tremendous delight at every appearance.

He repeated this success on a Scandinavian trip and he is sure of an ever-open invitation to return there.

At home, Tommy is seldom idle and is still one of the biggest attractions in either the theatre or on one-night concert dates. Currently, he is on an extensive tour and he is proving just as popular as ever.

Tommy Steele is firmly entrenched on the show business scene and has long cast off earlier suggestions that he was merely an overnight sensation.

Tommy's name has been noticeable by its absence from the charts in recent weeks. His last big-selling record which showed up in our charts was "The Only Man On The Island"; even this did not remain in the running as long as his previous discs.

That does not necessarily indicate a failure on wax, for there is no doubt that every recording Tommy makes eventually sells in tremendous quantities, even though it may not jack-in-the-box its way into the upper bracket of the charts as soon as it is issued.

Additionally, he is a very big seller overseas, but his success abroad is never mirrored in our home charts.

Along the way he has developed into an extremely polished performer and his infectious charm is an asset which endears him to all those who see him.

Tommy Steele has made countless conquests, but I am sure that many things are still within the reach of this talented young performer.

Although he may not have a current disc success, I am quite convinced that it can only be a brief matter of time before he comes bouncing back with a really big record hit.

No one will be more delighted than his fans who, meanwhile, retain an admiration for and loyalty to this performer which ranks as high as ever.

The next big venture for Tommy takes place shortly in London when he stars in the special production of "Cinderella" which opens at the Coliseum just before Christmas.

Doug Geddes

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(Left) BRAND NEW * 4 SPEED

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HOW THE TIME FLIES

JERRY WALLACE

HL 8719 LONDON RECORDS 45/78



MALCOLM VAUGHAN — in again.

Week ending,
October 18th

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.
2	2	Move It	Cliff Richard	Columbia
4	3	King Creole	Elvis Presley	R.C.A.
5	4	Born Too Late	Poni-Tails	H.M.V.
6	5	Bird Dog	Everly Brothers	London
11	6	Come Prima / Volare	Marino Marini	Durium
8	7	A Certain Smile	Johnny Mathis	Fontana
12	8	It's All In The Game	Tommy Edwards	M.G.M.
9	9	Mad Passionate Love	Bernard Bresslaw	H.M.V.
7	10	When	Kalin Twins	Brunswick
3	11	Volare	Dean Martin	Capitol
10	12	Poor Little Fool	Ricky Nelson	London
14	13	My True Love	Jack Scott	London
18	14	Western Movies	The Olympics	H.M.V.
—	15	Hoots Mon	Lord Rockingham's XI	Decca
16	16	Patricia	Perez Prado	R.C.A.
13	17	Return To Me	Dean Martin	Capitol
15	18	Moon Talk	Perry Como	R.C.A.
—	19	More Than Ever	Malcolm Vaughan	H.M.V.
17	20	Volare	Domenico Modugno	Oriole

ONES TO WATCH:

Tea For Two Cha-Cha
Cerveza

Tommy Dorsey
Boots Brown

ROCKIN' ROBIN

BOBBY DAY

HL 8726 LONDON RECORDS 45/78



TOMMY DORSEY—watch him.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending October 18th)

Last Week	This Week	1	2	3	4	5	6	7	8	9	10
1	1	KING CREOLE / DIXIELAND ROCK	.	.	.	Elvis Presley	.	.	.	.	.
2	2	MOVE IT	.	.	.	Cliff Richard	.	.	.	.	.
7	3	IT'S ALL IN THE GAME	.	.	.	Tommy Edwards	.	.	.	.	.
9	4	WESTERN MOVIES	.	.	.	The Olympics	.	.	.	.	.
3	5	VOLARE	.	.	.	{ Dean Martin	McGuire Sisters	Domenico Modugno	.	.	.
6	6	A CERTAIN SMILE	.	.	.	Johnny Mathis	.	.	.	.	.
5	7	BORN TOO LATE	.	.	.	Poni-Tails	.	.	.	.	.
—	8	LEROY / MY TRUE LOVE	.	.	.	Jack Scott	.	.	.	.	.
8	9	STUPID CUPID	.	.	.	Connie Francis	.	.	.	.	.
10	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 18th)

Last Week	This Week	1	2	3	4	5	6	7	8	9	10
		IT'S ALL IN THE GAME	.	.	.	.	.	.	.	.	.
		ROCKIN' ROBIN	.	.	.	.	.	.	.	.	.
		BIRD DOG	.	.	.	.	.	.	.	.	.
		TEARS ON MY PILLOW	.	.	.	.	.	.	.	.	.
		SUSIE DARLIN'	.	.	.	.	.	.	.	.	.
		VOLARE	.	.	.	.	.	.	.	.	.
		THE END	.	.	.	.	.	.	.	.	.
		LITTLE STAR	.	.	.	.	.	.	.	.	.
		TEA FOR TWO CHA-CHA	.	.	.	.	.	.	.	.	.
		NEAR YOU	.	.	.	.	.	.	.	.	.

ONES TO WATCH:

Mexican Hat Rock
La-Do-Dada

The Applejacks
Dale Hawkins



CONNIE FRANCIS

FALLIN'

M.G.M. 983 (45 & 78)

TOMMY EDWARDS

IT'S ALL
IN THE GAME

M.G.M. 989 (45 & 78)

JONI JAMES

THERE GOES
MY HEART

M.G.M. 991 (45 & 78)

ALL
ON



M-G-M

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What's happening on the American disc scene?

BRIAN TESLER, famous producer of 'Sunday Night at the London Palladium,' cables the latest news direct from New York

TEENAGERS RULE TV—AND IT COULD BE THE SAME HERE

THHEY say that what happens this year in American show business, happens next year in Britain. If this is true, the teenage readers of this column will find something of interest in one of the national magazine headlines this week.

"Are Teenagers Taking over TV?" it says. Seems that the big TV shows are being slanted more and more towards a teenage audience. Domestic comedies are writing in bigger roles for the teenage members of their families; one or two quiz shows are taking on teenage comperees.

And in the field of pop music the teenagers, via their musical representative—the Big Beat—have certainly taken over. Lawrence Welk, the highest-rated bandleader in the history of American TV, has discarded his old dance band format for the forthcoming season and begins a new series called "Teen Age Dance Time." You can't deny that the teenage audience has more influence today on programming than any other group," he says.

TV capitulates

You certainly can't. Best example of this is day-time television. During the afternoon it practically capitulates to the record-buying teenager. You can switch from channel to channel—and remember there are no less than seven here in New York—and watch the fans jiving to pop records or listening to disc idols miming to their own latest hits.

This is a formula that has not yet hit our own screens, probably because we don't have so much TV time to fill, and it's a strange one to British ears and eyes. For an hour every weekday afternoon, Alan Freed M.C.'s a show called "The Big Beat," in which he simply plays records, while an army of teenagers dance.

Youngsters run it

Dick Clark does the same thing for no less than two hours a day in a show called "American Bandstand." Every now and again they have guest artists who mime to their own records. I'm told a play on either of these programmes can boost a record sale by several thousand.

On another channel a programme called "Rate The Records" goes even further, by having a panel of two teenagers and one recording star assess the commercial possibilities of the records.

Peter Potter is a well-known disc jockey who runs a similar programme on the West Coast. It's like he says: "Appeal to the youngsters? I'll say I do. They are running the music business."

Our own teenagers don't watch so much TV, don't influence programming so much. But they

already command the British pop music and record business. And they say that what happens here will happen there next year . . .

Remember Jerry

AT recording sessions, the pick of the bunch this week for me has been a young Texan making his very first disc: Jerry Keller. Remember the name; I think it's going to mean quite a lot soon.

Jerry is a 26-year-old who used to be a disc jockey on a local radio station. Since he plays guitar, and writes and sings his own songs, he

got tired of playing other people's records and arranged a recording date for himself. Dark, good-looking, he has a voice something in between Pat Boone and Tommy Sands, and like both those young men he's quiet, well-mannered, neatly dressed.

Also like them, even though this was his first date, he gave a thoroughly professional performance, despite the nerve-racking routine of a recording session—the microphone adjustments, the repositionings, the balance tests, the takes and retakes.

The session was in a huge, ornate hotel ballroom complete with glass chandeliers, which apparently make for ideal acoustic properties for rock. The songs were Wandering Stranger, a ballad, and Bee-Bee-Baby, a bouncer. The musical director was aptly named Billy Rock.

Quotes: From Jerry, when the retaking pandemonium was at its highest: "What am I doing here!"

From the recording-supervisor, laconically, after the session: "The kid's got real nice voice," which, coming from one of the most experienced A. and R. men in the country, should answer Jerry's question.

You'll agree when you hear him.

At the clubs, the pick has been a great, fat, bouncing lady who plays great piano and sings with a fine, swinging voice and a great sense of humour. Act is called, "Martha Davis and Spouse." Spouse is smiling and bespectacled, accompanies her with bass and voice.

Imagine Bertice Reading playing the piano, and Ray Ellington, with glasses, playing bass, and you'll have an idea as to their strength as an act. They should be in England before long. Watch out for them.

At the theatre, a pretty young teenager called Jennie Smith, starring in the stage show at the

Roxy cinema—which is about twice the size of the biggest cinema in Britain. Jennie has the wholesome charm of Connie Francis, and the stage presence, too—anybody who can walk on to that ice-rink of a stage and control that huge audience is a real performer. She's just started to make records.

AND at the dance-halls, the pick has been Tito Puente, rocking the cha-cha at the Palladium, which is a dance hall, not a theatre. The cha-cha is in again, as you may have noticed by the presence of Tea For Two Cha-Cha on the record charts. Watch out for it.

And watch out too for these artistes and their songs. Some are known, some unknown in Britain, but all are due to make their mark before long.

THE Elegants, and their own composition "Little Star," a rock version of the Twinkle, Twinkle, Little Star, nursery rhyme which just wouldn't recognise itself now. It's their first recording, and has rocketed them to overnight fame.

These five teenagers got together eight months ago to entertain at local church and social affairs, were spotted by a young lady who became their personal manager and coach and rehearsed them 15 hours a week for a whole year. Seems to have been worth it.

JERRY WALLACE, a young singer with a country and western background, and a hit record in "How The Time Flies."

He spent his years at high school winning talent-contests and prizes for sport, including a championship medal for the pole vault. During his National Service years in the Navy he gave up pole vaulting and concentrated on singing; and, as a civilian, graduated from night clubs to radio and TV and thence to records.

Again, no Johnny-come-lately success as you'll agree when you hear his record.

DIDN'T get to the Dick Clark Saturday show this week; it emanated from Atlanta, Georgia, which is a tidy walk from here. You couldn't have had a better example of the show's pulling power, however.

It came from the open-air theatre in Linkwood Park, which holds twice as many people as the Albert Hall on the last night of the Proms. And it was packed with happy and hysterical fans.

Dick Clark arrived in a horse and buggy straight out of Wagon Train; the artistes mimed to their discs while drawn in on huge floats with patterns and scenery made out of thousands and thousands of flowers. Imagine "Cool for Cats" coming from Wembley Stadium during an F.A. Cup Final and you'll have some idea of the scene.

Next week, however, the show comes from Philadelphia and I hope to visit it there. I also hope to catch the show at the famous Apollo Theatre, Harlem's all-coloured music-hall. Tell you all about it. For now, goodbye!

The people you meet

VERA LYNN, directing husband Harry Lewis's cine-camera angles in the middle of a hot and crowded lunchtime Broadway.

Vera has been here on holiday, looking at the shows, and taking home-movies of the skyscrapers and the rest of the sights. I played extra in one of their crowd scenes and nearly got run over crossing Broadway for one of those walking-towards-the-camera-waving -what-a-surprise-to-see-you-here home-movie bits.

PAT BOONE, rehearsing for his highly successful TV show, confessed to a secret passion for country and western songs and took every opportunity to sneak into a corner and run over some of the old ones with his visiting friend, Roy Rogers. Both of them are keen to revisit their fans in England at the first opportunity.

ATALKING chimpanzee, so help me, was sitting in an agent's office when I called, and actually spoke to me. Vocabulary so far is limited to a husky "No!" and a plaintive "Mama!" when he wants some candy, but it's all completely genuine.

In fact, this is the only talking chimpanzee in the world, and he will soon be making records. That's show business!

THE Treniers, that fine rocking group who played TV and toured England last summer with great success, are in town to make their last record date together before Milt, the youngest of the four brothers goes out as a single.

With luck, he could become as big a bit as solo artiste as young Johnny Mathis. We spent an evening at Birdland together and listened to the exciting big band of Maynard Ferguson (playing valve trombone now as well as that fantastic screaming trumpet) and the fine voice of Valerie

Carr, a very pretty girl with a great feeling for jazz, whom you will remember for her best selling "When The Boys Talk About The Girls."

WILLY The Lion Smith, a great legend in jazz, and as much a character as you would expect with a name like that, I met at a party, where he played the piano and sang while smoking a huge cigar. He's very fond of England, even though the nearest he's been to here is Paris. A great showman, with a great sense of humour, he finally collapsed the party by singing "Squeeze Me," one chorus in French and one in Yiddish! Don't ask me why!



(above) VERA LYNN
—filming in New York
(left) PAT BOONE —
passion for C. and W.
songs (DISC Pic.)



JOHN GAYNE SPEAKS OUT

As sure as we have little until about 1921. The idea behind the venture in the first certain magic cast list is place was to create a means of announced each autumn, within telling the world of entertainment and the world at large, the shortest possible time afterwards, there come those plaintive bleats: Whaa! Boo-hoo! Why wasn't I picked for the Royal Command Variety performance?

And this year it becomes more than usual a concern of mine because the only real moans so far concern disc personalities.

In two places—a national newspaper and one of our contemporaries—the old wail is reaching for the public's ears.

"Why leave out Lonnie Donegan?" says one.

"What's been wrong for 25 years with Sidney Lipton?" asks the other.

In both cases the answer is probably nothing more than that they just don't deserve it this year.

There is already, in my cliently outstanding success on

ROYAL COMMAND SHOW

Limit the disc stars

opinion, more than a proper share of disc stars planned for this "Oscar" performance.

But I maintain that there should not even be one.

Shocked? . . . Hurt? . . . Simmer and sort out the facts and then consider if I'm not right after all.

To begin with, this show of shows is not simply a Royal "entertainment" performance with artistes having to be drawn from every department of show business. It is what it calls itself—a "variety" show, a musical hall of the present day style.

Other qualities

I know you can point to a large chunk of names in the list and say "But they're recording stars and they regularly work on the music hall stage."

But do you think such as Eartha Kitt, Max Bygraves, Norman Wisdom, Harry Secombe, "Darlin'" Drake and "Popeye" Bresslaw have been chosen because they are disc stars? They are all on records. And we know that half of that list I've just named are among the most prolific and successful of disc artistes.

But they have outstanding achievements in the world of variety entertainment, of live theatre and TV performances as well.

If Eartha Kitt, Harry Secombe or Max Bygraves by some diabolical machination could never make another record, would that mean the end of their stardom . . . the "finis" to their career? Couldn't all of that band go on entertaining millions and not miss their disc work?

Let's face it . . . of course they could.

There is a tremendous tradition behind the Royal Variety shows—even though they were started only comparatively recently in 1912 and not regularly

until about 1921. The idea behind the venture in the first certain magic cast list is place was to create a means of telling the world of entertainment and the world at large, which stars of live music-hall entertainment had achieved the greatest artistic success and public acclaim in the past year.

It was originally nothing more than another mammoth charity show for the sake of the variety artistes' benevolent fund—and the Royal agreement to attend, publicly, a music-hall entertainment, was the accolade that wafted the show up into its place as the premier entertainment performance in the British show business calendar.

Out, unless . . .

Now, in my opinion, disc stars have no right, no business even to be considered in this performance unless they have, in that past year, achieved sufficient outstanding success on

PUTTING ON THE STYLUS

RED PRYSOCK Fruit Boots

Fruit Boots; Let's Get It; Red's Blues; Red Rock; What Next; Plaid Laces; Rock And Roll Party; The Shakers; Rolling And Rocking; The Fox; Lulu; Rock And Roll Mambo.
(Mercury MPL6550)

MAY I nominate as my choice for the understatement of the year the remark on the sleeve of this disc. *This is no record for the timid.* And how! In fact this is but definitely a record for those who love to wallow in a little rock. Anyone else will go mad after the first track. Red Pryscock first grew to love the tenor sax while he was serving with the army of occupation in Germany. Which some will take as another illustration of the terrors of war.

I'll add only this. There is a lot of noise going around under the all-embracing name of rock, and most of it hasn't a beat anywhere in its bonnet. But this Pryscock character has enough to compensate for all the others, so if your favourite occupation is beating the daylights out of the carpet, Red's your boy. Just warn your non-rock friends and relatives to stand well back.

JULIE LONDON

Somebody Loves Me; Dream Of You; Daddy; Bye Bye Blackbird; Free And Easy; All My Life; When The Red, Red Robin Comes Bob, Bob, Bobbin' Along; Midnight Sun; You're Getting To Be A Habit With Me; Doncha Go Way Mad; Indiana; For You.
(London HA-U2112)

I DID a quick double-take on the first track. No, it wasn't Peggy Lee, but goodness me, this did remind me of Julie's ex-husband Jack Webb and "Pete Kelly's Blues!" It puzzles me, though, that I find Peggy Lee a constant joy and yet Miss London leaves me cold.

Somehow the spark isn't there; the sound is fine, the personality comes over, but something's missing. Julie London sings, I feel, in the same way Kim Novak acts. She goes through all the right actions and says the right words but there is nothing personal in the result, no part of her mind or individual ideas come through.

However, if you like some sexy, intimate vocalising for your late-night listening, maybe this is for you. I'll stick to Miss Lee and some "Black Coffee."

THE FOUR LADS Four On The Aisle

Kiss Me Kate; Another Opening Show; So In Love; Brush Up Your Shakespeare; Why Can't You Behave?; We Open In Venice; Bianca; Where Is The Life That I Once Led?; Too Darn Hot; Wunderbar; Babes In Arms; Way Out West; I Wish I Were In Love Again; The Lady Is A Tramp; Where Or When; All At Once; Johnny One Note.

Annie Get Your Gun; I Got The Sun In The Mornin'; My Defences Are Down; I'm An Indian Too; The Girl That I Marry; Doin' What Comes Naturally; They Say It's Wonderful; There's No Business Like Show Business.
(Philips BBL7256)

I THINK I'd almost buy this disc solely for the wonderful lyrics on the Rodgers and Hart *Babes In Arms* selection. Great writing and such beautiful tunes. Many thanks, Four Lads, for reminding us of that quietly witty *Way Out West*. Congratulations, too, go to the Ray

LONG PLAYING REVIEWS by Jackie Moore



JIMMY LOGAN: Bags of personality.

RAY ANTHONY Dancers In Love

Day By Day; You Do Something To Me; I Hadn't Anyone Till You; Easy To Love; Where Am I?; I've Got You Under My Skin; Through; Falling In Love Again; I'll Close My Eyes; Blue Cham-pagne; Where Or When; Dancers In Love.
(Capitol T786)

THE Ray Anthony band, plus some very melting strings, provide music with the right tempo for dancing and right atmosphere for romancing. In short, here's a disc for those winter parties.

The Anthony mellow brand of trumpet, not unnaturally, is featured throughout the disc and blends very successfully with the string section. This is timeless music, easy on the ear and not likely to cause any storms. Music for dancing which gives the air of taking place in one of the better night spots. Not for jiving, I fancy, but for a gentle, relaxing walk round the floor.

RED PRYSOCK: His record is "not for the timid."



SPOTLIGHT ON STANLEY BLACK

YOU could call Stanley Black a jack-of-all-trades, music-wise. There is scarcely a job in the world of music that this 45-year-old bundle of musical dynamite has not tackled, from writing jingles for commercial television advertising to composing scores for top British films, from conducting concert orchestras to jazz piano playing with small groups.

But this does not mean that he is master of none. On the contrary, Stanley is one of those perfectionists who has the happy knack of mastering completely everything musical he tackles.

He has had four separate musical careers and made a success of everyone.

Stanley Black, the pianist, began emerging at the age of six.

There were no musical aspirants in Stanley's family. But his parents followed the custom, prevalent then, of having their two daughters taught the piano.

Both were older than Stanley, and neither was particularly interested in music. Young Stanley used to creep up to the door and stand outside while his sisters painstakingly practised, continually hitting wrong notes.

He would listen to their teacher's rendering of the exercise they were to practise for the next lesson. He was able immediately to memorise it and play the thing by ear the following week!

Soon his father realised that Stanley was the only musical one of the three. The sisters gave up their lessons, and Stanley started his.

Medal-winner

Stanley won a number of scholarships, medals and other awards and finished his formal training at the Tobias Matthay School; Rae Robertson, a world-famous duettist with Ethel Bartlett, was his teacher.

He had his first composition performed by the B.B.C. Symphony Orchestra when he was twelve.

At sixteen Stanley left school and continued playing classical music with quartets and at concerts.

"I wasn't making much money, and so, as a means to an end, I tried to join a dance band.

"Maurice Burman gave me my first chance. He soon discovered I didn't know the first thing about jazz, but he liked my technique and gave me a job."

Stanley quickly made up the deficiencies in his jazz knowledge and was soon playing with the American jazz giants like Louis Armstrong, Coleman Hawkins and Benny Carter.

During these years Stanley performed with the big British band names, too... Lew Stone, Harry Roy and Ambrose.

It was while he was touring with Roy in South America that the Latin-American music bug bit him.

"I was completely sold on it," Stanley told me, "And I studied everything I could about it."

He is now considered to be a leading authority on the subject.

Stanley did his spell in the Royal Air Force, and in April, 1944, two things happened which started him on two other musical careers. He

'ROCK IS SUBMERGING OUR SONG WRITERS'

was offered the post of conductor of the B.B.C. Dance Orchestra, and he signed a record contract with Decca.

Stanley Black, orchestra conductor, has added more laurels to his formidable reputation since then. Since his spell as B.B.C. conductor he has conducted orchestras for films, shows and television productions like "The Festival of British Song," "Off The Record," and "Black Magic."

Meanwhile Stanley Black, recording artiste, was accompanying disc giants like Dickie Valentine, David Whitfield and Anne Shelton.

But Decca soon realised that Stanley could be a disc attraction in his own right, and launched him on a series of LPs. His LPs rank second only to Mantovani's in sales. One and a half million have been sold—equivalent to over nine million 78s. Most popular have been his Latin-American waxings like Cuban Moonlight, Tropical Moonlight, and Music for Latin Lovers.

His latest LP, Hollywood Love Themes, including Be My Love, and Three Coins In The Fountain, has the unmistakable stamp of a best seller.

CLASSICAL CORNER

FAMOUS SINGERS— FAMOUS ARIAS

Giuseppe di Stefano: *Una Furtiva Lagrima* (*L'Elisir d'Amore*)—Donizetti. Renata Tebaldi: *Io Sono L'Umile Ancella* (*Adriana Lecouvreur*)—Cilea. Giulietta Simionato: *O Don Fatale* (*Don Carlos*)—Verdi). Giuseppe Campora: *E La Solita Storia* (*L'Arlesiana*)—Cilea. (Decca CEP560)

THERE are so many superb singers on the Decca operatic label that the opera lover must find it difficult to decide which discs to buy. I think that many readers will enjoy this particular record.

Though these mixed collections are not always satisfying, this disc would be on my shopping list if only for the glorious Tebaldi. She sings the Cileanaria exquisitely, raising again the question why it is that we hear it sung so seldom in comparison with the oft-repeated

Stanley Black, composer, I have left to last, but that is not because it is the least of his musical careers.

Indeed, he is just working on his 59th film score—for a new film, "Too Many Crooks," with the same comedy team as "The Naked Truth," headed by Peter Sellers.

In the early months of commercial television, Stanley went into the jingle writing business. He composed about 60 of the best-known ones before other commitments made the task more than he could tackle.

Having heard Stanley's story of continued and unqualified success in every field of music he enters, I

The 4-in-one man!

was surprised when he told me that he did not want his two children, Lesley, 5, and Jeffrey, 9, to follow in his footsteps, although they both are taking piano lessons.

"Run-of-the-mill musicians have too hard a time of it; the public's taste is too fickle to make show business a good line unless you are top class."

The musical future of his children is not the only subject on which he has very firm views.

Singers for instance. He has no time for the wailers, the moaners and the gimmick boys.



"I've no sympathy with 75 per cent. of the current crop of skiffle and rock 'n' roll artistes. The music is bad, and the performers worse."

"But I do see a gleam of hope for the future in the good tunes which are coming out of Italy just now . . . songs like *Volare* and *Come Prima*, and *Little Serenade*.

"That doesn't mean I've no time for home-grown music and lyric writers. We have the native talent who can produce anything as popular and tuneful as the Italian

numbers now topping the charts. "It's just that in the welter of rock and skiffle they have been completely ignored."

"I think that the popularity of the top tunes from Italy will create a demand for real melody that will bring our own best musical song writing talent to the fore again."

No sound

I asked Stanley who his own favourite vocalists were. Diplomat that he is, he said he had many favourites. But pressed a bit further he admitted that among the artistes he admired most were Anne Shelton and Michael Holliday.

"I remember an 'Off The Record' television transmission with Mike," he chuckled, "that almost ended in red faces all round."

"He was in one studio singing, I was in another conducting the orchestra for him, depending on my ear phones on which I could hear his voice."

"Suddenly the earphones went dead. I almost panicked until I realised that from where I was conducting I could see the monitor screen."

"So I just had to read Mike's lips, following as best I could. It was all right, though, and the producer was saved from heart failure."

When I left Stanley's Soho office he was in the middle of picking records for presenting in the B.B.C.'s programme "Desert Island Discs."

His parting shot: "I'm tempted to pick the very worst skiffle record I can find to take to this desert island with me to remind myself how happy I should be to be cast away from all rock and skiffle."

Having made his selection, he then had another job on hand. To write a 14,000-word article on the history of the dance band for an encyclopaedia.

Could fame go further than that?

Joan Davis

ONLY THE BEST DARE SING IT!

says J. C. Douglas

nevertheless this is a first-class disc for opera-lovers.

LAURINDO ALMEIDA

Vistas D'Espana

Albeniz: *Malaguena*; Zambra Granadina; *Tango In D*; Cadiz. Turina: *Sevillana*; Rafaqa; *Fandanguillo*; *Sacromonte*. (Capitol P8367)

CARLO BERGONZI, with the Santa Cecilia Orchestra of Rome conducted by Gianandrea Gavazzeni, has chosen four of Verdi's most popular tenor areas for this excellent extended play. All are of love, but in various moods, dramatic, exultant or tender.

Bergonzi is an attacking singer, with a very useful force when it comes to the more intense passages. At times the balance is slightly weighed on the side of the orchestra, but

Colourful music—and played with skill and vitality.

MUSIC from the CINEMA

reviewed by Jackie Moore

LPs

DESIRE UNDER THE ELMS
Prologue; California Gold; Around The House; Desire Under The Elms; In The Hayloft; Ephraim's Dance; The Cradle; Father Against Son; Confession; Remorse; Finale.
 (London HA-D2111).

EUGENE O'NEILL'S intense and passionate story of love and hate in New England, and the conflict between Father and son, needs a careful touch or the impact is lost in a welter of over-emphasis. Elmer Bernstein has already achieved great success with such film scores as "The Man With The Golden Arm," but this latest score of his betters anything he has written for films so far.

Bernstein's music is very American in feeling, particularly in the earlier themes. Even without seeing the Paramount picture, you will find this a fascinating score, full of interest and imagination.

THE YOUNG LIONS

Ski-Run; Christian And Françoise—Michael's Theme; Hope And Noah; The Captain's Lady; North African Episode; Parisian Interlude; Berlin Aftermath; A Letter From Noah; River Crossing; Death Of Christian and End Title.
 (Brunswick LAT8252).

HUGO FRIEDHOFER had a formidable task before him when he set to work on his film score. Not only does this deal with the stories of three very different

men, but the action takes place in many varied locations. This could have resulted in a patchy score with no continuity, but it hasn't in this case, owing to the skill of the composer.

Among the more tender themes there are some lovely melodies, particularly the solo violin passage in *Parisian Interlude*.

I found the Irwin Shaw book a very moving and haunting one, and Friedhofer has captured these qualities in the music.

THE VIKINGS

Dramatic highlights and love themes from the sound-track of the United Artists release.

(London HAT2118)

FOR reasons best known to producer Kirk Douglas, the music for this saga of the Vikings was written by an Italian — Mario Nascimbene. I imagine that present-day Italy couldn't be further removed from the Vikings of Scandinavia, but Nascimbene compensated for this by delving into the history books and records to find out exactly what kind of music the Vikings made. The information he collected has resulted in some interesting and unusual scores, but several rather repetitive ones.

Unfortunately the disc hasn't been divided into separate themes; a pity, because most film-goers like to know if their favourite moment is recaptured in the music.

As a disc, taken apart from the film interest, I didn't enjoy it as much as either the "Young Lions" or the "Desire Under The Elms" recording.

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EPs

LOVELY TO LOOK AT

Lovely To Look At (Howard Keel); *I Won't Dance* (Marge and Gower Champion); *The Touch Of Your Hand* (Kathryn Grayson and Howard Keel); *Smoke Gets In Your Eyes* (Kathryn Grayson); *You're Devastating* (Howard Keel and Kathryn Grayson). (M.G.M. EP660)

THE little film EPs are overlooked, I feel, in the general scramble for hit discs. A pity in the case of records like this which has lot of enjoyable music, and more variety than many.

Each track is a perfect one in its own way, ranging from the restrained *Smoke Gets In Your Eyes*, beautifully sung by Kathryn Grayson, to the too seldom heard *You're Devastating*.

If you are on the look-out for something different, this will give you a lot of pleasure.

SEAT IN THE CIRCLE,

Number Two

Love Theme from "The Brothers Karamazov." *Silk Stockings. Song Of The Raintree County. Tara's Theme from "Gone With The Wind."* (M.G.M. EP665)

FOUR top M.G.M. films, two of which used music with a Russian tinge, and two very American. The Karamazov theme is all nostalgia and Russian sadness, with a haunting melody very much



HOWARD KEEL—choice of two.

in the same mood as the Cole Porter music for *Silk Stockings*. The other two films were epics of American history, and the music has an equally generous sweep to it, making this a disc of contrasts, and one that is probably the better for it.

PICTURE POPS

Russ Conway

South Pacific: Some Enchanted Evening; Bali Ha'i; Younger Than Springtime; Honey Bun; Wonderful Guy; I'm Gonna Wash That Man Right Out Of My Hair.

Pal Joey: *Lady Is A Tramp; I Could Write A Book; There's A Small Hotel; Bewitched; I*

Didn't Know What Time It Was; My Funny Valentine.
 (Columbia SEG7817)

RUSS specialises in making these film tunes sound as different from their original selves as possible. The effect is a bar room get-together. Ideal for a sing-song, if you can stand the hectic pace.

ROSE MARIE

Rose Marie (Howard Keel); Free To Be Free (Ann Blyth); Indian Love Call (Ann Blyth and Fernando Lamas); The Right Place For A Girl (Howard Keel).
 (M.G.M. EP659)

THERE'S something pleasantly old-fashioned about this music, making it very relaxing to hear. This film gave Ann Blyth her first singing lead, and her opera-trained voice brings an added charm to the *Indian Love Call*. Add to this the combined attractions of Messrs. Howard Keel and Fernando Lamas and you have a satisfactory disc.

OKLAHOMA

People Will Say We're In Love; The Surrey With A Fringe On Top; Oh! What A Beautiful Morning; Oklahoma.
 (Gala 45XP1003)

THE KING AND I

Shall We Dance; Getting To Know You; We Kiss In A Shadow; I Have Dreamed.
 (Gala 45XP1002)

PAL JOEY

Bewitched; There's A Small Hotel; I Didn't Know What Time It Was; The Lady Is A Tramp.
 (Gala 45XP1004)

THREE EPs of show tunes which have come out in the first Gala debut issues. In the case of *Pal Joey*, the vocals are in the capable charge of Bill St. Clair, while on the other disc the Al Goodman Orchestra is joined by several singers from Broadway. Very pleasant listening and of top recording quality.

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----- * YOUR WEEKLY ***

DISC**DATE**

***with DON NICHOLL*

**D.N.T.**

TERESA BREWER
The Hula Hoop Song;
So Shy

(Coral Q72340)

HERE comes the big rival to Georgia Gibbs—it's going to be very, very close. Miss Brewer's power-house piping may yet whip up the hoop scale quicker than the version by Her Nibs. Difficult to judge just now.

Certainly, this bright treatment of "The Hula Hoop Song" is worth your ear time. I rate the number a better bet than "Hoopa Hula." Orchestra and chorus behind Brewer are directed by Dick Jacobs, who always knows how to put the right kind of shiny on this type of material.

"So Shy" calls for more cuteness in the star's particular manner. Sound gimmicks are supplied by finger snap, guitar and deep dark male voice. Song is a light romantic novelty which Teresa lilt along delightfully.

JONAH JONESLots Of Luck Charley; Night Train
(Capitol CL14939)*****

LOOKS as if Capitol are trying to whip up interest in coloured trumpet stylist Jonah Jones. And, for me, they can't whip it up quickly enough. I keep his EPs with the cream of the crop.

This single carries two tracks from a new LP by Jonah called "Jumpin' With Jonah," not yet released in Britain.

The muted maestro blows quickly and easily through two

contrasting numbers, Lots of Luck Charley and Night Train. One's a slice of fast-moving jazz, the other a jumping blues.

Jonah and his quartet guarantee you'll be spinning them over and over again.

JOYCE SHOCKHoopa Hula; You're Not Losing A Daughter Mama
(Philips PB872)***

BRITISH girl Joyce Shock enters the hoop battle with Hoopa Hula and her strong voice is certainly needed on this side, because it seems as if the backing is doing its best to drown her for much of the time.

Wally Stott has given her a strong hula-rock accompaniment and adds extra noise by bringing in a mixed chorus.

Hard-riding ballad on the flip seems to have a distinct Yiddisher flavour with Joyce singing boldly and clearly. Story line is pretty obvious from the title.

Orchestral and chorus backing adds to Jewish wedding impression.

HUGH O'BRIANLegend Of Wyatt Earp; Down In The Meadow
(H.M.V. POP539)***

THIS is a disc which will do all its selling to those who ardently follow the Earp TV series. Can't imagine it selling for any other reason.

The TV Earp, Hugh O'Brian, sings the lyric of his signature tune while the Ken Darby chorus hum and chant behind him as they do for the small screen. Some gun shots are infused into the groove for atmosphere's sake. Final gun shot sounds as if they got O'Brian before he could take another verse!

The marshal's absent on the other side when the Darby singers have Down In The Meadow to themselves. Simple clip-clopper.

MORE news of the hoop-swinging habit this week with Betty Johnson and our own Joyce Shock trying out "Hoopa Hula." More of the grass skirt idea behind this song. That other hoop novelty "The Hula Hoop Song" is also present with Teresa Brewer whipping out her arrangement for the Coral label.

Of the two songs my money is on the latter. Nat "King" Cole is present with two typical numbers and instrumentally speaking watch for Humphrey Lyttelton, on Decca now. His "La Paloma" could take wings.

**THERE'S A DIZZY BATTLE OF THE HOOPS BREWING AND NOW—****It's Teresa making her bid for success****DICKIE VALENTINE**

Take Me In Your Arms; An Old Fashioned Song
(Decca F11066)****

LUSH, tropical romantic ballad is Take Me In Your Arms which Dickie Valentine sings with a wealth of feeling. Gentle but insidious tempo will have you swaying to the star as he goes through this one.

I applaud the Valentine performance which is well up to the best he has done in the past. And I enjoyed the Malcolm Lockyer backing except for the unnecessary femme chorus who chant at one point. Johnny Douglas takes over the musical director's chair for the flip. This is a straw-hatter which you may have heard before; I seem to recall Dickie doing the

Instrumental backing has a "different" sound about it and the whole thing will either bore you to death or get under your skin until you find yourself giving it a lot of turntable time.

number on television. A soft-shoe offering that depends a lot on the kind of mood you're in when you spin.

BOBBY FREEMAN
Starlight; Betty Lou Got A New Pair Of Shoes
(London HLJ8721)***

BOBBY FREEMAN has a slow, wistful ballad to sing in Starlight. He puts it over in a high, haunting voice that may well click.

Instrumental backing has a "different" sound about it and the whole thing will either bore you to death or get under your skin until you find yourself giving it a lot of turntable time.

Betty Lou Got A New Pair Of Shoes is a more definite commercial

DICKIE VALENTINE

bet with Freeman waking up to chant briskly this time out. To a strong rocking rhythm he manages to make something out of an almost complete absence of lyrics. Side has done pretty well in America but it will have to fight harder here.

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).

HUMPHREY LYTTELTON

La Paloma; Bodega
(Decca F11058)****

INTERESTING to note Humphrey Lyttelton's appearance now on the Decca label. He opens up with a challenge to another of the Decca group's new offerings with La Paloma, contesting Billy Vaughn (London).

And Humph's revival of the time-honoured Dove is excellent. The band's Latin couldn't be bettered. Lyttelton himself supplies some good muted trumpet work.

I can't remember ever hearing the star produce something so deliberately commercial as this.

Another Latin side is Bodega. Title, in case you can't place it, means a wine cellar. And this is a very good glass of what you fancy. Smooth work from the rhythm section while Humph blows a little more lustily than on the La Paloma side.

MANTOVANI

Only Yesterday; Under Paris Skies
(Decca F11068)*****

PIANO leads with a few liquid phrases into the delightful slow melody, Only Yesterday. Then Mantovani brings in his famous strings for some luscious work behind the unnamed keyboard man.

A side of considerable character, it ends with the pianist almost on his own again. A lot of the Mantovani brand of enchantment in this one which has the simple beauty of silk.

Under Paris Skies you probably know pretty well—and you'll expect the accordions to be used as prominently as they are. But I guarantee that "Monty" will still make you catch your breath with the way in which he builds up the fantastic power of his string section.

A dream waltz that will never date.



Two graceful ballads from Nat "King" Cole.

NAT "KING" COLE**Bend A Little My Way; Non Dimenticar**

(Capitol CL14937) ****

ACCOMPANIED by the Nelson Riddle orchestra, Nat "King" Cole has two graceful ballads to offer on his new release.

Bend A Little My Way was written for Nat by Noel Sherman and Dick Wolf, and they certainly knew the sort of thing to suit the star. Out of the rut, **Bend A Little My Way** is a romantic song that will grow on you; not quickly, but surely.

For the flip, Nat has a number that has been tried out here on quite number of discs in the past; **Non Dimenticar** (or "Don't Forget") came from an Italian film, and the number itself is a mixture of British and Italian lyrics. Nat handles it with the velvet touch.

BETTY JOHNSON**Hoopa Hula; One More Time**

(London HLE8725) ***

INTO the Hawaiian rock fields for another number based on that hip-hooping craze, **Hoopa Hula** is not to be confused with the "Hula Hoop Song," though it probably will.

Betty Johnson beats this one out neatly and the rhythm should be just the ticket for hooping to. Melody is very reminiscent and guitars help to underline the South Sea atmosphere.

One More Time is a good, slow rocker with an infectious tune that Betty sings clearly and warmly. Backed up by a good music and vocal group, she strolls through this song in a way that would make it the top half if the hoop craze weren't pushing it down.

THE CHIEFS**Enchiladas; Moments To Remember**

(London HLU8720) ****

GUITAR and castanets open up **Enchiladas** in very quick Spanish style, then the rest of The Chiefs come in with their rock grouping to add a modern beat to the side. No lyric but some group vocal work in among the instrumentalists.

Pulsating and colourful—good mixture of melody and beat. This one could see The Chiefs get off the ground in Britain.

The saxes really get to work on the melody of **Moments To Remember** and there's some lyric work from the singers this time. Taken along at an easy-going tempo, this one has everything that makes a commercial production at the moment. This is the half I'd push. But either half of this record could move.

THE SOUTHLANDERS**Choo-choo-choo Cha-cha-cha; The Mole In A Hole**

(Decca F11067) ****

VOCAL group, The Southlanders, could have another success as big as "Alone" if their



Gimmick blending again for PEREZ PRADO.

heartily of the arrangement and performance.

Downstairs, Prado takes his crew on a fast-moving trip to Paris. A very quick-stabbing performance that has a lot of size and colour. Rounds off another fine offering from the South American maestro. It's a disc that should keep him firmly in favour with the customers. Sexy femme voice is held back for an extra gimmick near the close.

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b/w 'ESQUERITA AND THE VOOLA'

45-CL14938

NAT 'KING' COLE 'NON DIMENTICAR'

(DON'T FORGET)

b/w 'BEND A LITTLE MY WAY' 45-CL14937

DISCHulton House, Fleet Street, London,
E.C.4. FLEet Street 5011.

They perform— for charity

THE season has now started for the inevitable charity functions and concerts, and once again many of our stars and the lesser names in show business will be unselfishly giving up much of their leisure time.

We are too often apt to overlook the amount of good that the people in show business do during the winter months by donating their services to various worthy causes.

Often a charitable function is arranged with no real knowledge of who will give their services, yet whenever the call goes out to our friends in show business they are always quick to help in every way if humanly possible.

Requests come from many sources, many of which are quite unknown to the artiste, but this makes no difference for he will still do his utmost to make the function a success.

Despite the generosity of their services, and the somewhat short notice that is given, too often we find the artistes do not get the full back stage appreciation that they deserve. So often the organisers are either completely star-struck, or they find other duties which take them away from looking after their star guests. In consequence, artistes often arrive and leave without being welcomed or thanked for having given up their time.

They seldom complain

Additionally, accommodation and refreshment is often completely overlooked, so that artistes have to change or spend waiting time in the most unsuitable surroundings.

We know, however, that these entertainers will still continue to give their best to worthy organisations during the coming winter months and, despite many of the disadvantages, will be the last to complain.

However, whilst we enjoy our own leisure moments in the comforts of our home, let us not forget that many of the stars of the entertainment world will be going out to help some charitable organisation become an even bigger success than it might have been.

So to all the people in show business we extend our appreciation for their unstinting efforts and, lest others forget, we want to say a very big "Thank you."

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Parnell leaves Moss Empires

Will concentrate on TV work

WORLD famous impresario, Val Parnell, resigned his position last week as managing director of Moss Empires, Ltd., to concentrate on his other activities in television, where he is managing director of Associated TeleVision.

Val Parnell gained a fabulous reputation during his time as managing director of Moss Empires, particularly in connection with the London Palladium, producing almost every top international star at this famous venue. However, he still retains a seat on the board and will continue to be personally responsible for the London Palladium presentations, though he will be able to shed his responsibility of all the provincial theatres within the Moss Empire group.

As yet, no one has been named as his successor.

Vaughan fixes another tour

FRANKIE VAUGHAN, who has been undertaking his tour of boys' clubs this week, the highlight of which was his all star concert at the Royal Festival Hall last Monday, is to undertake a new five-day tour for Harold Fielding in conjunction with Bernard Delfont.

Vaughan opens this tour on November 8 at the Town Hall, Birmingham, and continues to Belle Vue, Manchester (November 9), St. Andrews Hall, Glasgow (November 10), Caird Hall, Dundee (November 11) and finally the Usher Hall, Edinburgh, on November 12.

Frank Weir and his Orchestra will supply the musical backing and all the shows will be twice nightly with the exception of Manchester.

PYE LAUNCH NEW LABEL

PYE Group records launch their new Pye International label on November 1. On it they will issue the best possible material available from all sources outside the U.K., with an abundance of first-class pop material and LPs.

Four records are on the first release and the artistes are Ritchie Valens, Seph Acre, The Jud Conlon Singers, and Bob and Jerry with a "record from outer space" called "Ghost Satellite."

To introduce the new label Pye have issued a 45 r.p.m. record called "Operation Pye International" with spoken commentaries by T. R. B. Threlfall (Managing Director), Peter Lane (A. and R. Manager) and Leslie Cocks (Sales Manager).

Sinatra flies in—early

FRANK SINATRA brought forward his plans for a visit to this country to attend the Royal premiere of "Me And The Colonel" and arrived by air at London Airport last Sunday.

Frank Sinatra will be attending a number of private functions during this week, and it was hoped that he might be able to appear in a special charity show at London's Savoy Hotel last night (Wednesday) in aid of the Dockland Settlement Fund.

NEWS in BRIEF

NEW singer with Ken Mackintosh and his Orchestra, Shirley Western, makes her first TV appearance with the band on "Six-Five Special" on October 25.

Although she has had considerable experience in show business, Shirley's only other TV appearance was as a contestant in "What's My Line?" some two years ago when she was the "youngest band-leader in the country."

THERE was a great deal of activity in London's Cellar Club last week when the Central Office of Information made a TV film of spasm music for Canadian television.

Featured in this film will be Russell Quaye's City Ramblers and M.C. Bernard Braden.

ALMA COGAN returned to London last week after an outstandingly successful cabaret visit to South Africa where she had been entertaining in Johannesburg and Durban. Negotiations are already under way for a return visit there early in the new year.

Alma starts a new Light Programme radio series called "Sunday Best," the first of which will be heard next Sunday, October 26.

With her accompanist, Stan Foster, Alma Cogan is due to undertake her first tour of Ireland during the first half of November.

ASSOCIATED TELEVISION announce that they have secured a 10 per cent interest in one of the two Brisbane Television

'Duke' meets Duke—of Edinburgh

SATURDAY, October 18, proved to be quite a day for famous bandleader Duke Ellington during his visit to Leeds.

An unexpected visitor to one of his concerts was the Duke of Edinburgh who altered the schedule of his Royal Tour so that he could visit one of Ellington's concerts.

The Duke of Edinburgh was accompanied by the Hon. Gerald Lascelles.

Later the same day, at a civic reception in Leeds, Duke Ellington was also invited to meet Her Majesty the Queen and they spent a considerable time together discussing his music.

The orchestra is due in Manchester tonight (Thursday), and they conclude their British visit this coming week-end with a further four concerts at the Gaumont State, Kilburn, during Saturday and Sunday.

Following the success of this Ellington tour and the two previous visits by Count Basie and his Orchestra, negotiations are well under way for another visit by Basie with an opening concert in London during early February.

COLLINS JOINS LARRY PAGE

LES COLLINS, after three months at London's Celebrities Restaurant following a long stay at the Stork, Streatham, is to become musical director to Larry Page.

Larry's wife, Ann, left hospital on Monday of this week following treatment for a liver complaint. Though the news was kept secret at the time, Ann Page entered hospital as a suspected polio victim.

October 27 until it ends on December 6.

YOUNG British singer Mike Preston, who recently made his record debut in this country, has had his first disc released in America.

Already Preston's recording of "A House, A Car And A Wedding Ring" is being highly praised and is being quoted by at least one publication as a potential smash.

I COULD
HAVE
DANCED ALL
NIGHT; SAUNA BAD

MARINO MARINI

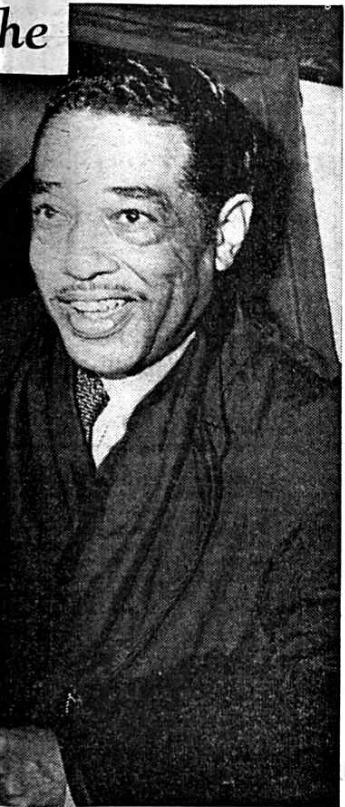
DC 16634 45/78

LOVE MAKES
THE WORLD GO ROUND
PERRY COMO



'RECORDS' your monthly guide to

THE BECCA RECORD COMPANY LTD. 10



(DISC Pic.)

Hi-Lo's on TV again

FOLLOWING their sensational appearance on Granada's "Chelsea At Nine," the American vocal team, The Hi-Lo's, have been booked to appear again before leaving for the States. They will be seen on Tuesday, October 28.

Other welcome visitors to this same show will be Ted Heath and his Music, just back from their highly successful tour of America.

Stereo D.J. show

THE Rialto cinema, Enfield, started a new "Stereo Disc Jockey Show" last Sunday, the first of a series of such programmes to be given by the management in addition to the film show.

Famous Radio Luxembourg disc jockey Gerry Wilmot was invited to take over the first session.

RANKS SET UP DISC COMPANY

THE Rank Organisation have now confirmed their entry into the disc business with the setting up in London of a new company, Rank Records, Limited. This new organisation will be under the control of Malcolm McGrady as general manager, with J. W. Davidson acting as assistant general manager.

When news of such a venture was first released earlier this year, it was expected that Ranks would issue their records on a Record Club basis. However, this scheme has been thrown overboard and it is intended that their discs will be available to the general public through recognised distributors and dealers.

To ease the problem of distribution, the Rank Organisation have purchased the shares of one of the leading record distributors, Messrs. Thompson, Diamond and Butcher, Ltd.

Their discs will be issued on a new label called Top-Rank Records. It is hoped to make the first releases early in the new year.

As yet, Top-Rank Records are still very much in the planning stage and no A. and R. manager has been named. Until such an appointment, there are no thoughts of signing any specific artiste as such a decision would be the job of the A. and R. man.

One appointment has been made,

however. Ron Bell, who has spent a number of years with E.M.I. on various tasks and more recently on the selection of LP and EP repertoire, has joined Top-Rank.

In connection with their other organisation, "Filmmusic," Ranks have several pieces of music currently being used in their film studios, where many well-known conductors are supplying the scores for Rank films. These include Frank Cordell ("The Captain's Table"), Ron Goodwin ("Whirlpool"), Philip Green ("The Square Peg") and "Operation Amsterdam"), Laurie Johnson ("Tiger Bay") and Stanley Black ("Too Many Cooks").

It is possible that some of these compositions will be released on Top-Rank records if the schedules coincide, though not necessarily with the same conductors, most of whom are contracted to major record concerns.

More TV time to record stars

SEVERAL ATV programmes in the near future feature a number of stars who have record successes to their credit.

This week-end's "Sunday Night at the London Palladium" is headed by Harry Secombe and Adele Leigh, whilst "Music Shop," with Teddy Johnson, will feature Edmund Hockridge, The Mudlarks and Wendy Brooks.

For the next "Jack Jackson Show" on October 29 the cast includes Lita Roza, Toni Dalli, Humphrey Lyttelton and Barry Barnett.

Aileen Cochran will be the resident guest in the new Tommy Cooper series of six shows called "Cooper's Capers." It begins on Friday, October 31.

Variety club helps refugee children

THE Variety Club of Great Britain is to collaborate with the Church of St. Martin-in-the-Fields in the presentation of an all-star Christmas matinee, to be staged at the Theatre Royal, Drury Lane, on December 19 on behalf of the Ockenden Venture which helps non-German children brought to this country from displaced persons camps in Germany.

The programme will consist of the first performance of a nativity play, the music for which was specially arranged by Dr. Ralph Vaughan Williams, with Sir Adrian Boult conducting the St. Martin's Concert Orchestra.

Other features of this performance will be a ballet featuring principal dancers from Covent Garden, and a star variety presentation.

Capitol man over here

A HURRIED visit this week was made to Britain and to DISC'S offices by Capitol executive, Pete Duchow, who has been visiting the Capitol outlets in various parts of Europe.



Hugh O'Brian

T.V.'S WYATT EARP sings

LEGEND of WYATT EARP



H.M.V. POP 539 (45 & 78)

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

photo: Associated Television Ltd.

Two 'DISC' fans win prizes ATV give away record players

TWO viewers who obviously know their DISC are the lucky recipients of Dansette "Conquest" record players. They received this fine prize by winning a novel contest held on two ATV advertising magazine programmes.

In the contest viewers were invited to forecast in correct order the top ten hit tunes as published in last week's issue of DISC.

Well-known personality Patricia Dare introduced the competition and the prizes in ATV's "Miscellany" and "Saturday Showcase" features.

No one forecast all ten tunes in their correct order, so the prizes went to the first two nearest entries received — from Miss P. O'Shaughnessy, 10 Porter Close, Tile Hill, Coventry, and Thomas Carpenter, 3 Kimmeridge Gardens, Nottingham, London, S.E.9.

Carosone flies in

Italian singing heart-throb, Renato Carosone, arrived at London airport on Monday of this week to take part in the B.B.C. TV production, Riverside One.

Carosone has a great number of recordings to his credit, many of which are already issued in this country.

Jackie on Como TV

JACKIE DENNIS will be seen in the Perry Como Show on B.B.C.-TV on Friday, October 24. Also in this programme with Como will be famous French film comedian, Fernandel.

Diminutive Charlie Drake begins a new TV series for the B.B.C. on November 11. The new series called, as before, "Drake's Progress," will run until the end of the year.

Pat Dahl spot goes to dancer

LOVELY songstress Pat Dahl left London's Pigalle Restaurant last Saturday after a long stay there as the featured feminine star. She leaves shortly for the States.

To replace her, producer Robert Nesbitt auditioned more than 30 would-be stars with no luck. Then Kim Darvors, one of the dancers from the show, asked for an audition—and secured the coveted role on the spot.

Russ Hamilton to tour Middle East

POPULAR disc star Russ Hamilton embarks on a Middle East tour on Saturday, November 1. He will be away for about three weeks, and will take in Malta, Tripoli and Benghazi amongst other places, in company with his musical director, Derek New.

Hamilton departs from his usual style in his latest Oriole release called *Things I Didn't Say* by recording this number in a cha-cha rhythm. The reverse title is *Strange Are The Ways Of Love* from a Columbia release film *"The Young Land."*

Singing star Rosemary Clooney gave birth last week to a daughter in California. She and her husband, José Ferrer, already have two boys and a girl.

I GOT
A
FEELING
**RICKY
NELSON**

HLP 6732 45/78



Record buying. From your record dealer, price 6d.

ALBERT EMBANKMENT LONDON SE1

THE CHAMPS

Chariot Rock ; Subway
(London HL8715)****

THE Champs—without a smash on this side of the water since "Tequila"—come rocking back in good form for **Chariot Rock**. An effective Latin beat side that goes speeding through without jarring, **Chariot Rock** works in some old spiritual themes and takes its title cue as you might expect from "Sweet Chariot."

The Champs are hoping this deck's coming for to carry them home to hitland again. And it might well do that.

Subway is a totally different type of transport with the group opening up like a train starting. Deep voice speaks the title then the saxes get going on stroll rhythm. Like the chariot upstairs this could be potent material.

THE TUNE ROCKERS

The Green Mosquito ; Warm Up
(London HLT8717)***

ANOTHER rocking musical group makes its appearance under the title of **The Tune**

THE BIG BEAT

THE Champs are rocking again this week with two instrumentals in the pattern which has now been followed by many new groups. In fact, **The Tune Rockers**, who also show this week, must have been strongly influenced by the

success achieved by **The Champs**. There's something new, however, in the way of sound gimmicks to command **The Tune Rockers**.

Make a point of listening to British boy Eddie Silver, by the way. He has a first-rate coupling on view.

by
Don Nicholl



Belmonts might have a slow, sad winner in **No One Knows**.

Wistful ballad with the walking beat stressing the lost love theme of the lyric. Lead voice and the group handle it clearly and effectively. A side that is one of the best of its kind that I have listened to lately.

For the other half, the group open up in totally different manner. They explode into a quick rock number that really has a firework effect. **I Can't Go On** is a plea to a girl called Rosalie. Extremely fast with a slick performance to match.

Either side could capture the top sales.

(above) **EDDIE SILVER**—a top-class side from the north country boy.

(below) **THE CHAMPS**—potent material.

(bottom) **THE VIPERS**—getting away from skiffle.

The 'Tequila' Champs come rocking back

Rockers. Cut in the style of those which have gone before in recent weeks, **The Tune Rockers** do have some slick ideas to offer.

The Green Mosquito employs a very cunning gimmick to simulate the mosquito dive-bombing, and this could easily help it into the upper sales brackets. Apart from this, the side is a middle beater of average proportions.

Warm Up is a quicker beater that races merrily along with saxes and piano taking most of the kudos. Good stuff for the juke.

JERRY WALLACE
How The Time Flies ; With This Ring
(London HL8719)***

ASLOW, rather lilting beat is planted in **How The Time Flies** which Jerry Wallace chants for the top deck here. A vocal and instrumental group lop along with the singer and there are a couple of sections from the sax. Easy romancer, that could do some selling.

With This Ring speeds up the tempo and Jerry handles the number with some hiccoughs here and there, but he doesn't manage to infuse it with any real enthusiasm. Result is rather plodding.

ESQUERITA
Rockin' The Joint ; Esquerita And The Voo
(Capitol CL14938)***

A19-YEARS-OLD coloured boy is the singer who makes his first appearance here under the name of Esquerita. And, like many of the rock performers before him, he starts off by producing two of his own compositions.

He also pounds piano—and I do mean pound. **Rockin' The Joint**

is a frantic rock 'n' roll number in which the words mean next to nothing. Esquerita is a husky-voiced character on this half, shouting and squealing but making more noise than impression.

The second side features Ricardo Young on drums, while Esquerita slams the keyboard and produces some high-pitched voodoo voicing.

THE VIPERS
Summertime Blues ; Liverpool Blues
(Parlophone R4484)***

THE VIPERS take another step away from their skiffle origins as they go rocking into **Summertime Blues**. Lead voice sings the steady beater firmly while the other guitars strum behind him.

A useful half but not so strong as the Eddie Cochran version, I'm afraid. The second slice features a number written by Vipers' leader, Wally Whyton. **Liverpool Blues**, as it is called, should score up north, all right. Quickish item that is more after the line the Vipers used to follow on disc. Some double-talk singing between the group keeps the fun going.

DUANE EDDY
The Walker ; Ramrod
(London HL8723)****

DUANE EDDY has repeated his Stateside smash in Britain with "Rebel-Rouser." Now he aims for more chunky sales by producing another of his "twangy guitar" beat discs.

The Walker features piano mainly among The Rebels instrumental group and there's some sax squawking, too. Add a chorus a-a-ahing and you have a steady walk upstairs.

I'd think, however, that **Ramrod**

stands a better chance of moving quickly across the counters. A more frantic half than **The Walker**, it really rouses the beat with the vocal group shrieking to help whip up the excitement.

EDDIE SILVER
Rockin' Robin ; The Ways Of A Woman In Love
(Parlophone R4483)****

RON GOODWIN catches the ear immediately with his fast high-pitched taping of a female chorus before north country boy, Eddie Silver, comes gliding in with the easy beat of **Rockin' Robin**. A top-class beat side which Silver handles smartly. Excellent combination of star and orchestra here.

On the turnover, **The Ways Of A Woman In Love** brings out the country and western in Mr. Silver. And he shows just as much promise here as on the deck above.

Likeable, relaxed style is backed up by Goodwin's orchestra and chorus perfectly. A disc that really deserves to sell.

DION AND THE BELMONTS
No One Knows ; I Can't Go On
(London HL8718)****

To a good piano and rhythm accompaniment, Dion and the



Starlite Records

BILL BRAMWELL
sings
MY OLD MAN
SHOUTIN' IN THAT AMEN CORNER
on ST. EP 4

SHELLEY MOORE
sings 4 standards
OUT OF NOWHERE
TOO MARVELLOUS FOR WORDS
THIS MOOD OF MINE
DANCING ON THE CEILING
on ST. EP 7
THE KOOL KANARY
on ST. EP 9

IN CUBAN STYLE
TITO PUENTE directs the
ORQUESTA TROPICAL
MAMBO MACOCO
MIAMI BEACH MAMBO
MAYAGUEZ SAN JUAN
on ST. EP 9

STARLITE (Subsidiary of Esquire Records Ltd.), 76 Bedford Court Mansions, Bedford Ave., W.C.1.

OVER THE BORDER

by
Murray Gauld

EVE
BOSWELL



News from behind the label

DISCLOSURES

by JEAN CAROL

Eric's search

I WENT along to an Eric Delaney broadcast this week to catch an earful of his better-than-ever band and took the opportunity to find out why we never hear a girl singer with the Delaney Band these days.

The answer isn't that Eric doesn't like them, but simply that it's difficult to find a good one. For the sake of our readers who cherish the idea that maybe they could join the small list of girls who really make a success of singing with our top bands, I asked Eric just what he looks for in a vocalist.

"Naturally singing voice comes first, but that must be tied to an attractive appearance for our kind of work. I prefer the voice itself to be pitched on the higher side, but above all else the girl must be different. I'm not interested in any imitation anybody. And I want someone who sings in English. If I'm going to have songs sung with an American accent then I will get an American singer."

Firm words from a man who knows what he wants—and which usually turns out to be right for his fans, too.

* * * * *
Les Paul and Mary Ford are now with American Columbia, which means we will soon be seeing a new Paul/Ford disc out on the Philips label here.

Stereo skiffle

A s a follow-up to the story on Sidney Frey last week, I'm told that though as yet Mr. Frey has not recorded any British pop

EVE BOSWELL GOES NORTH

BRIGHT news this week for Scotland's "Five Past Eight" fans is that Eve Boswell will be the singing star of next year's show at the Glasgow Alhambra.

Eve, just finished with a highly successful Blackpool season this summer past, will join comedians Jimmy Logan and Jack Radcliffe at the top of the bill. Producer Dick Hurran explains: "It's time we had a bit of feminine appeal at the top of the bill."

Hectic time

Eve is the ideal choice—she appeals to everyone in the family. Which, of course, is essential to a family show like "Five Past Eight." If you get someone who sells her songs on glamour alone, then you have the women in the audience resenting her—and the husbands afraid to respond in case the wives object."

Recently Eve's been having a hectic time on radio and TV—and going all out to get over her latest recording for Parlophone, *More Than Ever*, which surely rates in the top two or three versions of this much recorded Italian hit.

Backing it with the oldie, "I Know Why" seems a good idea, too.

Conquering Bruce

EVE comes North—although it will be some time yet—and a Scot goes South. The Scot is Allan Bruce, who set sail on Saturday aboard the "Empress of Britain" from Liverpool, calling in appropriately at the Tail of the Bank, Greenock, en route for Canada.

On the way over he'll sing "Beyond The Blue Horizon" from the bow of the ship. And it will be tele-filmed for use in a "Saturday Spectacular" when he returns to this country.

Now there's a wonderful way to crash into the big time. And crash is the operative word. For Allan will be the only other Scot—apart from Jimmy Logan, who is, of course, an established star—to make the big time in this way.

His ocean voyage will occupy two to three weeks—a very important part of it being, of course, a stop-off at Montreal. There, and in Toronto, he'll do television shows.

His sponsor is Hughie Green—Mr. Discovery himself. So you might call this a discovery voyage for Allan. For it has all sprung out of Hughie Green's ITV show, "Opportunity Knocks."

JISC, October 25, 1958

13

Hughie tumbled to the Bruce talent right away and signed him. And the result . . . this is a new Bruce to conquer the Sassenach. Only this one does it pleasantly—in song!

He is no rock 'n' roller. Here's another balladeer who's knocking at the door of fame, and record success, for Fontana have signed him—and his first release will be on December 1. The titles are secret at the moment.

Looks like this Philips label mean to try and give this young Scot the big build-up.

He deserves it, too, for as I said—he's a real singer. Groomed through the better Glasgow amateur operatic companies in shows such as "Oklahoma," "Annie Get Your Gun," "Land of Smiles."

Allan gave up his day-time job as a shoe polish salesman in the spring of last year, did his first pro summer season for G. B. Bowie in one of his famous star-making Clyde coast shows—at Largs. Then did a panto at the Edinburgh Palladium; a season at the Tivoli, Aberdeen; a further one at the Glasgow Pavilion . . . and then south to London in September.

This brave move was his winning one.

Now he seems set. Before his actual transmission of the "Saturday Spectacular," he'll do another ITV show—"But unfortunately," he told me, "that one will go out only to London and the South—not to Scotland."

MAYBE the Odeon, Glasgow—or their bookers, at least—were pushing things a bit, expecting two full houses for Duke Ellington both on Wednesday and Thursday. Seemed a pity to allow such a tremendous experience as listening to this fabulous outfit fall on so few ears at the respective first houses.

ERIC DELANEY

He wants a new singer.



Blues king here

THE greatest living Mississippi style blues singer arrived in this country last Tuesday. He is McKinley Morganfield, better known by his nickname of Muddy Waters.

Since the death of Big Bill Broonzy earlier this year, Muddy Waters has been the last of the southern blues singers.

Born in Mississippi in 1915, he first settled to be a farmer, singing for his own pleasure and that of his immediate friends. In 1938, the famous folklorist, Alan Lomax discovered him and

recorded him for the Library of Congress, Division of Music.

In 1942 he left home to make a living as a professional singer in Chicago, and by 1946 was recording for American folk labels.

His tour in England opened with two concerts in Leeds, singing to Her Majesty The Queen last Friday. This week he is due to appear in Birmingham, Bristol, Manchester and Glasgow.

He will be accompanied throughout the tour by the Chris Barber Band.

made her such a popular artiste. Shirley is one of the few people who have been booked for three successive cabaret stints at the Savoy, and was rated next to Lena Horne in appeal.

I went fallin' into a trap last week over the new Connie Francis disc which I called "Fibbin'." In fact I was the one who was fibbin' because it is actually called "Fallin'." I imagine you are now as confused as I am.

Mrs. Stan Kenton, Ann Richards, is making her way rapidly into a new singing career. Latest dates are at Dean Martin's club.

Mal Perry could make it with his new one, "Things I Didn't Say," a catchy little cha-cha.

Eyes on Donna Douglas

A CUTE little Irish girl, Donna Douglas, caught quite a few eyes at this year's Radio Show. She came over the Irish Channel for this show, and it looks as though the journey was well worth it.

Her name has just gone on to a contract with Fontana for a disc coming soon. The oldie "Dancing With Tears In My Eyes" is on one side, but I'd watch "The Shepherd," which could well gather up some of the Christmas sales.

In any case, you'd be well advised to watch the progress of this 16-year-old lass from Bangor.



TEDDY JOHNSON'S

MUSIC SHOP

THAT SIXPENCE IN THE JUKE-BOX RINGS UP £6m. A YEAR

WHAT is the most important factor in sustaining the peak disc sales? TV? Radio? According to the operators of 16,000 juke boxes in cafes and mills, bars across Britain it is neither. They maintain that the prime hit-makers of discs are their boxes.

So I set out to discover the facts and figures of this new industry. First the takings. An average box takes around £7 each week and that means that the annual turnover is at least £6 million.

I asked one coffee bar owner in the West End about his "take," he

told me "Thirty-odd pounds a week . . . and I get upwards of £13 a week as my share just for putting the box in the bar. The kids love it—it draws 'em in to drink cappuccino, and their money for plays pays for a lot of the overheads."

And as for hits, one man, vying for the title Mr. Juke Box, pointed out that "a really hot record gets an average of 25 plays a day—and is heard by perhaps a dozen people on each play . . . work that out on ten thousand boxes and you are getting a weekly listening figure of 21 million a week, or half as much again as Two-Way Family Favourites."

One big operator has 300 machines placed in cafes and bars. He has a £100,000 a year business, but reckoned that £45,000 of that goes on repairs and records.

The number of boxes are increasing at the rate of 600 a month. In ten years there will be 100,000 spread across the country.

You want song know-how?

MARTY MELCHER, Doris Day's husband, has formed a company in the States to give know-how to songmen.

You've got a new song? You want to find out whether this is the right time to release it? Then phone the new 50,000-dollar company and they will give you a market survey.

Tin Pan Alley will be having laboratory assistants in white coats soon!

In the meantime, Doris and Marty have opened Melcher Music here in London. Their first big song is the Gordon MacRae recording of *Secrets*. To kick the record off, Gordon's 14-year-old daughter threw a party at the Racquets Club in Hollywood. I gather that 200 turned up. Half were teenagers—they were served from a soft-drinks bar.

I guess she must be the youngest record plugger in the business.

Blaze away!

FIVE years ago in Scotland my friends were raving about a singer who was tearing them up around Glasgow—and all points north to John O'Groats.

Now the message has reached London—and through the foresight of my DISC colleague Jack Good you can see him each week on "Oh Boy!"

You can hear him, too, on his new record "I Don't Want To Set The World On Fire." If he continues to turn in such great disc performances he will start a raging blaze! His name? Neville Taylor.

Biting stuff, this

I WAS talking about Paddy Roberts a couple of weeks back, and he promised to send me "something" this week.

It has arrived and it turned out to be Paddy's first book "Tinpan-alley" (yes all one word) with drawings by the "Daily Telegraph" artist Michael Stolk who lives on the corner of the Alley.

It is a book of verse in the Ogden Nash vein and it will cause the raising of an eyebrow or two, for it is real, biting stuff.

Bing was a winner

REMEMBER the Crosby TV Spectacular I wrote about a few weeks back? My old chum, Albert Stevenson, B.B.C. TV producer of so many top shows including that of Vera Lynn, was



ALMA'S HOME

PEARL'S CORNER

in the States to see Bing's first appearance on the one-eyed monster this year.

"It was fantastic," said Albert. Said Pearl: "I think that is one show that we should have imported. It would not have raised a squeak even from the most avid supporter of the Ban-American TV-Features Campaign".

I agree—the cast included Dean Martin, Patti Page and lots of other names. Please, Mr. Parnell—if it was filmed, could we see it?

* * * * *

SINATRA'S next LP will be a selection of beaty numbers under the collective title of "Come Dance With Me."

Off the streets

MY American Singer spot on *Music Shop* this coming Sunday is devoted to Frankie Avalon. He's a well made youngster of 19, with good looks and a good voice.

He started on his career when his father and uncle got together and opened a night club for teenagers to keep kids off the street of their native Philadelphia. Frankie compered a local talent cabaret—and sang.

His new disc release, "Gingerbread," could push him to the top of the tree over here—listen Sunday afternoon and decide for yourself.

ALMA COGAN landed back in Britain on Wednesday of last week. After travelling 12,000 miles to undertake two big cabaret engagements she should have been exhausted. Instead I found her up fresh and early on Thursday.

What were the transport problems with her famous voluminous dresses, I asked.

"It would have been impossible to fly out my normal wardrobe—so with my dressmaker I designed one special underskirt of 24 layers and containing 350 yards of material. Then we worked on eight dresses to fit this basic underwear."

She keeps her fantastic collection of dresses at home, at her dressmakers, and in a store she has had to rent beneath her block of flats . . . and in one unintentional place—"I left some gowns before I flew to Johannesburg—must collect them or I shall be charged storage."

Her biggest surprise in Durban was meeting Dennis Hale. Alma made one of her earliest public appearances with Dennis when he was leading the band at the Aquarium, Brighton.

Alma is due to start a radio series on the B.B.C. Light programme from October 26. It's a weekly show, goes out on Sunday, and is to be called "Alma Cogan Puts On Her Sunday Best."

As I left her Kensington flat she said, "Just come and look at my zoo . . . I have lions, giraffes, a tiger or two—or a Zulu warrior."

The animals are stuffed and the Zulu is made of wood. I breathed again—for you never really know what Alma will turn up with next.

MUSIC in the AIR

AFN

OCTOBER 23

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

OCTOBER 24

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

OCTOBER 25

- 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 26

- 9.15—Mitch Miller.
- 10.30—Serenade in Blue.

OCTOBER 27

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

OCTOBER 28

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

OCTOBER 29

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

Radio Luxembourg

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

OCTOBER 23

- 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 24

- 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 25

- 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 26

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

OCTOBER 27

- 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 28

- 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 29

- 6.30—Wednesday's Requests.
- 8.00—Liberace.
- 8.30—First Time Round.
- 9.00—Double Top.
- 10.00—Pete Murray's Record Show.



ELLA FITZGERALD, seen here with Stan Getz, might have been even better with one or two more "takes."

I KNOW that Ella Fitzgerald is automatically top of almost everyone's Best Female Vocalist list. But, I wonder, can we have too much of a good thing? Is she being over-worked? Or, more specifically, over-recorded?

Her disc boss, Verve's Norman Granz, is one of show biz's shrewdest people. He should know what he's doing. And he started doing everything with a purpose. But are all these mammoth "Ella sings so-and-so" sets really doing her justice?

I say they're like a two-edged sword. They could either make everyone Ella-conscious. Or breed Fitzgerald over-familiarity.

And is sufficient care taken on these record dates? How many of her efforts are one-take shots? Would an extra take have made that important difference between "good" (or "O.K. for Ella") and "great"?

You could ask some of the same questions about Sarah Vaughan, the other supreme song stylist. She's made almost as many sets for Mercury as Ella has for Verve.

But Sarah has a happy habit of coming up with the unexpected. With Ella, on the other hand, it often seems you know exactly what's going to happen next. Her musicianship is superb, that's indisputable. But isn't she just a little predictable, too?

Both singers have recently appeared in Britain. Both were

But aren't we hearing too much of her?

truly tremendous. I'd seen Sarah twice before: Ella, three times, I think. But, to be honest with you, though I raved about both—so deservedly—in DISC, I think, in retrospect, that Sarah gave me the greater kicks. She had improved so much since the time before. But Ella sounded the same. Which was fine, of course, but somehow disappointing.

The reason I've brought up this subject this week is that E.M.I. have just released the first two volumes of the four-record "Ella Fitzgerald Sings The Duke Ellington Song Book" set. And what should have been her greatest recordings ever turn out to be some of her most uneven. Some of the tracks are superb. But others are not up to scratch.

Now don't get me wrong. This set is a "must" for every collection. Though you can't buy them single, this double package is well worth the money. They get, at least, a five star rating. And they're so very much better than almost anyone else could have done.

But I feel that, had she made another take or two of a few of the tracks, or maybe approached them differently, this set would have been really great.

ELLA FITZGERALD-DUKE ELLINGTON

Ella Fitzgerald Sings The Duke Ellington Song Book (No. 1) Rockin' In Rhythm; Drop Me Off At Harlem; Day Dream; Caravan; Take The "A" Train; I Ain't Got Nothing But The Blues; Clementine; Lost in Meditation; Perdido; Cotton-tail; Do Nothing Till You Hear From Me; Just A Sittin' And A Rockin'; Solitude; Rocks In My Bed; Satin Doll; Sophisticated Lady; Just Squeeze Me (But Don't Tease Me); It Don't Mean A Thing (If It Ain't Got That Swing); Azure. (12in. H.M.V. CLP1213/4)

THE Ellington band is heard only on the first two sides (Rockin' down to Perdido) with Dizzy Gillespie added to the trumpet section for a jumping Take The "A" Train. The remaining tracks find Ella backed by a small group comprising ex-Ellingtonian, Ben Webster (tenor), Stuff Smith (violin), Paul Smith (piano), Barney Kessel (guitar), Joe Mondragon (bass) and Alvin Stoller (drums).

Now here's the strange thing. With one or two exceptions, Ella sounds a good deal more at home on these great Ellington compositions with the small group than she does with the Ellington band! And Ben Webster is the outstanding soloist of the albums!

The Duke's band is in fine form throughout sides one and two. In fact, in places, I found I almost resented the presence of Ella, sacrilegious though that statement may sound. Particularly when she indulges in so many "scat" passages.

They detract from rather than add to the excellence of Ellington's compositions. (The first track of all is an example of this.)

However, Harlem, Beginning (particularly), Nothing But The Blues, the lovely Meditation and parts of "A" Train and Perdido all have very good to excellent vocals, though I enjoyed the band passages more. There is plenty of blowing space which is more than adequately taken advantage of, and beneath the ensembles and solos the rhythm section rides superbly.

Jimmy Woode's playing gives me particular pleasure and Duke is sympathetic in itself in his piano backings.

But the small group sides are where Ella really comes into her own. These are the sides where her magnificent musicianship and melodic inventiveness are heard at their peak. Gone is the tenseness



*Ella is great, we
all agree on that*

TONY
HALL

As I've said, the results are uneven, even disappointing in places. But there are so many marvelous moments for you to enjoy, that I sincerely suggest that you start saving up for this package at once.

In the five days since my samples arrived, I've seldom played any other discs. And I know that I shall play them often in the days to come (*****).

SARAH VAUGHAN AND HER TRIO

Sarah Vaughan At Mister Kelly's September In The Rain; Willow, Weep For Me; Just One Of Those Things; Be Anything, But Be Mine; Thou Swell; Stairway To The Stars; Honeysuckle Rose; Just A Gigolo; How High The Moon. (12in. Mercury MPL6542)

THIS isn't really meant to be a jazz LP. It's on the Mercury (pop) rather than the EmArcy (jazz) label. But it's one of the most satisfying, enjoyable albums that Sarah has made in years. And much closer to jazz than many of her official jazz recordings.

Sittin' and Squeeze (this has a weird but beautiful ensemble sound by Ella, Webster and Smith) lop along lazily but happily. Satin (one of Ellington's best) is one time when I like her seat singing. Except that wordless is possibly a better adjective in this particular instance.

Solitude is as sad as it should be. Azure is dreamy.

The small group support is all you could wish for. Ben Webster's big, breathy, Chu Berry-Hawkins school tenor is masterful. His solos on these sides should impress upon the Johnnies-come-lately to jazz just why all the critics boost Ben.

Stuff Smith's powerful, swinging fiddling is as earthy as they come. He really roars on Don't Mean. Paul Smith, not my favourite piano soloist (very busy-busy, sort of pseudo-Peterson) is, however, an expert accompanist for Ella. The rhythm section swings effortlessly throughout.

Here, then, is Ella singing Duke. For the first time in this Verve series, she gets the chance to interpret compositions intended from the outset as jazz—as opposed to pop songs which have since become jazz standards. And for the first time, too, she's supported solely by jazzmen—with no Buddy Bregman arrangements yet!!

I may write about this record more thoroughly at a later date. But take my word for it even now: this is the most superior Sarah recording in many years. Buy it! (*****).

Jazz idol gossip

QUOTE by trumpeter Art Farmer (currently with Gerry Mulligan) about altoist Jackie McLean (temporarily off the scene):

"Most of the altoists took one primary aspect from Bird—there were so many to the man—and developed that one for their own purposes. With Jackie, he took that real agonised tone—sometimes it's like a squawk—that Bird used at times."

"It's like someone sticks a knife in you; you holler and scream and your voice changes in the pain. It's a real hurt thing."

"Sq Jackie developed on that and paid little attention to the more delicate elements of Bird's playing. Jackie has a feeling in his playing that you know immediately is him. He doesn't just copy."

A GREAT honour for talented young American arranger, Quincey Jones, who has been living in Paris for the past year or so. He has been chosen to write all the scores for the Count Basie band's next Roulette (E.M.I. here) album.

LATEST releases on Dick Bock's World Pacific label include a jazz set of "Kismet" themes by The Mastersounds, who's "King and I" LP sold so well.

There is also a fourth volume in their successful "Jazz West Coast" series of samplers. British vibist Vic Feldman is featured on one of the tracks. W.P.'s third new release is a repackaging of the Cy Touff Octet/Quintet LP. There is one substitute track. The new LP is entitled "Havin' A Ball."

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TRADITIONAL jazz

by
OWEN BRYCE

chord sequences, I never realised for one moment just what we were to let loose on an unsuspecting public four weeks later.

After we'd run through "Bluin' the Blues," "Copenhagen" "Jazz Band Ball" and "Shimme Sha Wabble" we were delirious. What a thrill to all stop dead for a neat two-bar trumpet break! What a thrill to hear the three front line play the bridge passage in "Shimme"! What a thrill to roar in with the final chorus after the tenor break in "Copenhagen"!

What the public were to think of it all when it hit them we couldn't

I PLAY AS I PLEASE

Humphrey Lyttelton
Skid Row; Manhattan; La Paloma; Going Out The Back Way; Mezzrow; Singing The Blues; Bodega; Looking For Turner; Sweethearts On Parade.

(Decca LK4276)

NO one has to tell me that Lyttelton plays as he pleases. I had the job of playing second

Jam session —BUT WITH A WHALE OF A DIFFERENCE

to have a get-together four Saturdays running and then to put on a show in place of the usual jam session.

The really important point about all this, and the reason I consider this meeting to have a major place in British jazz history, is that for the first time in this country a group of people were considering a form of traditional jazz based on strict routines, on fixed chord changes, on arranged breaks, intros and bridge passages.

The jam session, popular here since the middle thirties, always consisted of four bars in, every man for himself, solos all round, and an all-out bash to finish off.

With this little group of ours, consisting at that time of cornet, alto and tenor sax, piano, guitar and drums, I worked on the basis of every man knowing just what to do... and even more important... of every man knowing just what the other fellow was going to do.

When I turned up for the first rehearsal with an armful of records (I just had to let those saxophones know what I wanted), and a file of

care less. We were to wait a month before knowing. You have to wait until next week when I'll try to give you their reactions.

BRIGHT FLIGHT
Ronnell Bright with Joe Benjamin and Bill Clarke
(Vanguard PPL11016)

THE piano is not an instrument that can sustain interest for something like 50 minutes. Not that Ronnell Bright isn't excellent. He was, after all, one of the main attractions of the Sarah Vaughan entourage. He is a modern pianist, but not so much that you'd want to fit his style into a watertight compartment.

As a self-confessed traditionalist I still find all the mainstream stuff highly likeable; I also listen to, and like, quite a bit of modern, warm modern. But the cool West Coast leaves me—just cool.

This disc is neither. It belongs to the new modern school only because it's recent. This, like Ruby Braff, belongs to every jazz school.

This LP also suffers from the

HUMPH chooses the middle course.

SUNNY SIDE UP
Benny Payne, piano and vocal
(London EZR19030)

BENNY PAYNE will suffer by comparison with Fats Waller, whose protégé he was and whose influence he doesn't deny. Didn't he make one great disc back in the late twenties as a duet with Fats—"St. Louis Blues" and "After You've Gone"? Even then it was hard to tell which was what.

Here, Benny adopts the same formula that the master used so successfully for the best part of 20 years—stride piano, uninhibited singing and comic ejaculations.

You've heard it all before but it's still good! And you can add to that some nice Jonah Jones trumpet, not forgetting other trumpeters, Rusty Dedrick and Joe Wilder.

A WEEK after my first blow at the "Red Barn" a crowd of enthusiasts, collectors and musicians turned up at my home to listen to some of my 6,000 records and some of those they brought with them.

George Webb was there; so was Bill Jenner; and Charlie Saunders. Possibly, too, Johnnie Rowe, Brian Rust, Ted Watson and others of a discographical turn of mind which was then the be-all-and-end-all of jazz in Britain. I don't know today exactly who was there. So many were in the habit of popping into these "open houses" of mine at the time.

Those with a mania for collecting data are always annoyed and irritated by musicians' short memories of what they (the writers) think is important. The point about that summer's day 15 years ago is that no one realised the importance of what was happening.

Sooner or later the talk got around to the jam session at the club. At some time or the other someone said it was a shambles. Those rhythm club sessions always were a shambles anyway. Only no one ever dared say so. But someone created the spark that set the whole thing afire.

Great idea!

Whether it was I with my love for organising, or Charlie Saunders, the ideas man, or George Webb himself, we shall probably never know. But one of us said in effect, "Why don't we get something organised? Why don't we work out a couple of things in advance?"

"Yeh! A great idea!" and within minutes the room was ablaze with this fantastic notion of a carefully routined jam session.

After preliminary discussion I was left with the task of sorting out some half dozen numbers, and a rehearsal was planned for the following Saturday. It was agreed

THE LANA SISTERS



ALTHOUGH not newcomers to the field of entertainment, the Lana Sisters Fontana debut release has brought their refreshing style to a wider circle of listeners. The titles that they waxed, "Chimes of Arcady" and "Ring-a My Phone" aroused considerable interest in the three girls.

The names behind the new, pleasant sound on wax are Iris, Shan and Lynne who, apart from their vocal talents, have also shown themselves to be useful instrumentalists.

All London born, The Lana Sisters went their separate ways after leaving school, taking any job that happened to come their way.

While Iris was working as a Redcoat at a Butlin's Camp, however, she thought of forming a trio and she lost no time in putting the idea up to Shan and Lynne.

Both were enthusiastic about

Iris's proposals; they also had positive ideas on how such a group should sound.

The Lana Sisters were quite convinced that they would not be "just another sister vocal act" and would, therefore, rehearse hard to attain perfection in modern close-harmony sound. By submerging all other interests and undergoing intensive practice, they emerged some 18 months later with the professional sound that they sought.

Their first dates were in variety and they followed this with cabaret spots in various continental night clubs, particularly throughout France and Germany.

By the time they returned to Britain their act was extremely polished and they made a big impression in all their variety showings, not the least of which was when they toured with Guy Mitchell on his last British trip.

Naturally, the girls had one

further ambition—to land a recording contract.

An introduction to A. and R. manager, Jack Bavertstock, soon resulted in a record test during the summer of this year. Their test proved particularly successful for it was not long before they were back in the studio to make their first disc.

Both Shan and Iris play guitar and Lynne plays bass. Additionally, Iris plays piano so that, apart from adding to their talents, they are able to work out with Iris their own musical arrangements during rehearsals.

When they feel that they have reached the type of arrangement best suited to their style, they tape their own performance and analyse it note for note until they are satisfied.

The Lana girls share a flat together in London and all take a share in cooking, but on this topic they admit that Lynne is the safest cook of the three.

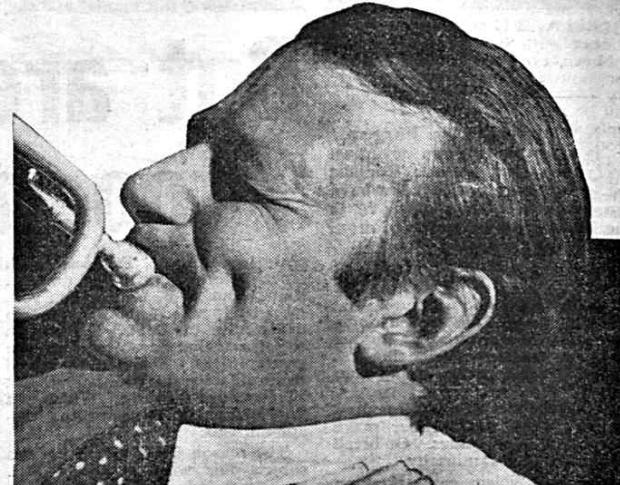
Mervyn Douglas

This is the sort of music that musicians love to play purely for themselves after hours and in interval spots at the Soho Clubs.

If Humph had wanted to be commercial he had the choice of sweet music à la Maurice Winnick, simplified traditional jazz à la Barber or harmonically inaccurate New Orleans à la Bill. But he has chosen the middle course of musicians mainstream material.

Skid Row is a little riff piece with rather too much Skidmore. **La Paloma** and **Bodega** are revivals of the Lyttelton Paseo Band, a rather unhappy combination of traditional and Caribbean music. **Singing The Blues** and **Manhattan** prove to be well played, but lifeless performances, of two rather wonderful melodies; trumpet solos with big band backing.

Not very inspiring... but certainly not commercial!



SIDETRACKS

O.K. You can come out now, all you rock 'n' roll addicts. The big scare is over. The second and most determined "rock is dead" campaign has finally fizzled out.

It's been a tough time, I know. And rock 'n' roll supporters have had to give ground, even to the extent that we have been driven to call rock "Beat Music," and use other polite expressions in order to avoid the inevitable come-back: "Haven't you heard? Rock 'n' roll is dead."

Now, at last, when the next person says that to you, you can just say "Nonsense." And I think you will be able to use that single word reply for at least another year—probably more.

The first "Rock is dying" campaign, you remember, came shortly after the disappearance of Bill Haley from the Big Time. But it was largely a Tin Pan Alley myth, woven around the strange notion that calypso was going to break big, man, big over here and that Belafonte was to be the new Elvis Presley.

When it became clear that calypso was having an impact of

and change by deed poll Rockingham to Walsingham, but it was just that I still liked the beat and it made me feel a bit of a four-sided figure.

"Dig that crazy melody" were words that didn't easily come to my lips.

Now we don't have to worry. We can look back and count the score.

Right—the ballad made a comeback. Rock 'n' roll as a result became more musically and in most cases more melodious. But ballad, the big white hope of the oldsters, collapsed as a rival to rock. It couldn't have the impact of something new because it isn't new. It's as old as the hills.

Minstrels in the beer-halls of the Germanic heroes were bawling out ballads accompanied by their own (non-amplified) harps, long before the Norman Conquest.

but the most exciting sound is on the British Nixa version.

The imitable noise of Cherry Wainer's organ and Red Price's sax, together with an excellent bit of drum work by Don Storer and a first-rate vocal group backing (usually the big let-down on British discs), adds up to a sound that is not only authentic rock 'n' roll, but is at the same time original and in advance of current trends.

A lot of credit for this must go to the arranger, Bill Shepherd, and recording manager, Mike Barclay. This team of young, go-ahead people can and will make records that sizzle.

I understand that one of their next works will be a Red Price solo, called "Burnt Up."

In my first article for DISC, I said that it seemed odd that no one

By
JACK GOOD
Producer of TV's
'Oh Boy!' show

Talent? This girl has got it to burn, and she certainly burns it—white hot.

As for Red—well, when Cherry and Don have laid a swinging foundation, it is Red who makes the band take off. What an incredible blower. The Red Price sax noise is the roughest, most assertive rock 'n' roll sound there is.

Yet Red, a cool jazz man by inclination, has a very quiet and modest personality—quite the opposite to his playing. It is almost as if he were a Jekyll and Hyde undergoing a metamorphosis every time the mouthpiece reaches his lips.

He is a very big man (in fact, the show seems to specialise in tall men). And, of course, he has red hair. He is the sort of chap who, I imagine, dressed in a kilt and painted with woad, used to attack Hadrian's Wall. If Red Price isn't Scots, he ought to be.



Some Scots people have got the needle about "Hoots Mon," by the way. They are convinced that Harry—there's a—moose—loose—about this hoose—Robinson is a Sassenach taking the mickey out of the Scots language.

Not so. Harry is as Scottish as they come. Real name? Henry McLeod Robertson. And in case you think he's one of the tame, anglicised Scotsmen, let me correct this impression.

Half the time, I can't understand a word he says. This is the reason Decca chose him to be musical director for Jackie Dennis. Harry acts as interpreter for no extra charge.

JACKIE MOORE
reviews the new
Extended plays



American songs, on the folksy side, though that is hardly how one would describe the singer.

There's a tinge of Josh White in the Harrison style on *Evil Man Blues*, but the other tracks show that there is plenty of evidence that the younger Harrison has talent of his own.

BILL ST. CLAIR

Let's Be Frank!
Nancy; Beautiful Dreamer;
None But The Lonely Heart;
I'll Never Smile Again,
(Gala 45XP1012)

BILL ST. CLAIR was mainly a television star before taking a chance on the disc world and he made his name on the Laurence Welk and Arthur Godfrey shows. I was slightly worried about the title of this disc, but my fears proved unfounded.

St. Clair is not trying to sound like Sinatra but paying a tribute to the Voice by singing the songs associated with him. Bill St. Clair has, in fact, a style nearer Crosby's with its deep, relaxed manner, though on *None But The Lonely Heart* he does come a little too near the same phrasing as Sinatra.

I hope this doesn't develop too much. Bill St. Clair has a pleasant voice of his own, and he would do well to go ahead with that. After all, why try to copy Crosby, Sinatra or Como? No one will ever make it!

THE DIAMONDS

Till My Baby Comes Home;
Girl Of Mine; One And Only;
Honey.
(Mercury MEP9530)

TILL MY BABY COMES HOME has a cute, bright beat and the boys make this one of their best tracks to date, but on the whole this is a bit of a mixture, with the boys wading through some not very good material and making up for that by having fun on *Honey* and *Baby*.

Diamond-lovers may find a couple of the tracks worth the price of the disc, but I'd advise them to listen first.

They twice tried to kill it

ROCK'S ALIVE —and rocking!

So when ballads turned up, they had to have the rock off-beat and the old cling-clang piano backing before they could make the grade.

Meanwhile, back at the camp, rock was having a rough time. Too much of the same old stuff was being issued. But at last a load of new artistes established themselves together with a sackful of new ideas.

And the rock forged ahead once again.

Now friends, if you will kindly take a look at your hit parade, you will see that it is dominated by good old, roaring, rowdy, noisy ROCK 'N' ROLL, repeat ROCK 'N' ROLL, ROCK 'N' ROLL. "Stupid Cupid," "Move It," "King Creole," "Bird Dog." If any further proof is required of the strength of the beat, "Oh Boy!" based firmly on a solid rock foundation, is increasing its viewing figures weekly at a staggering rate.

So there, gentlemen of the two streets, Fleet and Denmark, don't start giving us the business. You have tried twice to change the trends of pop music and failed.

If you still don't like rock why not switch off and spin yourselves some relaxing lemonade music—sweet, sparkling, harmless and non-intoxicating?

next to nothing, the whole thing faded out.

The second campaign against rock that has just recently stopped was much more dangerous. It cleverly buttoned on to an actual, rather than imaginary, trend, and came at the time of a decrease in 78&45 record sales.

Moreover, it was latched on to by the Press and was given such a boosting that if you didn't begin to think that rock was old-fashioned, you had to have a 100% sales resistance.

Friends, let me confess I was worried. Not that I think I couldn't produce a swinging old "Singing Strings" opus on telly,

had, as yet, recorded solos by this great tenor man, so I'm very glad that at last a Red Price record is on the way.

Grand pair

RECENTLY in "Oh Boy!" I have been forced to act in a way that bears out the principle that no one is indispensable to our show. The only thing that finally counts is the music.

But where Cherry Wainer and Red Price are concerned, they are as near indispensable as dammit. The whole of the show swings round the Rockingham band, and the whole of the Rockingham band swings round Cherry Wainer and her drummer Don Storer.

Cherry is the hardest working artiste in the show, and yet she is always cheerful and always swinging. It's incredible.

The biggest knock-out to me was to discover that she can really sing, too. Not only that, she used to be a professional dancer—and a concert pianist.

CHERRY WAINER: White hot talent.



A NOTHER sure sign that rock is still going strong is that the record business over here has at last seriously come to grips with the problem of how to get the authentic rock 'n' roll sound, and with notable successes.

At last the Cliff Richard backing proves that the small rhythm and take-off guitar backing can be successfully produced over here.

And now the thicker, muzzier noise with sax and vocal group has also been conquered.

There are four releases that I know of on "Itchy, Twitchy Feeling." Two of them are American,

NOEL HARRISON: Tinge of Josh White.

LAURIE JOHNSON ORCHESTRA

Operation Orchestra, Part Two
Hallo; Surrey With A Fringe On Top; Iroquois; Aunt Orsavella.
(Nixa NEP24084)

Operation Orchestra, Part Three
The Things We Did Last Summer; Donkey Serenade; Olwen's Dream; Operation Orchestra.
(Nixa NEP24085)

MORE tracks from the Laurie Johnson long player, and more examples of his superb arrangements and the great musicianship of the band he got together for this session. Highlight of Part Two is the crisp-as-celery punch of *Surrey With The Fringe On Top*, while Part Three offers as a special attraction the trombone solo of Laddie Busby on *Olwen's Dream*.

There's so much wonderful work on all these Laurie Johnson discs that I'd suggest you go straight out and get them all.

NOEL HARRISON

San Francisco Bay Blues; Evil Man Blues; Wanderin'; Frankie And Johnnie.
(H.M.V. 7EG8383)

THE very sophisticated Mr. Harrison Junior with the same dry, but so attractive way with him which has made him a big success on the "Tonight" TV programmes. For this disc Noel concentrates on

in my view

by
RUSSELL TURNER

PRODUCER OF BBC TV'S "SIX-FIVE SPECIAL"



WHAT makes a record sell?

Is it the melody, the lyrics, the name value of the artiste, gimmicks (if any), or the sound?

Anyone who has waded through a pile of new and unplayed discs trying to pick out a certain winner will know the magnitude of the task.

A few weeks ago we gave a first spin to "A Certain Smile." "Western Movies" is another—a gimmick record that nobody else seemed to like! And they both made it.

Every now and then one comes along which has just everything. You're prepared to stake your new stereo equipment on it getting to the coveted No. 1 spot. "When" and "Mary's Boy Child" are cases in point. Sticking my neck out I'd say "Born Too Late" and "It's All In The Game" will be up there very soon, too.

It's a pity so many of them have

played on radio or any other television show it won't normally find a spot on "Six-Five." From nearly 70 records which we have played, well over half have been in the Top Ten charts.

It's easy to place them in order of personal preference, but how can anyone have their finger so firmly planted on the public pulse to be right even in the majority of cases—who can say just what makes the record-buying public put their hands in their pockets?

On "Six-Five," we have either been very clever or very lucky. We like to think it's the former. We always prefer to give the first spin to a disc. If a record has been

AND— IN MY NEXT ‘SIX-FIVE’

← GARY MILLER

BILLY RAYMOND ↓



to be American numbers by American artistes. Why can't our native talents produce the right article for the British Hit Parade? Now that the ballad is having a look-in it's quite surprising, because that is a song-form in which we excel.

It's not enough to blame the D.J.s, the A. and R. men and the publishers. Presumably they give the public what it wants or they would be out of business.

I don't think Mr. Public is so

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RONNIE HILTON FAN CLUB. S.A.E. for details to Joy Taylor, 35 Mayfair Avenue, Ilford, Essex.

BRITISH ELVIS PRESLEY CLUB. Stamped addressed envelope, 57a Frampton Park Road, E.9.

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RECORD BAZAAR. 50,000 from 1/-, also cheap LPs, EPs. Write for lists.—1142/1146 Argyle Street, Glasgow.

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PHOTOGRAPHS

CELEBRITIES?? Were you among the many satisfied clients sent for the "Celebrity" pictures? Not too late now! Elvis Presley, Tommy Steele, Marty Wilde, Tammy, Frankie, Ronnie, Carroll, Robert Earl, Sandra, Laine, Vince Eager, Frank Sinatra, Johnnie Ray, Slim Whitman, Frankie Vaughan, Doris Day, Malcolm Vaughan, Kaye Sisters, Beverley Sisters. Send for full list. Any of above 6d. each post paid.—D. Constance Ltd., 22 Christchurch Road, Streatham Hill, S.W.2. Ask at your local shop and save money!!

ELECTRIC SHAVERS

YOUR KIND ATTENTION PLEASE. All makes of Electric Shavers. Call for immediate repairs or 24-hour postal repair service. —117a High Street, Croydon, Surrey. C.R.O. 5338.

TUITION

THE CENTRAL SCHOOL OF DANCE MUSIC proud to include Barry Barnett as a former pupil. Send for particulars of Britain's Best instrumental and vocal tuition to: C.S.D.M., 195 Wardour Street, W.I. Telephone REGent 0644/5.

conditioned that he can only enjoy the American product, but it is a fact that the majority of discs he buys are from across the Atlantic.

The record business is not, as a whole, mesmerised by the American Top Ten. A lot of discs that make it over there never even get started with us. This is certainly very true of the bottom half of their charts.

It must be that the almost terrifying professionalism of the Americans, the new talent, both in artistes and songwriters that they constantly throw up, plus their highly-developed ability to tell the public what it likes and then make them believe it, is the secret of their success.

Britain has accepted the quality of the American entertainment industry; the cinema has made it part of our lives. They create a style, a sound or a rhythm, and British writers follow.

But it's only a copy and everyone prefers an original!

Legislation to close the field to American imports is not the answer. Better quality writing and performances are all we need!

AFTER ripping it up at the Lyceum in the heart of London's West End, we go back home to the studio next Saturday, when Ken Mackintosh joins the resident Brasshats and Six-Fivers.

Gary Miller, Shirley Western and The Ideal Four—a great vocal group I know you'll enjoy—will be on the bill, and of course our residents, Ronnie Carroll, Craig Douglas and Vince Eager.

And girls, don't miss Andre Touati! He's tall, dark, handsome and French, and he can sing! We've borrowed him from the Folies Bergères for the evening, just for you.

He's the tops!

TALKING about quality performances, how have you been watching young Craig Douglas on "Six-Five" these past few weeks? Here is a boy who seems to have everything good about him—looks, voice, personality and professionalism.

I was chatting to the man who manages some of Britain's brightest stars after Craig's first appearance on the show. He had been watching simultaneously both "Six-Five" and another show and had no hesitation in stating that Craig was the greatest, and must be destined for big things. Couldn't agree with him more!

One of the big things is that he's on the show for six consecutive weeks. We've received more fan mail for Mr. Douglas than we have for any one since Tommy Steele.

Airport date

It has been a busy week in the "Six-Five" office. We've been getting down seriously to planning the various outside broadcasts of the show that will be coming to you this side of Christmas.

"Six-Five" never likes to go out on the road away from the old familiar studio unless there is a good reason. Obviously, as Riverside One is one of the largest and best-equipped studios in Europe we cannot hope to equal its fine lighting, sound and other technical facilities in any other location.

The show will, therefore, suffer unless the places we visit have some special quality of their own.

In December we shall be the guests of B.E.A. at London Airport. Colin and I went down last week to look over the place. We felt like flies walking around a shoe box when we went into one of the vast maintenance hangars. Even the giant Viscounts seemed to take up hardly any room at all.

We temporarily forgot all about "Six-Five" as the Prime Minister landed from Brussels right in front of us, and we hope when the show goes to London Airport that you, too, will meet some famous and interesting people who have just flown in. Our big bands are certainly going to have some opposition with all those planes flying overhead. But I think they'll win.

IN FOCUS



DON RENNIE

THIS 27-year-old Londoner started by entertaining old age pensioners during the war. He graduated to musical comedy, pantomime, cabaret and recording but it was his big success with "Who Are We" which really put him on the map.

After a serious car accident which resulted in the plastic surgeons giving him a new nose, he had a series with the B.B.C. Show Band and then came "Six-Five Special." And by the end of the year, Don will have made 15 appearances on the show.

He is an artiste who projects his personality right through the lens. Having changed from ballads to beat numbers he is my choice for the most improved singer of the year.

He likes golf, horse riding—motor cycle scrambles and neither drinks nor smokes.

COOL FOR CATS



FRANKIE VAUGHAN

£8,000—and all for the boys

I HAND this week's medal for fast moving to singer Frankie Vaughan, who is up against a tight schedule in his tour of boys' clubs, covering about 30 clubs and eight concerts in a total of seven counties during a week's whirlwind passage.

And so that he can get from Neath, Wales, to Bath, Somerset, an aircraft company is laying on a helicopter to give him a speedy and restful trip across country. By way of thanks, Frank has arranged a special show for the company's apprentices.

Appropriately, while he is in Somerset, Frank will dine with General Sir Richard McCreery, who was responsible for the Berlin airlift some years back.

This business of touring boys' clubs is an annual pilgrimage for Frank, chairman of this year's organising committee of the National Association of Boys' Clubs. The clubs benefit very handsomely from Frank's sincere voluntary interest, since he donates to them the royalties from one disc a year.

To date, this sum is in the vicinity of £8,000, representing royalties from "Seventeen," "Green Door" and "Something in the Bank," Frank, all three big hits.

The record chosen for this year is his newest pressing, "So Happy In Love," which we shall be playing soon on "Cool."

When his tour ends, Frank will start a series of one-night stands in the north. He's hoping to appear on continental television before Christmas, and in the New Year will be working on another film for Anna Neagle. This will be his fourth movie, but the story hasn't been completed yet. The film he has just made, "The Lady Is A Square,"

Philips' scoop

AMONG the forthcoming releases I heard and fell for during my visit to Dublin a few weeks back was a great Les Paul and Mary Ford number, "Put a Ring on Her Finger." At the time this hadn't been heard in this country, but I said then that I would let you know when it was coming over.

I'm glad to find that the disc is in the Philips' releases due at the end of this month. It's their first disc for the Philips label.

should be out about Christmas. In it, Frankie plays the part of Johnny Burns, a hopeful young pop singer.

Frankie's success secret is simple—it's hard work. With that safe and sure formula behind him, he has risen to the top in little more than five years. Frank is a Liverpool boy—his real name is Frank Abelson—and he was born in one of the dingier parts of the city.

At 14, he won a scholarship to Lancaster College, studied hard to become an art master, and took a

Johnny Gregory, who's one of the country's foremost arrangers of cha-cha, has provided the orchestral backing for this side.

Reverse is a ballad, which is Mal's own composition. Mal called it "The Girl Next Door," and wrote it to suit his own style. Fontana agreed to record it, having failed to turn up anything that seemed to suit him better.

Two for 'The End'

A NEW ballad that looks like creeping into the charts, "The End," is attracting a lot of attention from our recording artistes.

Two versions will be released shortly. One brings back Philips' singer Jimmy Lloyd, who has "Street In The Rain" on the flip. The other gives Glen Mason an opportunity to exercise his voice on the Parlophone label. Glen is very well known to TV viewers from his frequent appearances on the "Jack Jackson Show," but he rarely sings on it. This disc could be used as a guessing game. For his backing, Glen gives us a beat song, "Fall In Love," from his new film "Man With a Gun."

Both records are due out early in November.

Joni is not so new!

PETE WINTON, of Stepney, E.I., tears into me because he thinks I called Joni James a "new singer" on "Cool" recently. What I really said was that Joni is a "fairly new singer to this country," but it's a fact that practically nothing was heard of her until her latest side, "There Goes My Heart," which we featured in the programme.

"Wakey, Wakey," cries Pete in his letter telling me that he heard of Joni four or five years ago.

It was in 1952 that Joni hit the number one spot in American

STUDY AND SONGS DIDN'T MIX

WHILE we were talking during a rehearsal for "Cool," our guest star Neville Taylor told me how he almost didn't have a singing career. While he was a student in Georgetown, British Guiana, Neville started messing around in the laboratory with "test tubes and things."

Suddenly the "things" exploded, and splinters of glass and equipment shot around Neville's head. He had to have quite a lot of medical treatment, but fortunately for his later career the scars have healed and cannot be seen.

Neville started by singing popular songs over the radio when he was 13, but came to Britain in 1944 to join the R.A.F. as a radar

mechanic. Soon he was entertaining troops all over the country at concerts, and made overseas broadcasts.

After the war, he decided to take up Law and History studies at Glasgow University, but when his funds ran low he tried singing in summer variety to give himself some income. University and variety don't mix—so he stuck to singing, and soon was being booked for variety and cabaret throughout the British Isles.

He made his recording debut in the Parlophone studios earlier this year, and visited us on "Cool" to sing his second release, "Tears On My Pillow," which is out this month.

IT'S a long time since I picked up a Des O'Connor disc. I think the last one came out early this year.

But last week, Des was back in the E.M.I. recording studios again, making two oldies, "The Glory of Love" and "It's a Sin to Tell a Lie" for Columbia. With the present trend strongly favouring the return of the standard number these should do well.

Columbia propose issuing these sides next month.

DISC CHOICE

BEST spin I have played this week is "Blues In The Night," a wonderful song that Doris Day puts her heart and soul into. It's a Philips release, and I make it the week's choice for a number that you'll go for.

"Whoopie!" by Joy and David (they're Joy and David Adams in real life) on Parlophone introduces a British couple new to me but who can put over a rock number well. They'll shortly be seen in a "live" appearance on "Cool."

Again on a British label, Decca bring back The Southlanders in an original and bouncy number entitled, "The Mole In The Hole." See if you can get the words right on this one.

"Lil Abner" was a long-running Broadway show based on American cartoon strip "hick" characters that won't be staged over here. But don't miss "Love In A House," one of the best tunes from the show, even though Bing Crosby doesn't seem quite up to his usual form on this Brunswick pressing.

Maxine Daniels, on Oriole, has a bright cha-cha, "Lola's Heart," the best she has done for some time. Country and western fans are going to like Johnny Cash with "The Ways Of A Woman" (London).

Charlie Drake does another rock song superbly with "Itchy Twichy Feeling" (Parlophone). And two more cha-cha titles that I liked were "Whistling Cha-Cha" (a track from the Fontana EP issued as a single) and "Cerveza" (R.C.A.) an instrumental from Boots Brown.

SEE YOU FRIDAY.



STILL TO BE "DISCOVERED"
JONI JAMES was tops in the
States six years ago, but she's
almost unknown here.



DES O'CONNOR records
again after a long absence.

popularity with her M.G.M. recording of "Why Don't You Believe Me?" It rocketed her into appearances at many big clubs and theatres.

Joni—her real name is Joan Carmella Babbo—studied dancing for several years after she left college, having turned down an opportunity to go into journalism. But one night towards the end of 1951, she sang a song on a television show in her home town, Chicago, and a big fan mail followed.

Soon after, she made a disc for M.G.M., which was followed by the sensational release of "Why Don't You Believe Me?" In six weeks she was being hailed as "Miss America of Music."

Today, Joni is the proud owner of three Golden Discs. Perhaps this new M.G.M. side will "discover" her for Britain.

Hoop Shock

NOW a British artiste has joined the ranks of those American stars who have been turning out "hoop" discs in the hopes of cashing in on a new craze.

This platter is from Joyce Shock, on Philips, with "Hoopa Hula," which is for "immediate release." I wouldn't know—but I guess there are more of these discs in the wind.

ROUND and ABOUT

with DISC photographer
RICHIE HOWELL



"Look who's here!" exclaimed Marty Wilde when our cameraman arrived at a party given by Bill Arnold (centre) at the Tropicana Club for the "Oh Boy!" company. "Look who's here!" echoed our Richie Howell. Also in the group are Jack Good and Cherry Wainer. Below: The "Oh Boy!" show was in the E.M.I. studios on Sunday for a recording session. Jack Good and Harry Robinson watch singer Peter Elliott run through his number.



The stars were out in force on Sunday at the London Coliseum for the "Old Ben" charity concert. In this group are Anne Shelton (centre) with her sister Jo, and Bernard Bresslaw to her left. On her right is Dick Francis and Anne's accompanist, Johnny Spence. (Right) Joyce Shock and her pianist, Raymond Long.



Newcomer to "Six-Five Special," singer Janice Peters, was in Saturday's show from the Lyceum Ballroom, London.

The City of London's first jazz record shop was opened by James Asman last week and there to wish him well were Lonnie Donegan (second from left), Donn Reynolds (wearing the stetson) and Jimmy Lloyd (right).



Conductor-arranger Ken-Jones (left) with Eddie Constantine at a recording session for Decca last week-end. They have recently finished working on a film together.



"The Cellar" in Soho's Frith Street was packed recently when I.T.N. filmed a Russell Quayle City Ramblers' "spasm party" for showing on Australian and Canadian TV.