

January 17, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 50 Week ending January 17, 1959

## THE BARRY SISTERS

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



## THE THREE BARRY SISTERS

Their ambition: A hit record...and here it is with their first offering on Decca

**RECORDS MAGAZINE—**  
now in a new form. 16 pages of  
pictures and features. Complete  
details of all Decca-group stereo  
and mono releases. Full colour.  
Your monthly guide to good record  
buying. Sixpence from your dealer.

### LITTLE BOY BLUE

### MY SWEETIE'S COMING TO CALL

F 11099

45/78

THE DECCA RECORD COMPANY LTD DECCA HOUSE ALBERT EMBANKMENT LONDON SW11



Any record topic, from classics to jazz, may win you a prize. Address your letters to 'Post Bag,' DISC, Hulton House, Fleet Street, London, E.C.4.

# Post Bag

An LP for the best letter every week—and a Ronson lighter for the best letter of the month as an additional prize!

# ABC of disc letters

## PRIZE LETTER

A is for Armstrong, never forgotten.  
 B stands for Billy, but it may not be Carter.  
 C is for Crosby—Gary or Bing.  
 D for "the Duke," fit for a King.  
 E stands for great, i.e., that's Ella.  
 F for Frank—Sinatra for ever!  
 G stands for Gerahwin—how high is the moon?  
 H for Hamilton, perhaps the fifth will come soon.  
 I stands for International—that goes for swing!  
 J for Jazz, a many splendoured thing.  
 K stands for Kitt. Can no one uncarth'er?  
 L is for Lee, who broke out with ever.  
 M stands for Menuhin, forever on the fiddle.

## Tommy's fan

As you have been so kind as to help me in the past, I am again writing to ask a favour.

I am trying to make a bumper Tommy's fan scrapbook, and I have several pictures of the Everly Brothers, Pat Boone, Frank Sinatra, The Everly Brothers and Elvis Presley, which I would willingly swap for pictures of Tommy—(Miss ANN ELLIOTT, P.O. Box 28, Sandown, Johannesburg, South Africa. (Passed to you, reader!))

## Prud of Presley

MISS SARA BENNETT is credited to her dit-like (DISC). She need not be insulting in her comments on Elvis Presley. I am not a screaming teenager, but a married woman who is proud to be the mother of his fan club. (Mrs. MIRA KEDDIE, Church Road, Liverpool 15. (A faithful list, these Presley-lovers.)

## 'Cheaper 3-D'

WHY do people make such a fuss about stereophonic sound? Surely the highest quality is already on the standard equipment available! Unless the price of stereophonic equipment is reduced, so that the average person can afford it, the general opinion is that high fidelity equipment will suffice.—JEFFREY WINS, 112, Huford Street, Grange-over-Eden, Cardiff. (To hear good stereo is to be convinced of its merits.)

## Liverpudlian

I THINK you made a mistake by saying that Leeds can claim another starburst boy like Frankie Vaughan. Frankie Vaughan is well and truly a star of the music business.—STAMPER, Levensham Road, Liverpool 11.

Sorry to Frankie and all other "accusers." Leeds would be proud to own him!

## Fill-ins

I HAVE often wondered how an LP might sound if, instead of a blank silence between each track, there were

N for Nelson—that one's a Riddle! O stands for Oscar, the first half is plain.

P for Percor, completing the name.  
 Q stands for Quartet, Modern, Jazz or Rock.  
 R for the latter, which you're not supposed to knock.  
 S stands for Steve—Race or you're sunk.  
 T for Thelonus, alias "the Monk." U is for "Ukelele, don't pull the strings!"  
 V stands for Vaughan and Vunderful things!  
 W is for Warrumb— that's Mr. Mathis by far.  
 X for Xavier and cha-cha-cha!  
 Y is for Yans, always a good friend.

Z for Zaidler, positively Ze end! —MICHAEL BEAL, 40 Devon Gardens, South Woodley, E.18. (We liked your long-play alphabet. Now what's your LP choice?)

as an introduction or background music. I was how I LPs of "The Voice" or "The Elvis" would sound if these articles introduced their own numbers. It is understandable, this would add to the cost of the record, but I'm sure the fans would not mind paying extra for what I feel would be great improvement to recorded entertainment.—TERENCE CHUPCHASE, De Gray Street, Newcastle on Tyne 4. (The standard breaks in this list when only one track is wanted.)

## Star-hunter

SIR JACK IUDLEY: Why if Elvis Presley or any other American rock 'n' roll star were to visit England, Jack Good would be one of the first on the trail, asking them to appear on "Oh Boy!" I just don't understand him—one minute he is calling them all the names under the sun, and the next minute they appear on his show, with Jack Good showing all the features of an ardent fan.

Really, Mr. Good, please make the following suggestion: (Miss LYND A HYLAND, Athorp Road, Northampton. (Link. I know what his working pattern is—but it doesn't mean that he is always of similar mind.)

## Stick to comedy

I DISAGREE with people like Charlie Drake and Bernard Breenwald making so-called pop records. These two are very good comedians and I am fond of their good stuff, but not as singers. Elvis Presley, Cliff Richard and other artists never try doing comic stunts because they have enough sense not to make fools of themselves.

It is true that Breenwald and Drake should follow the example of the above and stick to their own talents, which, in their case, is not singing. (Miss) JANET WHITE, Marketway Avenue, Manor Farm, Bristol. (I wish that people don't agree with you, Janet.)

## More volume

MY plea is for a maximum volume of sound on records. I find that if I place several discs on my microphone, the volume is not so right for the first one, but suddenly, when I have to jump up, after having settled down to listen, and adjust the

volume again—on or over my ears. At the end of this film on great music that I feel more tired than the recording artist, who has spent hours making his disc.

It is interesting to note that on the Rogin-Williams records, the gentleman in charge of recording artists credited on the disc. Perhaps the recording engineers over here could follow this, then we could praise or criticise them.—H. C. SIMPSON, Mona Road, West Bridgford, Nottingham.

(You want to break through the usual barrier, huh?)

## COVER PERSONALITIES

# The Three Barry Sisters

ONE would never think by looking at The Three Barry Sisters, the lovely ladies on our cover this week, that life could ever run anything but smoothly. The original three sisters were Ann, June and Angela and their stage debut was with Carroll Lewis, some five years ago, at a London theatre.

Luck was certainly not with them, even in those early days. Everything seemed to go wrong during their act.

As if this were not enough they tripped over one another on leaving the stage. They were all prepared to quit, but far-seeing Carroll Lewis encouraged them to continue, and wooed them with an offer of a tour for eighteen months.

The tour was a great success, so much so, that on their return to Newcastle, the B.B.C. signed them for the "Witcher George" radio series.

From this series, the

## Plugs annoy him

I GET extremely annoyed when I see the name of this film on a disc thrust out by 35c jockeys, and mind records who are obviously trying to sell the records through the company.

For instance, why hadn't we heard of Maurice Marini until recently? Surely he must be a very good singer, who is obviously trying to sell the records through the company. (The D.D. only—plugs a record if he thinks it's going to be popular.)

(I had a D.D. only—plugs a record if he thinks it's going to be popular.)

Sisters were offered a pantomime at the Palace Theatre, Newcastle. About to accept, had luck struck again through a serious operation on Ann's shoulder and the opportunity was lost.

But the sun still shone occasionally on the Barrys, and in 1956 they had the chance of cutting their first disc.

The record was far from being a successful seller, so their contract was not taken up. So began the long climb again. A further series of broadcasts then came their way, but as they were about to accept—guess what? Angela decided the time was ripe to elope!

Now the girls were ready to break up unless a substitute could be found for Angela. Ann and June were fortunate in finding just such a person in Sylvia Grant, and now she is a prominent member of the group.

In addition to their radio dates, a number of TV engagements began to roll their way once more, and to date it would seem that The Three Barry Sisters have thrown off those jinxes at last.

They have since toured North Africa, and during a summer show last year in Glasgow they were discovered once again for a disc contract.

Their first Decca release, "I'm Boy Blind" and "My Sweetie's Coming To Call," is a sparkling recording.

M. D.

## DOMENICO MODUGNO

STAY HERE WITH ME  
 (Resta Cu' Mmè)  
 IO, MAMMETS ET TU  
 CB 1479 4/78 rpm

## HUGH O'BRIAN

TV's Wyatt Earp  
 I'M LOOKING FOR A GIRL  
 AIN'T GOT A NICKEL  
 CB 1480 4/78 rpm

THE PERRI'S  
 JERRI-LEE  
 BALLAD OF A HAPPY HEART  
 CB 1481 4/78 rpm

ORIOLE RECORDS  
 35-37 Oxford Street, London, W.1.

# FLOP

An LP for the best letter every week—and a Ronson lighter for the best letter of the month as an additional prize!

Flying high  
 IN answer to D. Carson's letter (DISC 20-12-58), two months ago I took my DISC flying with me and I was reading it at the height of 27,000 feet.

Does this "surround" any other DISC reader? And surely it puts your paper above all other papers—S.A.C. GIRD, R.A.J., Watford, Norfolk.

(We're printing an outer paper edition for you R.A.F. types!)

## He'll stay on top

MY favourite singers are Guy Mitchell and Frankie Lane and I feel that 99 per cent of the current rock singers are trash by comparison. But one lad who really rises above them is Tommy Steele. He has the talent and ability to remain a big star long after rock 'n' roll has been forgotten.—H. L. MORRIS, Grange-park Road, Manchester 9. (Tommy tells his own story this week in DISC. See page 5.)

## Indebted

I AGREE entirely with your contribution. Oliver Bryce that many great artists owe a good deal to Woody Guthrie. Now that he is in a sanatorium in New York, I think it is a wonderful tribute to him that so many of his songs are still sung all over the world.—L. ALDEN, Johnson Street, Manchester 8. (A short note can often cheer up someone in hospital.)

## Guy's my guy

WHAT an excellent, cheerful and vital article Guy Mitchell is! Over the Christmas holidays, I heard two of his LPs—'A Guy Mitchell Showcase' and 'A Guy in Love', both of which amazed me.

"Showcase" is full of lively songs, and "A Guy in Love" full of ballads. His voice and style impressed me tremendously, and it makes me read to see types like Presley, Richard and Sinatra—and "A Guy in Love" so often, while types like Guy Mitchell don't appear at all.—TERENCE CUSHING, Elm Walk, London, S.W.20. (We hope you in your appreciation of Guy.)



Willingly

DAVID  
WHITFIELDF 11101  45.78

## TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending January 10th

	Last Week	This Week	Title	Artist	Label
	1	1	It's Only Make Believe	Conway Twitty	M.G.M.
	8	2	The Day The Rains Came	Jane Morgan	London
	12	3	To Know Him Is To Love Him	The Teddy Bears	London
	2	4	Hoots Mon	Lord Rockingham's XI	Decca
	5	5	Love Makes The World Go Round	Perry Como	R.C.A.
	4	6	Tom Dooley	The Kingston Trio	Capitol
	3	7	Tom Dooley	Lonnie Donegan	Nixa
	20	8	Baby Face	Little Richard	London
	6	9	High Class Baby	Cliff Richard	Columbia
	7	10	Tea For Two Cha-Cha	Tommy Dorsey	Brunswick
	11	11	C'mon, Let's Go	Tommy Steele	Decca
	—	12	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
	10	13	Someday	Ricky Nelson	London
	—	14	My Ukelele	Max Bygraves	Decca
	—	15	Chantilly Lace	Big Bopper	Mercury
	19	16	Cannonball	Duane Eddy	London
	16	17	As I Love You	Shirley Bassey	Philips
	—	18	Queen Of The Hop	Bobby Darin	London
	—	19	You Always Hurt The One You Love	Connie Francis	M.G.M.
	—	20	Woman From Liberia	Jimmie Rodgers	Columbia

## ONES TO WATCH

Heart Beat  
Lonesome Town  
Buddy Holly  
Ricky NelsonPEEK-A-  
BOO  
THE  
CADILLAGSHL 8786  45.78

In at No. 18 comes BOBBY DARIN



MAX BYGRAVES—back again, at No. 14

JUKE BOX  
TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending January 10th)

Last Week	This Week	Title	Artist
1	1	TOM DOOLEY	Kingston Trio / Lonnie Donegan / Rikki Price
9	2	BABY FACE	Little Richard
8	3	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
2	4	IT'S ONLY MAKE BELIEVE	Conway Twitty
5	5	THE DAY THE RAINS CAME	Jane Morgan
3	6	TEA FOR TWO CHA-CHA	Tommy Dorsey
4	7	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI
7	8	CANNONBALL	Duane Eddy
6	9	LOVE MAKES THE WORLD GO ROUND / MANDOLINS IN THE MOONLIGHT	Perry Como
10	10	KISS ME, HONEY HONEY, KISS ME	Shirley Bassey

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 January 10th)

Last Week	This Week	Title	Artist
1	1	THE CHIPMUNK SONG	David Seville and the Chipmunks
—	2	MY HAPPINESS	Connie Francis
2	3	SMOKE GETS IN YOUR EYES	The Platters
3	4	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
5	5	PROBLEMS	Everly Brothers
4	6	ONE NIGHT	Elvis Presley
9	7	A LOVER'S QUESTION	Clyde McPhatter
—	8	GOTTA TRAVEL ON	Billy Grammer
6	9	TOM DOOLEY	Kingston Trio
—	10	LITTLE DRUMMER BOY	Harry Simeone

PAUL ANKA'S  
SENSATIONAL DISC  
(ALL OF A SUDDEN)  
MY HEART SINGS

Columbia No. DB4241

PETER MAURICE MUSIC CO. Ltd. + 21 Denmark St. W.C.2 + TEM 3856



"Do me a favour—while you're in there, see if you can break that Elvis Presley record they are always playing!"

HAVE  
YOU

presented by  
**DISC**  
the paper that  
encourages  
new talent

## TOTTENHAM, LONDON

**G**LOWING reports have come in about the progress of a north London group who call themselves "The Southerners." They have played in most of the clubs and halls in and around Tottenham and Edmonton, and have also branched out as far as the famous "2 1/2's" club in Soho. The group consists of three guitarists (one solo electric), piano and drums, and a vocalist who can really sing. Youngest member of the group is the electric guitarist who is fifteen.

## BELFAST

**I**n Belfast there's a singer and guitar player who performs for the sheer love of it, but who is, by all accounts, good enough to be a great commercial success. Basically 20-year-old **EAMONN MALONE**, of Falls Road, Belfast, is a folk singer who can really play the guitar.

He has a repertoire of over a hundred songs, ranging from soft Irish ballads to fast country and western.

Eamonn appears in local halls, hospitals, children's homes and in the cinema, but always for charity—he has never earned a penny for his talents. But he has the power to hold any audience from ages of nine to ninety.

Eamonn is over six feet tall, has fair hair and good looks and he has the personality and projection to make a good professional when he finally decides to sing and play for a career.

## BIGGLESWADE, BEDS.

**JOE ALBONE**, of Biggleswade, Bedfordshire, has an unusual comic mime act. Elvis Presley, Jerry Lee Lewis, Tommy Steele, Chuck Berry and Little Richard all get skewed treatment from him, and even Marie Adams has been imitated by him.

He appears regularly at charity shows and in hospitals within reach of his home town, and he has entered for all six of the local talent shows over the past year. He won three, came second in another and is in the semi-final of yet another.

## CATERHAM, SURREY

"The Valley Ramblers" is the name under which five ardent fans of Lonnie Donegan perform in the Caterham area. They're **MICHAEL DIBBEN** (vocal and guitar), his cousin **IAN DIBBEN** (guitar), **IM STERT** (guitar), **ROGER CROWHURST** (bass) and **CHRIS COTTEWELL** (drums). They specialise in folk

## '2 1/2's' bar spots another group

music and ballads—mainly of the Burl Ives variety—and they're building quite a name for themselves in their particular vocation in Surrey.

## NEWPORT, MON.

**F**OR the past few years four members of the B.B.C.'s Silver Chords Club have been working together under the name of "The Voices in Harmony."

The voices belong to **ROSE PRICE**, **HELEN CHARINGTON**, **GLADYS GRANGER** and **MEGAN ARTHUR**, all from Moonmouthshire. They are mainly concerned with ballads, and are now being well billed at popular concerts. Their accompanist is **Marjorie Kaufmann**.

## NOTTINGHAM

**S**INGING personality **Larry Page** raves about a semi-pro instrumental group from Nottingham called **REG GUEST** and his **Rhythm Combo**.

The boys worked on a concert with Larry at Mansfield and he says they are as fine a musical team as he's ever heard of.

Reg Guest and the group hope

their chance will come after they make an appearance at London's Nuffield Centre on Tuesday, January 20.

## LONDONDRY

**T**HERE'S a thriving country and western group in Northern Ireland called "Harry Clarke and the Blue Strings." But they have teamed up only during the last couple of months. However, they've all had considerable experience in this type of entertainment before joining up in "The Blue Strings."

**HARRY CLARKE** himself, for example, is a vocalist already known to listeners of Radio Eireann; and **MICHAEL FURY** (rhythm guitar) and **FRANK ROBINSON** (electric guitar) have also been heard over the radio and have played all over Ireland with another group.

The other member of "The Blue Strings" is **STANLEY COOKE**, who has been appearing at dances and concerts around Londonderry with a six-piece group.

Harry Clarke and The Blue

Strings" are now, however, a fine combination, and already they have played at a few charity concerts and at London-derry's leading ballroom (which has been graced at other times by such famous names as Alma Cogan, Ray Ellington and Mitchell Torok).

## RETROF, NOTTS

**M**R. EDMONSTON, of Retford, Notts, spent five years at the resident pianist at a local Working Men's Club. Encouraged by the compliments of those who heard him, he branched out and is now playing at the Working Men's Clubs within 10 miles of his home.

His act consists of violin, piano and vocal items—and nearly all the Music and songs he uses are of his own composition.

## BRADFORD

**T**HERE'S a very good amateur rhythm group in Bradford called "The Dollars," who are hoping to be able to turn professional in the near future. They are a quartet consisting of guitar, drums, and a male and female vocalist.

Their best dates at the moment are playing in top local clubs on Sunday nights, which is very popular with the young cinema-goers. Their repertoire consists of beat music, normally out of the top ten.

- ★ Every city, town and village in Britain has somebody who possesses musical talent. Among all these talented people are the stars of tomorrow, so write and tell us about them NOW. Remember, everybody who is anybody in the world of music reads DISC, so a paragraph in these columns could mean the gateway to real success.

All correspondence should be addressed to "Tales in your Town," DISC, Hulton House, Fleet Street, London E.C.4.

# Have a laugh



"Can you sing a bit louder—the good-looking boy from the flat upstairs might come down and complain!"



"Stop me if you've heard this."



"Do you propose to do this every evening until your friend's record player is repaired?"

# JOE GALE SPEAKS OUT his spells danger

Propaganda is creeping into records, and good or bad

**F**OR years now there have been people who feared the high-powered development of the record industry.

Before the war, when it was not working to the high pitch it is today, only the people who looked into the future and dreamed of this as an obvious outcome to a growing industry were in any way worried.

And sure enough, today that fear is nearer than ever to becoming fact.

In all forms of mass-entertainment there is the risk of misuse. You know of the misuse of the radio—of propaganda used for political ends, of lies and distortion, the twisting of people's minds.

And you must have heard at some time of the fears of the possible misuse of television either for commercial, or more frighteningly, again for political ends.

In most months a handful of records already suggest quite clearly the wrong path which the record industry could take.

By their tone, by their alleged lack of taste, by their warped connection to entertainment.

Swallowed in the name of pop song melodies and rhythms and ladled out by top stars with teenage followings of millions, subjects which have no place under the banner of entertainment have been passed on to the record-buying public.

I am happy to point out that up to now most of the "message" discs which I speak carried, on the whole, good ideas.

That country and western disc that wrapped up a righteous message about the dangers of dangerous driving, for example. And the "Tevye" Comedians' message well—though it nauseated me to hear the Ten Commandments jizzed up.

And more recently, the Stan Freberg disc that scythes away mercilessly at the awful commercialisation of Christmas, particularly in the U.S. It is not a harmful message.

YET I STILL SAY IT IS QUITE WRONG... A MISUSE OF THE MESSAGE.

A conjurer is neither amusing nor entertaining, in my view. If instead of a rabbit or a dove he produces a tin of meat or soup powder from his top hat and flourishes the brand name under your nose.

Neither is a crooner, who with strings and brass behind him, licks about being careful on the road or being good to your parents.

AND NOT ONLY ARE THEY UNAMUSING, BUT THEY SPELL DANGER.

For the next time round it might be a cooling little ballad about hating all men who wear striped ties... or beating folks over the head if they don't always agree with you.

The comic who always returns to play Hamlet is a bore. But a quite harmless one.

The pop singer, songwriter, musician or what-have-you gets it into his head to begin preaching is the same.

But when he does it under the guise of entertainment and uses a style and his popularity to do it on the sly, he becomes a dangerous bore.

If it has happened to radio, it might happen to TV. Let's see it doesn't happen to records—for all our sakes.

FLP  
FOP



# Deserting his fans? TOMMY STEELE gives his own answer

in an interview with HAROLD DARTON

"I'm playing Buttons now at the Coliseum, as you probably know. I do just about everything. I sing a bit, I dance a bit, I play it straight—have a few gags, bit of pathos, like. The Coliseum's a West End Theatre; "Cinderella" is a Rodgers and Hammerstein musical. I reckon all this is a feather in my cap. Don't you?"

"Well, some people don't seem to think so. They came up to me and say, 'What about rock 'n' roll, Tommy? Are you deserting it all? Is it fair on your fans?'"

"Course it's fair. I don't think my fans necessarily want me only to play a guitar for them. They want me to entertain them, and they enjoy seeing me doing different things. You just come along to the Coliseum and watch, then you'll see what I mean."

"You come round to the stage door after any show, and have a look at the fans standing out there—yes, in all weathers."

"I don't seem to lose any support at all when I try my hand at something new or something a bit different. Since starting in this pantomime business, I've added to my fans, not lost them. Now I find there are a few more very young fans and a few more older ones."

"And that's the way Tommy Steele wants to be."

"I've never wanted to be just a guitar player—I've wanted to be an entertainer. If I can do anything—anything at all—to entertain people, then I'll do it, whether it's writing things for them to read or to watch, whether it's playing straight parts, whether it's being a comedian, or whether it's singing and playing a guitar."

"I'm writing plays, and a book of short stories"

"That's the way I want it, and that seems to be the way the fans want it, too."

"Don't forget," he went on, "I did a lot of things in the entertainment business before I took up the guitar. I was still at school when I started—must be ten years ago now. I used to write plays and the master used to let the class act them."

"I'm still writing plays. I've done two full-length television plays, and we're still negotiating the final details before they are bought for transmission. That's entertaining people."

"I've written a book of short stories. A Sunday newspaper is now thinking about publishing them before they come out as a book. That's entertaining people, as well."

"I'll do whatever I can to make people happy"

"I'm now half-way through writing a novel. I bash it out on an old typewriter in the dressing-room between shows, then I get someone in to do it out properly on an electric typewriter. I've got here. He also puts in the commas and all that, because I was never very good at English. But I've put the story there—to entertain people."

"Another thing I'm on now is a symphony. 'Ode to a Trend' it's called—you know, all bits to illustrate the years as they've gone past. I can't write music; I just do the top line and someone else arranges it all and sets it out for me. But the music's mine, and I get it down to entertain people."

*I sing a bit, dance a bit, play it straight, have a few gags... do just about everything; and*

*that's the way I want it'*

## I want to be an entertainer—not just a guitar player

"I've never had an acting lesson; I'm not the tall, dark and handsome type; and I wouldn't say I'd got a great voice. But just as long as people want me to entertain them, I'll do whatever I can to keep them happy."

"I don't know that I want to play Hamlet, like people always say—not yet, anyway; I don't know

what I'll be doing in ten years' time. But if someone came up with the right straight part, I'd be glad to do it."

"But don't think I've given up the old guitar altogether. Far from it, I've still got a lot of entertaining to do singing and strumming, and I enjoy doing that quite as much as anything else."

"When the panto's over, for example, I'm off to Spain for a time to do a film, then I'm coming back here for a few months' work at the studios. And I'll have my guitar with me all the time. I can promise you. The film's called 'Tommy the Toreador,' so you can guess what it will be like. There's a good bit of comedy in it

for me as well, of course, which suits me down to the ground."

"After that, Tommy is booked up right through 1960. That doesn't seem to suggest that any of his fans are deserting him. But being booked up doesn't mean I might not get a few odd things in as well, like writing. I do that in my spare time. Take now, for example."

"I get to bed somewhere about one o'clock—it's eleven before the show is over and I've got my make-up off, then there's business to see to, fans to have a chat with, food to have and all that sort of thing before I can finally hit the hay."

"But I stay in bed the next morning till about midday. Not because I need the rest—no, I just like it. Then I get to the theatre in time for the afternoon show which starts at 3.30. It's half past five or quarter to six by the time that show's over and then I'm really busy."

"Writing helps me unwind between shows"

"I have fans and friends in the dressing-room; I do a lot of business, like seeing my solicitor about my writing; seeing about future dates, and so on. But I also get a chance to do a bit of writing."

"That helps me unwind, you know. If I get a bit of a novel or something off my chest, I've got to get in a bite and a cup of coffee as well, then I'm ready for the next performance which starts at 7.30."

"I'm on stage about two hours during the run of 'Cinderella'—and it's quite a knock-about role. But I've got the energy. I've got plenty of energy, and all the time I can spend it just entertaining—entertaining any way the public wants me to—then I'm happy."

HEARD IT?



# PUTTING ON THE STYLUS



TONI DALLÍ—one of two disc notes were suspect

## TONI DALLÍ

The Student Prince, Etc.

*Deep In My Heart, Dear; Serenade; Golden Days; Drinking Song; Beloved; I'll Walk With You; Granada; If I Loved You; The World Is Mine Tonight; You'll Never Know; Lullaby; Your Tiny Hand Is Frozen.* (Columbia 335X1127)★★★★

THE four stars are for the Dallí himself. Doubtless he considers this album to be the greatest thing ever. But in my opinion there is something lacking on quite a few of the tracks.

I don't profess to be purely a singer, but I can appreciate technical merits, but I will say that one or two of his notes had me wondering.

I think he is every bit as competent as Mario Lanza, although followers of that particular star will certainly disagree. I mean that statement to refer to vocal merits, naturally. Do not expect volume will place Lanza's visual work ahead of this youngster's.

In closing, may I just say that I think tenors would dig out some more material. *Granada* and *Santa Lucia* are becoming just a little wearing.

## EDDIE BARCLAY

Favourite Film Tunes

*Colonel Bogey; The River King March; Ca No Set A Rio; Le Toti De Notre Amour; Serenade A Une Parisienne; Chant De Noël; O.K. Corral; Cry Me A River; Sayonara; Mandolin Serenade; The Spring Song; Pot-boiling; N'kinner; Bar Les Hommes; Rose Des Sables; Toti Tu Sais One Je T'aime; Tammy.* (Meridian FDL8501)★★★

HERE Eddie Barclay conducts his favourite film themes, and many of these proved to be tops with me, too. The orchestra is lush and sweeps through the familiar melodies lightly and easily. Where necessary, the dramatic aspect is brought out in the arrangements.

This is another Felsted "bumper bundle," having 16 full-length tracks for your pleasure. The music is very pleasantly put over and proves easy on the ear. The French really do excel in this light orchestral style.

I think you'll enjoy this one.

## PAUL WESTON

The Music of Jerome Kern

*Smoke Gets In Your Eyes; They Didn't Believe Me; Why Was I Born?; Yesterday All The Things You Are; Why Do I Love You?; Look For The Silver Lining; The Song Is You; Long Ago And Far Away; The Way You Look Tonight; Deary Beloved; A Fine Romance.* (Philips BBL7268)★★★★

MUCH as I enjoyed listening to this album, I found I lacked the punch necessary to raise it

above the ordinary, run-of-the-mill orchestral sets.

This is unusual for Paul Weston. He can usually be relied on to bring us something exciting. However, he does achieve a beautiful mood of relaxation.

The songs, of course, are superb, coming from the pen of one of the world's finest composers of light music. These songs will last as long as people record good popular songs.

Good for a quiet evening.

## BILLY WILLIAMS

*I'm Gonna Sit Right Down And Write Myself A Letter; Butterfly; Follow Me; The Honeydripper; Glory Of Love; Cry Baby; A Crazy Little Palace; Fools Rush In; Love Me; Pray; Whenever, Wherever; I Guess I'll Be On My Way.* (Coral IYAA902)★★★★

THIS I really do like. Billy Williams has the ability to put over any material from rock

## LONG PLAYING REVIEWS

# Some of this is old hat, Toni

by KEN GRAHAM

## CHUCK BERRY

One Dozen Berries

*Sweet Little Sixteen; Blue Feeling; Lajoune; Rockin' At The Philharmonic; Oh Baby Doll; Guitar Boogie; Retin' And Rockin'; Inco; Rock 'n' Roll Music; How You're Changed; Low Feeling; I Don't Take But A Few Minutes.* (London HA-M2132)★★

I FOUND nothing really exciting about this record. In the past, several of Chuck Berry's singles impressed me, but, in my opinion, he falls short here.

Some of the tracks are instrumental only and are quite well executed, but most of the vocals left me cold.

There is one interesting track, *Lajoune*, where Chuck tries a calypso-styled vocal and this did in fact impress me.

Many readers will no doubt find this an entertaining record, but as material for general digestion I found it falling short of standard.

## RATINGS

★★★★—Excellent.

★★★★—Very good.

★★★—Good.

★★—Ordinary.

\*—Poor.

to ballad with a real winning way. There is a touch of humour in his approach to some songs, too, which is very attractive.

A glance through the song titles listed above will show you that as far as repertoire is concerned he covers a wide range.

This is a fine entertaining disc which deserves the breaks which will take it to the top. Bravo, Mr. Williams, let's have plenty more, please.

## XAVIER CUGAT

Cosmo Cavalcade

*Brazil; Beano Muche; What A Presence A Day Makes My Shawl; La Comparita; Tico-Tico; Orchidia In The Moonlight; Your Miami Beach Rhumba; Jalousie (Jalousy); Gullara Romara; Demogeo.* (Fontana TEL5202)★★★

TWELVE tracks of Latin-American music and not one cha-cha. Is this bad? I don't think so, as there are many, many equally exciting rhythms in this music.

However, although the arrangements here are played smoothly and in strict tempo, I found a lack of "kick" in the album.

The dances range through samba, boleros, tangos, a thumaba and, for me the best track on the LP—*Demogeo*.

The sleeve note proclaims that this is "Cugie, at his best." I beg to differ!

## CLACK GOOD'S "OH BOY!"

Jimmy Henney introduces

*Jack Richard; Vince Eager; John Barry Seven; Dallas Boys; Peter Elliott; Cuddly Dudley; Neville Taylor and the Cutters; and The Versus Girls.*

*At The IV Hop; Little Jonah; Rockin' Robin; When The Saints Go Marching In; Buzz; Buzz; Good, Good, High School Confidential; Bad Motorcycle; Hey, Hey, Hey, Hey; Sing West The Strings Of My Heart; Your Hand, Your Heart; Your Love; Early In The Morning; King Crooler; There's Never Been A Night; The Roy; Pamcho; Blue Ribbon Baby; Little Miss Ruby; I'll Try; Don't Look Now; But Let's Rock While The Rockin's Good; Joshua; The End; Somebody Touched Me.* (Parlophone PMC1072)★★★★

OH Boy! What an album! If you are one of the odd two or three record lovers who don't tune in to this zippy show every Saturday night, then get on the ball with this rocking record and really live awhile.

An added attraction is the fabulous full colour sleeve. But the main thing is, of course, the entertainment inside and there is plenty of that.

Don't miss this super souvenir

## BILLY WILLIAMS

He has a winning way.



of the fastest and brightest teenage show on television. It's a real five-star record and well worth a trip to your local disc shop.

## RONNIE ODEN

Hits from Hollywood

*I Feel A Song Coming On; Love Is A Many-Splendored Thing; All I Do Is Dream Of You; Sweet And Lovely; Laura; Be My Love; It's A Most Unusual Day; Three Coins In The Fountain; Ramona; High Noon; I'm In The Mood For Love; Over The Rainbow.* (RCA Camden CDN107)★★★★

PLAIN, straightforward orchestral arrangements of some of the big songs that have come out of the celluloid world of Hollywood. There is nothing fancy about the presentation or arrangements. Just good, down-to-earth music.

An ideal disc for pleasant listening in your spare time.

Have a listen. I think you'll like what you hear.

## RED NORVO

Windjammer City Style

*Kari Wallis For Me; Memories Are Made Of This; Sea Chantey; Mariner; Everybody Loves Saturday Night; Windjammer; The Sea Is Green; The Sweet Sugar Cane; Don't Hurry Worry Me.* (London HA-D2134)★★★

YES, this is a good album, but not great. There is a certain amount of jazz content as one would expect from one of the giants of that music. But, for me, the jazz was disappointing.

Perhaps it was because a song such as *Memories Are Made Of This* does not have the necessary "guts" to be adapted for jazz and to have its harmonies improvised on.

Apart from that, this is a very listenable and pleasant collection of tunes which are featured in the fabulous "Cinemarama" presentation of "Windjammer," the film now showing in London.

IT'S  
AMERICAN

FEEL  
P



The dancing girl who never achieved her ambition—but became a star of another kind

INTO town a few days ago came Miss Joan Carmella Babbo. You've never heard of her? That's not really surprising for Miss Babbo is better known to disc fans as singing star Joni James.

Joni arrived in London to undertake a starring role in last Sunday's "Palladium" TV show.

Though the holder of three Golden Discs in America, really big disc fame seems to have eluded her in this country. Perhaps her visit will make record-buyers much more aware of this extremely good American performer.

Joni James has maintained her popularity in America since she first rocketed to stardom in 1952 with her recording of "Why Don't You Believe Me." Within six weeks of the disc's release, it had stormed the record sales charts to reach the coveted No. 1 position.

In no time she was being hailed as a singing star and was dubbed "Miss America of Music," yet not so long before her ambition had been to become a dancer rather than a singer.

Born in Chicago on September 22, 1930, she showed a flair for theatricals at a very early age. At nine she joined the local dramatic club and, before long, she had won a scholarship to the Chicago Children's Civic Drama Group. As a student, Joan was very

popular. She organized a ballet club, was a feature-writer for the school newspaper and sang in the girls club.

But of all her activities, none interested her more than dancing. Any spare pocket money was used for furthering her interest in entering show business as a dancer.

Much of her earnings came from modelling and she made a possible living from showing off shoes, hosiery and hair styles.

Somewhere along the line, in the middle of all these activities, Joan became Joni. This was the result of a misprint in the school news-

paper, and after leaving hospital, Joni had to take life a little easier, but she couldn't ignore the call of the stage.

It was during this period that she began to sing professionally. She travelled throughout the Midwest, playing all the small dates.

However, as she gained experience, so bigger dates followed. The new Joni James was becoming a success as a vocal star.

Towards the end of 1951 an engagement at the Vine Gardens took Joni back to her native Chicago. An appearance on TV

## Joni James —the golden disc girl

paper, while the surname was regarded as unsuitable for modelling and was changed by her agency to James. So Joni James came into being.

Joni graduated from her high school in 1948, winning, as a result of her work on the school newspaper, a journalism scholarship at the De Kalb University!

However, dancing came first and she refused the scholarship to join a touring dance troupe.

She was soon offered a featured dancing spot at Chicago's Edgewater Beach Hotel. It seemed that Joni James, dancer, was all set for stardom.

However, her career was brought to a halt through a severe attack

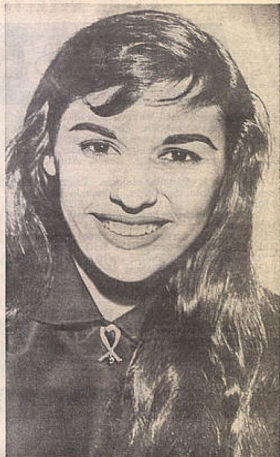
suddenly made Chicagoans aware of a star within their midst. She made a tremendous reputation overnight. Soon after, Joni James cut her first disc for M.G.M.

The first record, "Let There Be Love" and "You Belong To Me," did not reach the heights, but her second disc, "Why Don't You Believe Me," really clinched matters for her.

Since then there's been no looking back.

Her newest release, issued last Friday, is "There Must Be A Way" coupled with "I'm Sorry For You My Friend" on M.G.M., 1002.

DOUG GEDDES



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\* YOUR WEEKLY \* \*

## DISC DATE

\*\*with DON NICHOLL\*\*

**T**HIS is more like it. We're back in the full swing of releases once again. The 1959 disc war can now be said to have been well and truly declared. It opens with shots from plenty of big names, too... Hilton, Cogan, Armstrong, Boone, Atwell, and Gormé.

Cha-cha is still going strongly. Examples this week come from Sy Oliver, Edmundo Ros and Merty Patiz.

Everyone seems to be throwing plenty of weight behind the "Gigi" and "Mardi Gras" film tunes. There are also further entries from "Separate Tables" and "The Inn of the Sixth Happiness" ("This Old Man"). Ballad on its own is "Willingly," a continental import which is attracting vocals by the drove.

Oh—and look out for June this January!

## BACK TO NORMAL—WITH A BUMPER CROP OF RECORDS

# It's a big-name line-up, too

### LOUIS ARMSTRONG

The Mardi Gras March; I Love Jazz

(Brunswick 05772)\*\*\*\*\*

**L**OUIS ARMSTRONG brings his gravel voice to the lyric of *Mardi Gras March* and gives the song all the atmosphere it shrieks for.

Not enough trumpet from the old master, but I think you'll find his singing of the Dixie march pretty infectious. I like the music of the All-Stars, but I could do without the commercial vocal chorus who chip in occasionally.

*I Love Jazz* is another sing session from "Satchmo." Easy-going declaration of the faith which will work under your skin. Some better music on this slice, with Louis blowing hard out in front.

### EYDIE GORME

Separate Tables; The Voice In My Heart

(H.M.V. POP577)\*\*\*\*\*

**I**F anyone can turn the film title into song, *Separate Tables* fits a seller, then it's Eydie Gorme. Her performance here is right up there on the top rung.

She sings with force and clarity and a fine understanding of the

# FLIP FLOP

lyrics. I still think the song is too contrived to mean a great deal, but if you're looking for a very professional production you need look no further.

Don Costa is the musical director looking after the Gormé accompaniments on this record and he uses organ and guitar cleverly for the slow ballad *The Voice In My Heart*.

Touching romancer which is sentimentally sung by the Gormé girl.

### INIA TE WIATA

Yellow Bird; The Twelfth of Never

(H.M.V. POP572)\*\*\*\*\*

**F**AMOUS Maori singer, Inia Te Wiata, sings the Norman Luboff song *Yellow Bird* with the expected professional polish.

This colourful calypso will be around for many, many years, and there'll be thousands who will want to keep the Te Wiata disc in their collection. He sings it simply and sincerely to a sunny orchestral backing directed by Frank Cordell.

On the turnover, Inia is able to bring out the full depth of his range in *Twelfth of Never*. A fine, way-out-of-the-rut romantic ballad which we've had before, but which we have never had so good. Inia may not be a hit merchant but he's a singer—and it's nice to hear one.

### WINIFRED ATWELL

Boy On A Carousel; Lonely Piano

(Decca FI1097)\*\*\*\*\*

**T**HE old fairground calliope pipes the opening for *Boy On A Carousel*, which Winnie rolls out here on her "other piano."

A catchy tune, that has the built-in tempo and arousal (for roundabout, if you prefer).

Gimmicky piece that may bring some of the bigger sales figures back to Winnie.

*Lonely Piano*, with a nice brushes

### 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).

accompaniment, also goes for the right atmosphere—and gets it. Most pleasant melody which Winnie handles delightfully. Dreamy thing you fancy you might hear a keyboard man playing all by himself in an empty club.

### AL ALBERTS

Willingly; My Love

(Coral Q72352)\*\*\*\*

**A**L ALBERTS, leader of the Four Aces, makes another solo disc. And this time he gets one of the first of the big 1959 ballads—

*Willingly*. This song ("Melodie Perdue" in the original) is a strong romancer.

The tune is simple and appealing, and it has been married to a good English lyric.

Alberts packs all his strength into it and has a fine backing from the Dick Jacobs' orchestra and chorus.

On the other side, Al has an easy lulling love song to offer. *My Love* is a straightforward little item with no pretensions. Shuffles part of the way as Alberts picks up the old straw hat.

### LINDA CRISTAL

Theme From "Strictly For Pleasure"; It's Better In Spanish

(Coral Q72350)\*\*\*\*

**V**OCALIST Linda Cristal brings an odd sort of accent to her work here—she also brings quite a slice of sexiness. She breathes her way through the Theme From "Strictly For Pleasure" ("A Perfect Romance") with a heavy Parisienne flavour. Chorus and orchestra help her to carry the mood.

*It's Better In Spanish* switches countries and tempo. This deck speeds things up slightly as Linda declares "I couldn't speak English but be understood."

Catchy tune which the girl punctuates with some presumably romantic phrases of Spanish idiom. But not one for the hit parade.

### EDMUNDO ROS

Monte Carlo Cha Cha; Zaragoza

Cha Cha (Decca FI1093)\*\*\*\*

**R**OS goes riding the cha-cha trail again. On the upper side he takes a film theme and makes much good rhythm out of it.

The orchestra obviously enjoys itself with this particular kind of Latin. I think you'll enjoy the Monte Carlo kick, too. Melody flows smoothly with trumpet carrying it smartly for a fair stretch.

The *Zaragoza Cha Cha* has more punch to it, perhaps, though the tune is not quite so easy on the ear. Once again the Ros orchestra is in good dancing shape. Arrangement is colourful. A disc for your feet as well as your ears.

(Continued on facing page)

## PAT IS RIGHT ON TARGET

### D.N.T.

### PAT BOONE

I'll Remember Tonight; Mardi Gras March

(London HLD8775)

**P**AT returns to open the year with two titles from his film "Mardi Gras." And "I'll Remember Tonight" should see the Boone boy back in the Top Twenty yet again. He never seems to make a weak side.

His voice and style only improve as the months go by. He has a warm romantic song here and he makes the most of it. Chorus and



(DISC Pic)



ROSEMARY JUNE

orchestra help a lot, switching tempo adroitly.

The "Mardi Gras March" brings a complete contrast—and I'd rush to grab the disc if this were the only side. Living it up in the old New Orleans street parade fashion, Pat sizzles his way through to a Dixie backing.

Lovely stuff that strikes target plumb centre.

### ROSEMARY JUNE

In Apple Blossom Time; Always A Bridemaid

(Pye International 25005)

**R**OSEMARY JUNE is the girl's member of the Ray Charles Singers and you may have seen the Perry Como show some weeks back when Perry brought her out front for a solo.

This is Rosemary's second disc—and Pye have caught this one. It could also be a very big one for them both. The girl has a strong, trained voice and she puts a load of power into the beautiful revival of "Apple Blossom Time." Good

backing with chorus and deep male voices. Miss Connie Francis had better look to her laurels because I'll be surprised if Rosemary is not blossoming in the Top Twenty any week now.

"Always A Bridemaid" is a slow waltz with the cling being well woven into it. Rosemary sings it with strength and clarity—and doesn't forget to include emotion. Add them both together and you get a "must" for a parade tip.

# FOR CRAZY



(Continued from previous page)

**ALMA COGAN**  
**Last Night On The Back Porch;**  
**Mama Says****(H.M.V. POP573)\*\*\*\*\***  
GET out the string of beads, girls and tune up that ukelele, boys, Alma's gone back to the roaring twenties for her cute 'n' sultry revival of **Last Night On The Back Porch**.

You may have seen Cogan performing this on television recently. If so, let me tell you that the dancing bit and Alma's sidestep are on the record. Frank Cordell and the Michael Sammes Singers help her to whip things up in the old-time style. Amusing, tender and entertaining with a high gloss.

Mama Says bounces niftily with an easy-on-the-ear tune. Lyric is simple thought behind it, but allows Cogan some opportunity for acting it up. Pleasing material ably performed. Cordell produces the background goods again.

**RONNIE HILTON****Gigi; Keep Your Kisses**  
**(H.M.V. POP569)\*\*\*\*\***  
A VERY lush production of the film theme **Gigi** is what we get from Hilton, Cordell and the Mike Sammes Singers.

Ronnie's in smooth voice for this slow, romantic number and his treatment deserves to sell high if any of them do. I like this thoughtful arrangement and I like the warmth Hilton puts into it.

But I'd be very tempted to upend the record and concentrate on the new Paddy Roberts' song, **Keep Your Kisses**. An ear-grabbing song that goes at a high-stepping trot, there's much of a good standard going. Ronnie never lets her flag. Try spinning this side, even if you're not out to buy **Gigi**.**MICHAEL COLLINS****Monte Carlo; The Memory Waltz**  
**(Columbia DB4242)\*\*\*\*****MICHAEL COLLINS** and his orchestra take the theme tune from the film "A Visit to Monte Carlo" and froth it up into quite a lush concoction. Strings are used largely to capture the Riviera atmosphere. The Rita Williams Singers come in sparingly, too, just to set the title.

A fab! any side which will more than satisfy those looking for melody in a beautiful frame.

The **Memory Waltz** is slow, sentimental waltz with the sub-title "Remember." The Williams chorus got more of this side this time.

Tuneful staff once again, with Collins producing a plucky nostalgic nose for the medication.

**SY OLIVER****In A Little Spanish Town Cha Cha;**  
**Mardi Gras March**  
**(London HLL9776)\*\*\*\*\*****THAT** superb arranger Mr. Sy Oliver returns to the land of the grooves with a slick, captivating treatment of the classic Little Spanish Town.

A natural for the cha-cha rhythm, it will whip up some hefty sales if I'm not mistaken. Sy's orchestra is augmented by an organ. He uses this and the hard brass section cleverly to get the tune into your toes. One for the collection all right. Strikingly me that a very good programme could now be made up of all the various versions of the "Spanish Town."

For the turnover, Oliver turns his attention to the **Mardi Gras March**. No vocal on this treatment of his hit. Sy really lets it go with the union trumpets working beautifully against a Dixie backing from the rest of the big band. Some excellent work here.

A powerful, compelling performance that deserves to sell like a bomb.

**MONTE KELLY****Willigly; Blue Cha Cha**  
**(London HLL8777)\*\*\*\*\*****MONTE KELLY** and his orchestra come up with a cute Latin styling of the new big ballad, **Willigly**.

Brass and strings blend extremely well in this version and the sax solo comes in simply and fluidly round about the mid mark.

The side certainly gets the melody across in a velvet setting. Should do as much to sell the song as the many vocal versions against which it will be competing.

**Blue Cha Cha** throws the spotlight more on the sax, with the strings sliding away in the background. A good, bluesy tune fitted into the cha-cha tempo, it is certainly different from much of the Latin we are being handed here right now.**BING CROSBY****The Next Time It Happens**  
**(Brunswick O5710)\*\*\*\*****BING** takes a whirl at the new film song **Gigi** and makes a warm-hearted pop performance of it. The slow ballad suits Crosby to a C and he drifts through it to a gentle accompaniment which uses harp and piano skilfully. Chorus comes in after a while to add size to the ball, but the voices aren't really needed because Der Bingle is quite enough on his own—particularly when he's in such good voice as he is here.**The Next Time It Happens** gets a big chorus and piano introduction before sliding into a Latin background for the star. Song is a difficult one, slow and rather ungainly. Bing does the best he can with it—but I didn't envy him the task.**SYLVIA SYMS****The Nature Of Things**  
**(Brunswick O5771)\*\*\*\*****THE** lilting brash bundle of vocal dynamite called **The Nature Of Things** has a fast-moving song from the film "Gigi" in **The Night They Invented Champagne**.

Corky pop and bottles glug-glug between the Syms phrases. She whips through this cute ballad in typical style.

Jack Pleis puts a razzamatazz orchestral and choral noise behind the singer.

**The Nature Of Things** is a quieter ballad altogether, but a delicious item. It ripples along without any support at all. And Sylvia proves that she can be a tender romantic, too! The casual command she demonstrates here could be used as a quick lesson for new vocal aspirants.**MORTY PALITZ****The Grocer's Cha Cha; Eso Es El Amor**  
**(London HLL9778)\*\*\*\*****A** NEW cha-cha song which offers an intriguing idea about the start of the tempo is **The Grocer's Cha Cha** which Morty Palitz's orchestra plays on this release.

Lyric is smart and is cleanly sung by a group called the Americanes. Had the tune been as good as the words this one might have raised away.

For the flip, Morty brings out his interpretation of **Eso Es El Amor**—and a first-rate adaptation it is. The same vocal chorus is employed while Morty starts each chorus slowly and gradually builds speed. Perhaps the best of the decks we have had on this one.**JOHNNY DESMOND****Willigly; Apple**  
**(Philips PB950)\*\*\*\*****JOHNNY DESMOND** has been around on different labels for quite a long time now. And for each company he has produced good ballad discs... none of them, surprisingly, a very nice match for custom to much extent in Britain.Maybe his luck will change slightly now that he comes up on **Willigly**. Desmond sings it sincerely with a luscious air of romance that should please the girls. Glen Oester's orchestra and a sky-riding girl chorus operate nicely behind Johnny.

Apple has a cute idea for the lyric... fruit has to ripen before it falls from the tree, but when is Johnny going to catch the apple of his eye? Good melody along happily to the words and Desmond sings it easily. The girls are there again, but down to earth this time.

  
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**than**  
**'TEXAS'**

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**Marie**  
**Adams****'WHAT DO YOU**  
**WANT TO MAKE**  
**THOSE EYES**  
**AT ME FOR?'**

b/w 'A Fool In Love'

45-CL14983

**GENE**  
**VINCENT**  
**'SAY MAMA'**

b/w 'Be Boogie Boy'

45-CL14974

**'TENNESSEE'**  
**ERNIE FORD**  
**'Sleepin' at**  
**the foot of the bed'**

b/w 'Glad Rags' 45-CL14972

**FARON**  
**YOUNG**  
**'LAST**  
**NIGHT**  
**AT A**  
**PARTY'**

b/w 'A Long Time Ago'

45-CL14975

**JANICE**  
**HARPER**  
**'I was hoping you'd ask me'**

b/w 'I'm Making Love To You' 45-CL14977

**DISC**

Hulton House, Fleet Street, London, E.C.4. FLEET STREET 3011.

## TEENAGERS—AND TV

### Both channels are at fault

WHY is the tremendous number of teenage record fans in this country given such a slender deal on both the TV channels? The record companies have long found that this large slice of the public is one which they cannot afford to ignore. Radio, and in particular Radio Luxembourg, has aimed programmes specifically at young record-buyers for a very long time.

In America, this public is almost given a preference, and many of the TV shows produced there are aimed strictly at the teenagers.

So far as our country is concerned, it receives scant to get little of the sort of programmes which would encourage them to stay at home.

For a while teenagers had their regular six minutes of "Six-Five Special," but when that had served its purpose, it was taken off and replaced by a mere 30-minute production "Dig This," which has run into a trough among adolescent criticism. So it seems that the B.B.C. is not giving its younger viewers the sort of programme which they seek, and which should be theirs.

On the other channel, we may be to deny that "Oh Boy!" is serving its purpose, and even though the rumours that "Cool for Cats" is coming off have been denied, it would seem that the ITV channel is not increasing its output directed at teenagers.

There are, of course, other programmes with a record angle, notably the "Jack Jackson Show" and "Sunday Break," but these are of general appeal and not necessarily exclusive to teenage record-buyers.

The total transmission time of all these shows is very small in comparison with the weekly outpourings of both TV channels. Both concerns are missing out very badly with this huge potential audience, hungry for healthy, teenage programmes.

## Afton signed him—

### in a prison!

AFTER seeing Tino Valdi performing in a visiting concert party at A Wornewood Scrubs, TV producer Richard Afton became interested in this singing newcomer. Valdi appeared with great success through this odd addition in the All-Star Christmas matinee at the Theatre Royal, Drury Lane.

Orlando records have signed up Tino and titles are being prepared for his first release.

Valdi has given concerts throughout Europe and speaks in three or four languages.

Dates lined up for him include a cabaret season at London's Dorchester Hotel, starting next Monday, and a featured part in Britain's Annual "Festival of Remembrance" at the Royal Albert Hall between February 4 and 7 inclusive.

## STOP PRESS

### 'Cool' to stay

#### —official

AS we go to Press we learn from an A&R TV chat that "Cool For Cats" will definitely not be taken off, and that the programme would soon cease as categorically denied and it is scheduled to continue indefinitely.

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'West Side' cast appears in Soho

## Ellington waxes for the Queen

IT is reported from America that famous bandleader Duke Ellington is preparing a private recording of one of his own compositions, dedicated to Queen Elizabeth.

His suite, to be called "To the Queen, Elizabeth," has been written since his tour of Britain and his subsequent meeting with the Queen.

According to the American report, there will be no copies made of this suite other than the original which he hopes the Queen will accept.

## 'Beep' causes a bleat

THE new American hit song, "Beep Beep," has sparked off a new disturbance. James Tye, administrative Director of the British Safety Council, believes that "Beep Beep," which refers to high speed driving, should be banned. He believes it could cause accidents.

Says Mr. Tye: "I am making representations to the Ministry of Transport, the B.B.C. and I.T.A." Mr. R. Howard-Hodges, M.B.E., Director of Public Safety for the Royal Society for the Prevention of Accidents, says, "In my view, this song is harmful."

Fred Jackson, who publishes the music, intends to continue with the recording despite any objections. "Beep Beep" has recently been issued in this country on Columbia by The Playmates.

In December the B.B.C. objected to the song in its original form because the trade names of cars were mentioned.

## MORE STARS FOR ATV

FURTHER names have been announced by ATV for forthcoming "Sunday Night at the London Palladium" shows. Bernard Brodsky will be one of the stars of next Sunday's programme, while the following week will include the new American singing personality, Rosemary Jane.

On Sunday, February 8, Buddy Greck will be one of the headliners, and he will also be seen in a "Spectacular" TV date the following week.

Next Sunday's "Music Shop" features Shirley Bassey, Dickie Valentine, Julie Dawn, and new-comer Alan Bruce.

The following Wednesday, January 21, the "Jack Jackson Show" has an all-star line-up with the King Brothers, Terry Dorris, his last TV date before he joins the Army on January 22—Roy Castle, The Avox Sisters and Martine.

THE cast of "West Side Story" is to make a personal appearance at Strickland's Club Recording Centre today (Thursday).

The Variety Club will benefit from the sales, which take place during this major personal appearance attraction.

Joe Murrells quits after 15 years

WELL known music personality Joe Murrells, publishing concern of Hopwood and Crew, after 15 years with the company, has left with his North London office.

## Connie Francis back next month

HEADING the long list of visiting singing stars this year is America's No. 1 female star, Connie Francis. She is due to make a return trip to Britain on February 25, for a four lastime several weeks.

She was last here in August.

Connie has recently topped almost every pop in every country, as Top Female Singer of 1958.

Newest release here is "You Always Hurt The One You Love." Dates for Connie's tour will be announced later.

Impresario Leslie Grade is visiting the States, with the purpose of signing many big names for appearances in this country.



CONNIE FRANCIS

## Frankie flies to Denmark

FRANKIE VAUGHAN left London on Monday for another visit to Copenhagen, where he has two TV shows this week-end.

Next Monday, Frankie Vaughan is filming on his next production at Pinewood, "Give Me The Moonlight."

Because of his film work, it is unlikely that Frankie will be able to undertake many personal appearances in the near future.

He is to make a B.B.C. Home Service appeal next Sunday on behalf of the National Association of Boys' Clubs. Readers who would like to help may send donations to: Frankie Vaughan, National Association of Boys' Clubs, 17 Bedford Square, W.C.1.

Frankie Vaughan's film, "The Lady Is A Square," was private last week. The general release is planned for March 16.

## 'Mantovani Series'

THE long-awaited "Mantovani Series," from A.B.C. TV, starts on Sunday, February 1.

The show will run for three consecutive weeks at a time, replaced on the fourth Sunday by the "Top Numbers" programme, which is reported elsewhere on this page.

The Mantovani programme has been included in Britain with many guest stars and will include Vic Damone, Connie Francis and the Hi-Lo's.

## TOP RANK TO WAX GLENN MILLER'S FILM MUSIC

GLENN MILLER's music from the sound-track of the 20th Century-Fox films will be available on wax in Britain on the new Top Rank label.

This follows a deal in which Rank Records will distribute 20th Fox of America records in the United Kingdom.

20th Fox set plan a regular release of LPs, EPs, and singles from all categories of music.

## Two from abroad in 'Chelsea'

DUE for appearances tonight (Thursday) in "Chelsea At Nine" are two singing personalities from abroad, Ruth Olley and Amalia Rodrigues.

Ruth Olley is making one of her TV appearances outside club hours, and she usually devotes her life to her young daughter, and playing the intimate supper clubs around Los Angeles and Hollywood.

She arrives here at the same time as her Mercury EP release, which includes "Singing In The Rain" and "After You've Gone."

Amalia Rodrigues is Portugal's famous singing star and she, too, seldom leaves her home country, though she has an international following. Many of her recordings are available in Britain.

## MAYBE TOMORROW

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RECORDS MAGAZINE—now 10 pictures and analyses. Complete stars and new releases. Full record record buying. 10c per issue.



## Eddie Rogers joins Mills Music

**EDDIE ROGERS**, well-known personality of Tin Pan Alley, has joined the exploitation staff of Mills Music Ltd. Prior to joining Mills Music, Eddie was a freelance arranger and was also connected with R.F.N. Hamburg.

## Jazz fans march in protest

**A GIGANTIC** march of jazz fans took place last Saturday down the streets of Hford in Essex, led by many local jazz musicians.

The march was a protest against the local planning committee's proposal to close down the Cellar Jazz Club.

The club, which has been open for nearly two years, has fostered a big jazz interest with many visiting artists. Proposal to close the club has come about after complaints of noise.

The leading party of jazz musicians had intended to play as they marched. But the weather was cold and numbed their lips and, as most of them were booked for playing that same evening, they decided against a musical march.

Instead, a loudspeaker van provided the music.

## TALBOT DISC

**THE** Talbot Brothers, seen on last Sunday's "Palladium Show," have cut their first disc in this country in one of the quickest arrangements made in the record business.

The group arrived last Thursday and discussions took place for a recording almost immediately. The following day The Talbot Brothers cut their first British record, and it was due out on Melodisc on Monday of this week.

Man responsible for this urgent session was Melodisc recording chief Ziggy Jackson. The titles are "She's Got Freckles" and "Bloodshot Eyes."

The group make their second TV appearance in Britain in next Saturday's edition of "Oh Boy."

## 'Top Numbers' show returns to TV

**THE** popular A.B.C. TV programme, "Top Numbers," returns to the screens on Sunday, January 25, and will be seen once a month from that date.

A 30-minute presentation, "Top Numbers," is intended to be one of the biggest all-star packages on TV.

For the first show, artists signed are Shirley Bassey, Eve Boswell, Alma Cogan, Russ Conway, Dickie Valentine, David Whitfield and Mary Wells.

In addition, there is the resident team of Maureen Kerrish, Group One, comper Jiminy Henney and Joe Lox and his orchestra.

At the time of going to press, "Top Numbers" was due to be seen in most regions except London. Discussions are in hand, however, and London may see the programme.

## New film for Alan Freed

**A** MERICAN disc jockey Alan Freed, famous for his rock 'n' roll shows, has moved into Hollywood to start work on another movie. Freed has completed a 10-day show at New York's Loew's State theatre. Freed will play a disc jockey in the film.

## OVER THE BORDER

by Murray Gauld

## Eve prepares cabaret for South Africa

**I** SHOULDN'T have been—but I was surprised to see petite Eve Boswell playing principal boy in Newcastle. I shouldn't have been, of course, remembering her how versatile and complete an entertainer she is. I suppose her size fooled me.

In the flesh, however, Eve's big personality more than compensated for any lack of inches. It is Eve's fifth pantomime—her previous shows, working back, being "Aladdin," which she is now doing for the third year, at Manchester and Coventry; "Mother Goose" at Coventry; and "Humpty Dumpty."

Being on Tyneside for a couple of months does not mean that Eve is in cold storage for the winter. Far from it! She'll be keeping up a steady pace of work which includes touring.

She will be one of several big stars on ITV's first "Top Numbers" show of 1959. But her biggest task in her off-stage moments in Newcastle will consist of putting together a new cabaret act to take home to South Africa.

## Opens at Ciro's

Eve flies to Johannesburg for a March opening at Ciro's Club prior to doing further engagements in Durban and Cape Town.

This is her first trip there since 1954 when she started in her own variety show with Nat Jackley. This time she will be doing quite different material.

By the time Eve gets out to South Africa she is hoping for another hit by the same two who wrote "Pickin' a Chicken." It's called "Piccannini." Eve gave this its first airing on the Commonwealth Programme that preceded the Queen's Speech on Christmas Day.

Eve was representing South Africa at that occasion—"Hungarian Goulash that I am," she laughed. For Eve's family line gets quite complicated—especially if you tie it in with that of her husband, who revels in the name of Trevor Garfield de Mortimer Melton.

## Many changes

And if I tell you that the names of the two songwriters connected with her latest recording are Paddy Roberts and Garfield de Mortimer, you don't have to search far for one half of the Boswell hit-writing team!

Eve delights in rigging the changes in her type of work. She also happens to play quite a few instruments. Blackpool summer-going fans who saw her last year would testify to that. There she played "Swingin' Shepherd Blues" on the recorder.

She can also play clarinet, sax, ukulele, and piano.

Eve is looking forward to the summer, too, when she gets back from the Union. She is coming back by boat and the trip will serve as her year's holiday before her season north of the border—in Stewart Crouchbank's "Five Past Eight" where she will star with Scotland's No. 1 comedy pair, Jimmy Logan and Jack Radcliffe.

# TOP HITS

## BARRY BARNETT THE DIARY

H.M.V. POP 570 (45 & 78)



## TONY BRENT I surrender dear

COLUMBIA DB4238 (45 & 78)



## CHARLIE DRAKE tom thumb's tune

(FROM THE FILM "TOM THUMB") PARLOPHONE R4490 (45 & 78)



## BILLY ECKSTINE GIGI

MERCURY AMT700 (45 & 78)



## RONNIE HILTON The world outside

(THEME FROM THE WEASLE IN COMPANY) H.M.V. POP 588 (45 & 78)



## TEDDY RANDAZZO IT'S MAGIC

H.M.V. POP 575 (45 & 78)

## Al Read That's life

H.M.V. POP 575 (45 & 78)



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## The Everly Brothers SCHOOL PROBLEMS



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# THE BIG BANG

By DON NICHOLL

AND it's Presley opening up with the first of his 1959 winners in this section. Elvis has got another smash coupling which may even beat my review—it could reach the Top Twenty before DISC reaches the news-stands. Yes, it'll move that fast!

Marie Adams comes back with a big coupling, too—be interesting to see if she can repeat her "Ma, He's Making Eyes At Me" triumph when the audience screams are missing.

And look for Paul Anka to start the year on the right beat. This boy has a great coupling for Columbia.

**JERRY LEE LEWIS**  
High School Confidential; Fools Like Me  
(London HL58780)\*\*\*

ANOTHER shot from Jerry Lee Lewis, who is still fighting to regain his lost ground on this side of the ether.

Don't know why the quick rocker upstairs is called High School Confidential—lyric points more to the name being "High School Hop." Tells of rock 'n' roll dance—and tells of it in furious fashion with some piano thumping from Lewis as well as his chanting. Fools Like Me is a furious heater that has a distinct western tinge to it. That piano comes in for some more punishment as Jerry warps through this ballad.

Well up to Jerry's standard—and if that's what you want, make a point of giving it a spin.

**JIMMY CLANTON**  
A Letter To An Angel; Part Of Me  
(London HL58789)\*\*\*

JIMMY CLANTON sends a Letter To An Angel in slow time. The beat is there with a country accent and the orchestral backing given to Clanton is soft and melodious.

Jimmy himself is not a bad vocalist on this showing and he should find himself with a lot of British fans. Tune is easy enough to become a easy winner.

Part Of Me is a steady rocker which Clanton sings in his light,

high-pitched voice while a group aah-ah-ahs him.

Ordinary song in the beat category. It'll go along with the other deck, but A Letter To An Angel will have to do all the leading.

**MARIE ADAMS**  
What Do You Want To Make Those Eyes At Me For?; A Fool In Love  
(Capitol CL14963)\*\*\*\*

I MISSED the saxals and cheers of the teenage audience, but 10-year Marie Adams could still find herself in the parade once

Bumps puts a sliding beat into Love You Most Of All as Sam Cooke chants with a mixed group. An inaudible offering which ought to find plenty of custom on this side of the water. Sam's had other big sides in the past, but this could be his biggest in Britain.

On the turnover, he tries out one of his own compositions. Makes a competent backing though it is not so potent as the other deck. Win Your Love For Me is a fairly ordinary chunter which Sam sets against a small rhythm accompaniment.

## He's fighting back to favour

more or her violent version of What Do You Want To Make Those Eyes At Me For?

Johnny Otis gives a hard and choris which is almost identical to the one heard on Marie's famous "Ma," disc. A lively rocker which sets up plenty of noise and enthusiasm.

Just as good is the rock 'n' roller written for Marie by Johnny. A Fool In Love has all the life you could wish to hear. And how Miss Adams shouts it out. If anything, it could elicit attention from the other side.

**BOBBY FREEMAN**  
Need Your Love; Shame On You  
(London HLJ778)\*\*\*

HUSKY chanter Bobby Freeman gets into the slow beat for Need Your Love and uses the chances for his high-shrieking flights of fancy every so often.

For me, Mr. Freeman wastes too much time warping his way around the words, but there are plenty of customers for this type of performance still.

Shame On You Miss Johnson gets a twangy guitar start and Bobby comes in quickly with a fast rocker that he chants frantically.

The rhythm section belts along at express speed while Freeman takes a breath part of the way.

**FRANKIE AVALON**  
What Little Girl I'll Wait For You  
(HM.V. POP569)\*\*\*\*

FRANKIE is part-author of the country rocker, What Little Girl, and he sings it happily to an answering girl group.

Peter D. Angelis supplies the fiddle rocking accompaniment and gives Frankie some backing sax and guitar notes, too. Lovely item which will do the boy no harm at all.

I'll Wait For You slows things down somewhat and Frankie goes off on a more serious line. Male chorus with him on this occasion.

Song is a fairly routine effort—mishy romancer.

**SAM COOKE**  
Love You Most Of All; Win Your Love For Me  
(HM.V. POP568)\*\*\*\*

HERE'S a disc I couldn't resist spinning if only because the accompaniment is by a character called Bumps Blackwell! And

**RUSTY DRAPER**  
With This Ring; Shopper's Around  
(Mercury AMT1019)\*\*\*\*

RUSTY has a slow, fervent romantic ballad in With This Ring. You can get the whole idea of the song from the title. Draper's



performance is restrained and a mix too deliberate, but it's probably right for the song. Personally, I found it a little too slow and a little too ponderous.

Shopper's Around signals has the Hal Mooney orchestra backing Rusty, but everyone is in much more light-hearted mood this time.

The song on the disc is brisk and entertaining and should find a fairly handsome quota of sales. Lollytag beat is just up Rusty's street.

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

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

D.N.T.



It's difficult to tell which is the better side of the new PRESLEY — both will be sellers.

## ELVIS IS IN ORBIT AGAIN!

**ELVIS PRESLEY**  
One Night; I Got Stung  
(RCA, 1100)

ONE day it's bound to happen—Presley disc will fall to the Top Twenty, but panic not you Elvis fan—this is not the day. Elvis is certainly for the upper 10 yet again with his latest coupling.

"One Night" is probably the top half of his newest release,

though either song is a seller. "One Night" is a pounder which Presley belts off full volume. Grows easily to a thumping accompaniment.

"I Got Stung" (rings nicely after the other title, doesn't it?) is a racer, 10 times quicker than the top deck. Presley is in full form once more, with chorus bumbling behind him.

A frantic natural wherever you look at the disc.

## —and Paul Anka is on the way

**PAUL ANKA**  
All Of A Sudden My Heart Sings  
That's Love  
(Columbia DB4241)

ONE of the simplest tunes ever designed—All Of A Sudden My Heart Sings—marches up the scale to a modern beat setting now with Canadian wonder Paul Anka singing it.

And how the title takes to this kind of production! Anka sings it very firmly and Don Costa has given him tremendous orchestral and choral accompaniment.

You couldn't wish for any more disc. I have a hunch that Paul's going to be back in the Top Twenty all of a sudden. One of the best sides he has made.

"That's Love" is also a seller. A commercial rocker written by Paul himself. It goes bounding along smartly with a crazy little femme group chanting behind the star.

A VERY commercial disc which underlines once more the fact that Costa is a VERY commercial musical director.

**THE BARRY SISTERS**

Little Boy Blue; My Sweetie's Coming To Call  
(Decca F1109)\*\*\*\*

THE BARRY SISTERS have a sad little song to sing in Little Boy Blue. Girls blend well together and could make quite a dent with this slightly unusual effort.

Malcolm Lockyer gives them a good round sound with organ and Latin rhythm section. A wrecker that could catch on in a big way.

My Sweetie's Coming To Call is a modern rock 'n' roll version of the old folk song "Will a Hundred Pipers An' A" An' A." Don't know how the people north of the border look upon all the raids which are being made upon their cherished tunes. But I do know that the Barry girls will sell a plenty of this adaptation.

**THE HEWETT SISTERS**  
Baby-O; Jerr-Lee  
(HM.V. POP567)\*\*\*\*

NEW British two-some with (to they tell me) a gypsy background, that's The Hewett Sisters. They're rocking with Baby-O. The girls have a simple chanting style and are not afraid to belt it.

Eric Jupp gives them a suitable accompaniment with squawking sax and guitars in there. Echo chamber is used extensively.

The "A" side, I assume must be Jerr-Lee. Here Jupp uses his sax to give The Hewett Sisters a backing that steps right out of "Oh Boy!"

Good rock 'n' roller this one, and the girls with their crisp intonation will appeal to the jive crowd.

**BRIAN GREY**  
Ramona; Oh Wendy, Wendy  
(Columbia DB423)\*\*\*\*

A STRING of saxophones in use cleverly by Eric Jupp for his rocking accompaniment to this revival of Ramona. A song which has taken a great deal of punishment in its time, the ballad is well sung in the modern idiom by Mr. Grey.

There'll be plenty of fans who want to hear more from the boy after they have been introduced to him on this release. But, it's even more lopp'd side than Grey's.

Oh Wendy, Wendy has much of the calypso about it and Brian enters in the end with something like a Bala-foutte with a beat. Tuncful, but I got bored with the lyric.

FLP  
FLOP



# EXTENDED PLAY

## OKLAHOMA

(Original Broadway Cast)

### Part 1:

Overture; *Oh, What A Beautiful Morning*; *The Surer With The Fringe On Top*; *Kansas City*; (Brunswick OEP918)\*\*\*\*\*

### Part 2:

*I Cain't Say No; Many A New Day*; *People Will Say We're In Love; Pure Luck Is Dandy*; (Brunswick OEP918)\*\*\*\*\*

### Part 3:

*Out Of My Dream; All For Nothing; Oklahoma; Finley*; (Brunswick OEP918)\*\*\*\*\*

A VERY welcome EP revival of the highly popular Broadway smash hit, "Oklahoma," presented in all its original cast glory.

This was, perhaps, one of the greatest shows ever to hit the musical stage and its lilting melodies

## RATINGS

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

have now been well established in the standard lists.

Alfred Drake, who readily may also remember for a stunning performance in "Kismet," plays the lead role and his wonderful talent is fully displayed.

## THE KING AND I

(Original Broadway Cast)

### Part 1:

Overture; *I Whistle A Happy Tune; My Love And Master; Hello Young Lover*; (Brunswick OEP919)\*\*\*\*\*

### Part 2:

*March Of The Siamese Children; A Paganism: Getting To Know You; We Kiss In A Shadow*; (Brunswick OEP919)\*\*\*\*\*

### Part 3:

*Shall I Tell You What I Think Of You; Something Wonderful; I Have Dreamed*; (Brunswick OEP919)\*\*\*\*\*

THE second in a series of three re-issues from Brunswick on EP, "The King And I" showcases original stars Yul Brynner and the late Gertrude Lawrence. Also featured is Doretta Moore.

The attractive new sleeve design

**THE  
MUDLARKS**  
Two winners,  
and two nearly  
as good.



## reviewed by KEN GRAHAM

should attract many customers. If you are not a fan of show music why not see these a spin and who knows, maybe you will be converted.

### ANNIE GET YOUR GUN (Original Broadway Cast)

#### Part 1:

*Don't What Comes Naturally; Mountain Lullaby; You Can't Get A Man With A Gun; I'm An Indian Too*; (Brunswick OEP918)\*\*\*\*\*

#### Part 2:

*They Say It's Wonderful; Anything You Can Do I Got Lost In His Arms; I Got The Sun In The Morning*; (Brunswick OEP918)\*\*\*\*\*

#### Part 3:

*The Girl That I Marry; My Defenses Are Down; Who Do You Love I Hope; There's No Business Like Show Business*; (Brunswick OEP918)\*\*\*\*\*

THE last of the three revival musicals is "Annie Get Your Gun," another terrific success throughout its long runs on Broadway and in the West End.

Even at this late hearing Irving Berlin's songs are still fresh as the day they were written.

Ethel Merman stars as the vivacious Annie and she brings her own powerhouse personality into the part as usual.

Here again is a case of the songs now being counted as standards and being included in the repertoire of the great album singers.

### THE MUDLARKS

*That's Never Been A Night; Lollipop; Lightin' Never Strikes Twice; Book Of Love*; (Columbia SEG 7854)\*\*\*\*\*

HERE is another example of top M.A. and R. man Norrie Paramor's star-picking ability. The Marks, a two-good-looking boys and a very attractive lass, have shot to fame through their recordings, and it is a well deserved fame.

Two of their winners are heard on this album and the others are equally good.

Perhaps now that the Christmas rush has begun to abate we will be seeing their name once again in

the singles chart. But meanwhile, fans sit back and enjoy this EP set until the Mudlarks' next disc is available.

### JANE MORGAN

#### All The Way—Part 1

*All The Way; Tammy Melodie D'Amour; Young At Heart*; (London RE-R1161)\*\*\*

#### All The Way—Part 2

*Till The End Of Time; April Love; Till Outside Of Heaven*; (London RE-R1162)\*\*\*

CURRENTLY riding high with her hit version of "The Day The Rains Came," pretty Miss Jane Morgan has delved into the past to select some big hits of former years for this set.

A couple of the songs are fairly recent and turn out to be the best of the recent hits. But all the songs have been good in their time and have proved this by lasting through the years.

Trace has an attractive way with a song and if you have only been introduced to her discs by her recent big ten then I suggest you give these a spin and add them to your collection.

### EARL BOSTIC

#### Big Bostic Beat

*I Love You Truly; Cause You're My Lover; Josephine; I'm A Dream Of Lilac Time*; (Parlophone GEP6701)\*\*\*

IT is many years since the driving Bostic sound took the nation by its sensitive ears and shook it vigorously. The tune which sparked off the sound was "Flamingo" and it was followed by a string of hits rarely equaled since.

I believe Earl Bostic has recently recovered from a long illness and that is why we have not been hearing too much from him on record.

Although he turns out a very commercial sound and is perhaps a little unorthodox in his approach at times, I have never found Bostic sound distasteful.

Come on all you rock fans and listen to the "beat" really driving out.

EVE  
BOSWELL  
Talent and  
polish.



### LORD ROCKINGHAM'S XI

Presented by Jack Good

*What The Butler Saw; Lord Rockingham's Lament; Fried Onions; Blue Train; Lord Rockingham Meets The Monster*; (Decca DF6855)\*\*\*\*\*

THIS set awarded for the most original and the best new sound of 1918. Rockingham's team have pushed themselves high in the popularity stakes with their tremendous hit version of "Hoots Mon."

Here they come up with five other offerings, most of them fresh recordings. To my knowledge the only previously issued "track" is *Fried Onions* and this cutie can stand a fresh lease of life.

### BUDDY HOLLY

#### Rave On

*Rave On; Take Your Time; Early In The Morning; Now We're One*; (Coral FEP 2005)\*\*\*

ANOTHER lad who seems to have fallen from favour with the pop public is Buddy Holly. Anyway, Mr. Holly turns out his usual bright performance and those who like this music should enjoy what he does.

At least one of the tracks, *Rave On*, proved to be a success with the public not long ago, so perhaps that will help cause the album to win your approval.

### EYDIE GORME

#### Exciting Eydie

*Kiss In Your Eyes; Your Kisses Kill Me; Down-Down-Down; You Need Handle*; (H.M.V. 7EG 8409)\*\*\*\*\*

ONE of the best things to happen in the record world during 1958 was the entry of Eydie Gorme into the hit parade. For far too long

her talents have gone unrecognized by the public in general, and by this country in particular.

She has that terrific lively quality in her interpretations of songs that win all-round approval. And she also turns a nice touch of humour in her approach to some of the numbers in this EP.

This set is very balanced and provides a well entertaining 15 minutes.

### EVE BOSWELL

#### Showcase No. 2

*The Gypsy In My Soul; Bewitched; Everything I Have Is Yours; Stop Whittin' Well*; (Parlophone GEP 8717)\*\*\*\*\*

ONE of our most polished and talented artistes—that's petite Eve Boswell. She pops up here with four better quality numbers which display to the full her capabilities with a song.

Gypsy is one of her very best waxings in recent years and deserves a wide hearing.

Four conductors supply the accompanying music and they are four of the best in the country—Reg Owen, Gerald, Phil Green and Tommy Watt—to the disc should certainly sell.

# CAN'T STOP



## \* I never judge \* a disc by \* its cover.

WHEN singers June Bronhill, Thomas Round and John Cameron turned up in costumes of the 1920s period at a London studio recently they weren't going to a fancy dress ball.

They had an appointment at a well-known photographer's and the reason for their visit was to pose for the colour cover shot for their new H.M.V. LP, "Lilac Time."

"We had so many favourable reports on the 'Desert Song' and 'Merry Widows' covers that we decided to do more costume photographs for our LPs," a member of the H.M.V. publicity staff told me.

"There was quite a lot of research needed before we were sure how people dressed in Schubert's day. When we thought we were right we got the costumes from a theatrical costumers."

In the final version, you will see the men wearing big grey topers, bow cravats and light-fitting coats and trousers. They made their own sideburns in the dressing room.

Perhaps it was a little easier for June Bronhill. She chose a high-necked frock, a bonnet and a parasol for the picture. And just to make sure you don't miss the point of it all, she carries a large bunch of blue.

## Eye-catcher

A pity that sometimes discs do not bear out all that the covers promise. The eye-catcher to the new Capitol release, "Tropicana Holiday," shows the girl dancers at Las Vegas' Tropicana Hotel putting the finishing touches to their make-up in their dressing room.

And to bring the cover to life, and inject a kick into the dull lives of disc jockeys, the leading dancer, shapely Felicia Atkins, personally called my copies of the disc—an idea, unfortunately, that doesn't seem likely to be repeated here.

"Tropicana Holiday" comprises songs from three revues that orchestra leader Gordon Jenkins wrote for the Tropicana's theatre stage. Several years back Gordon Jenkins came to fame with a record called "Manhattan Tower," and he just doesn't seem to have been able to

break away from the habit of writing the same kind of music.

Without the British stage settings, *without the dancers, few of the tracks on this record give any impression of the spectacle enthusiastically described on the sleeve.*

Perhaps the management was asking too much in expecting him to be composer, songwriter and conductor rolled into one; or perhaps Capitol could have exercised more variety in the numbers they selected.

Such musicals as "My Fair Lady," "The West Side Story," and "Ever After Gigg" may be more commercial, but they sound as if they offer more in the way of likeable tunes.

But if I have not said too much to make a kind word seem out of place, I hope the Broadway talent-scouters, who no doubt visit Las Vegas frequently, do not overlook baritone Bill Lee and comedienne Elaine Dean.

There are the most interesting songs on this record, and well up to the standards of the best Broadway stage.

## Novelty

THE record jacket for "Songs of Couch and Consultation" (Ortola) shows singer Katie Lee lying on a couch, smiling though uncomfortable, strumming a guitar and telling her secrets to a bearded psychanalyst.

Some years ago, when psychoanalysts were thought to be funny people, there was a popular story in circulation. Two of them met, and they both went back either for a long time. One gripped the arm of the other heartily and said: "You're fine. How am I?"

O.K. I'm sorry, I mentioned it. But "Songs of Couch and Consultation" has something of the same old sideways crack at psychology, even though the humour is—as the record sleeve admits—a little out of date.

With a voice not unlike Eartha Kitt's, singer Katie Lee sings in styles ranging from ragtime to ballads, the woe that a "shrinker man" may expect to hear from a patient, or should it be customer?

As a novelty disc this has some appeal, even though it tends to get monotonous. This is not a concluding nation—in the psychiatric sense—and psychology obviously just is not for everyone.

Two tracks which probably best express the real spirit of the disc are "swimming (a ballad for adult westerners)" and "I can't get a list to you who got a list to me." I gain this is a disc mainly for a specialised audience; for the others, stick to Presley and Lord Rockingham's X, or let other people do the worrying about you.



INIA TE WIATA, with a new disc in the pop field, with JUNE BRONHILL, soon to be heard in "Lilac Time" (L.P., H.M.V.) and "Lilac Time" (L.P., H.M.V.) (DISC 10)

## THESE I HAVE SPUN

NOTHING very exciting has turned up my way among the New Year releases. The name of Connie Francis usually means a big hit, and I think she's way again with "You Always Hurt The One You Love" on M.G.M. It looks like the song of the week.

Presley fans write to me complaining that on "Cool" we don't play enough of "J"—so last Friday we put two in our programme just to keep everybody

happy. Both R.C.A. releases, the numbers were "Got Stung," and "One Night." I wouldn't like to try and choose between them.

Louis Armstrong in "Mardi Gras March" (Brunswick) may not sound like the Louis of the old days, but he's still a winner, and king of jazz.

There's a new Johnny Mathis around, "Stairway To The Sea" (Fontana) that is good Mathis but not the best he has done.

## From opera to pops

SHORTLY after the last war, a young singer of Maori ancestry, though his mother was Swedish, toured New Zealand cinemas and halls to raise money to study music in England with the aim of singing at Covent Garden.

With the money he earned, and the aid of a New Zealand Government scholarship, his dream came true—and before long Inia Te Wiata was appearing in principal bass roles at the Royal Opera House.

In his varied career, Inia Te Wiata has sung under the baton of such notable conductors as Sir Thomas Beecham, Sir Malcolm Sargent and Sir John Barbirolli.

And he has sung with Cyril Stapleton and Geraldine.

His recordings include ballads, Maori folk songs, an oratorio, and a calypso.

He has appeared in a Broadway musical, and has been presented to the Queen.

Recently, Inia Te Wiata completed an intensive tour of New Zealand.

His latest disc is one of his few entries into the pop field—it has which has been as successful in other branches of music. "Yellow Rain" (longer on the H.M.V. disc), should bring him a warm welcome home to this country, and it's backed by a fine-sounding ballad, "The Twelfth Of Never."

SEE YOU FRIDAY

## DISC DEBUT

NEWEST American singing sensation, Neil Sedaka, has found himself in this position almost by accident.

Though music has long been his chosen career, Neil never thought of himself as a vocal star. His ambitions were in the field of composition, and he can safely claim to have made considerable achievements in this direction.

## THE BOY HAS TALENT

However, it is in his new-found role as a singer that Neil Sedaka is currently hitting the high-spots in the States. His recording of "The Diary" is rapidly climbing the charts in America, and there's every indication that it'll do likewise in this country.

Sedaka has a fresh, dynamic style, and with his thorough knowledge of music his approach to recording is unique and talented.

How about his success in the field of composition? Neil Sedaka is the composer of two very big successes in recent months—"Stupid Cupid" and "Falling", both written with lyricist Howard Greenfield.

A further Sedaka composition, made in conjunction with Howard Greenfield, "No Vac-

ancy," makes a perfect backing for Neil's "The Diary" recording.

Having scored as a composer, and now more recently as a singing personality, it seems hard to believe that Neil is still a teenager. Yet this is the case—he was born in Brooklyn only nineteen years ago.

Neil, of course, Neil Sedaka received every encouragement



Neil Sedaka

to study music. His grand-mother had been a concert pianist, too, and to this end engrossed himself in studies for both piano and composition.

Meanwhile, at High School, Neil Sedaka developed a flair for pop music writing. He wrote several tunes for school productions, all of which were to serve him in good stead.

Money was not particularly plentiful in the Sedaka household, so during vacations Neil earned himself extra pocket money by teaching piano, working with small bands as singer-pianist, and playing in "jam-

sessions for the enjoyment of himself and his friends.

Sedaka's devotion to music began to pay off in dividends, and in 1955 Arthur Rubinstein selected him to play on a radio programme "Musical Talent in Our Schools." From this, Neil's school gave him a "Music Award" on graduation, and he also won a special two-year piano scholarship. While a new career is forming itself around him, Neil Sedaka continues to work on this scholarship.

M.D.

POP  
POP  
POP  
PYE  
RECORDS



Talent runs in the Anka family, but so does common sense, as DOUG GEDDES finds out

# Fame? Andy Anka just couldn't care less

**HOW** does it feel to have a young son, internationally famous, and certainly better known than oneself? This was the question I put to Paul Anka's father, Andy, when he dropped in to see us in London last week.

Frankly, Andy Anka couldn't care less. In fact, if fame hadn't come to the Anka household at all they would still have been a happy and contented family. Said Andy: "I had a nice little business as a restaurateur; we had a passable income and a car. As a family we enjoyed life and if Paul had never been anything other than an average boy life would have gone on quite happily."

"When success did come to Paul at 16, things began to take on a new shape. 'We felt we had brought him up to be a sensible young man. But there were times in the beginning when we couldn't help but feel anxious. 'After all, he was not easy for a young boy. Sudden riches, wealth and adulation by thou-

sands of excited fans. It could turn anybody's head, especially that of a young boy."

Fortunately, Paul Anka was a sensible, down-to-earth young man, and he met the new-found success in a balanced manner.

"After the first six months had passed," said Andy Anka, "his mother and I knew that the new experience had made little difference to him. If it had, we should have taken him out of show business as quickly as he had entered it. We had no wish to see our son spoil, just for the sake of success and increased wealth."

Andy told me that Paul's young brother, 13-year-old Andy, Jr., has already shown tremendous talent. So much so that a major record company wants to put him under contract.

"But we felt that he was far too young, and one celebrity in the family is plenty for the moment. If he still has the inclination when he's older, we would certainly not stand in his way. However, we'll see when the time comes."

Meanwhile, Paul Anka's fame has become the spotlight on the family, bringing with it embarrassments. Tradesmen auto-

matically think that the family should pay fantastic prices for everything they purchase, for, they say, "your son is earning a fortune."

However, as Andy Anka points out, Paul, as a minor, has to have all his money put in trust, and with show business being such a precarious living, much of it is being invested for his later life.

Right now Paul is completing a highly successful season at the Olympia Theatre in Paris. Next week, he is due to arrive here for a TV appearance on "The 1959 Show" on January 22.

His stay here will be brief, for the following Monday he is due to open in Italy. There he will stay for 12 days, playing a series of dates in principal Italian cities. Because he has been working so hard, almost non-stop for the past 18 months — he has covered America, Australia, Japan and much of Europe — no plans have been made for him immediately after his Italian visit.

From Italy, Paul will return to the States by ship, enjoying a well-earned rest on the way.

He will undertake only a few TV dates on his return, as he is due to start an intensive tour of Scandinavia in April.

## PHILIPS TV SERIES New EPs under a New Name

**JOHNNIE RAY**  
*Up Until Now; No Regrets; Endlessly; Lonely For A Letter*

**L**ONG one of my favourite stars, Johnnie turns out his usual superb disc performance here and helps to launch Philips' attractive new TV series—the title refers to the cover design, by the way—on EP.

The songs all have that solid punch which Johnnie always seems to be able to add to a recording and will be loudly hailed by his many followers.

### DORIS DAY

*Dream A Little Dream Of Me; Under A Blanket Of Blue; You Do Something To Me; The Night We Colled It A Day.*

**A** WISTFUL Miss Doris Day kicks off the album and her bubbling personality is not far away, though the songs may be in quieter vein. She has a very fine talent, this attractive lass, and I wish her more strength to her tonus so that she may continue to delight our ears through the years.

If you like Doris you'll love this.

### JO STAFFORD

*Tomorrow Mountain; Old Devil Moon; Speak Low; Anytime Goes.*

**A** GAY and lively Jo Stafford has been absent far too long from the hit parade. Four outstanding songs by great writers.

The perfect pitching of Jo Stafford is pleasure at its highest for the people who shudder at notes just missing their mark. Younger readers who may not

have heard of Miss Stafford, may I suggest that you listen to this album. You'll enjoy it.

### TONY BENNETT

*Firefly; Tell It Like You See It; It Had To Be You; Boulevard Of Broken Dreams.*

**H**ERE'S another artist who deserves a quick return to the pop charts. Tony in good voice with his happy album and the enjoyment spreads to the listener.

Firefly is my own favourite track and I think you may agree.

### FRANKIE VAUGHAN

*So Happy In Love; Am I Wasting My Time; Judy; Wonderful Things.*

**F**ROM Britain's ace showman-singer come four top tracks which show just how he became our favourite star. Frankie is definitely at his usual best here and I have spun this disc until it is almost worn thin already.

It is good to be able to select a British artist as having turned out one of the best discs in this new series.

### JULIETTE GRECO

*La Fèle Est Là; Java Partout; Sans Vous Attire; Le Guincho.*

**M**Y command of the French language is somewhat weak but there's no denying that Miss Greco, currently being groomed for top Hollywood stardom, has an unusual and attractive quality in her voice.

Typically French, with the bottom lip well pouted, but I think many of you will enjoy this album.

## RATINGS

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

**FRANKIE LAINE**  
*Autumn Leaves; Moonlight; La Paloma; Besame Mucho (Kiss Me Much).*

**F**RANKIE LAINE is conventional mood. Frankie Laine in somewhat subdued mood. But Frankie Laine full of the power that has made him a star. The lack of a five-star rating is purely because of the song choice.

I think the songs could have been of less hackneyed quality, but they are well performed.

### ANNE SHELTON

*Takin' A Chance On Love; September Song; Temptin'; I Remember You.*

**N**O I like. The Anne Shelton who takes a good quality song and lends her vocal magic to the treatment, turning out a disc worth its place in any home. Anne Shelton the easy and graceful entertainer who has endeared herself to millions. Don't miss this.

### VIC DAMONE

*Let's Fall In Love; Smoke Gets In Your Eyes; I Say I Love Her; All The Things You Are.*

**T**O judge by this crop of fine albums, Philips are really

Typically French, that's JULIETTE GRECO on disc.

living up to their "Records Of The Century" slogan. Vic Damone is another of the cream of the world artists. And here he turns in another faultless performance.

I think that the scribes are not far wrong when they claim he is the rightful heir to Sinatra's throne. More power to his talent and may we hear a lot more, and soon.

### GUY MITCHELL

*Pennies From Heaven; Under A Blanket Of Blue; Aloghny Moon; The Singing Hills.*

**A** SWITCH in approach from the bouncing Guy Mitchell. Our favourite boy has turned to the romantic approach of this set. And I for one am not in the least disappointed.



Typically French, that's JULIETTE GRECO on disc.

There remains the sincerity in his voice that won him his vast following, but the boisterous lad has been replaced by a much more intimate character.

Ken Graham

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# SIDE TRAILS

## IGNORE THOSE SILLY 'BIG ROW' RUMOURS

THIS is ridiculous. I know of artists who have made a big impact by a television appearance, but for the first time I have heard of someone who has made a big impact by television non-appearance.

We have a stack of mail at the office in which innumerable readers demand to know why Cliff Richard was not in the programme last week or the week before. And the irate writers are not all teenage girls, either.

ments had appeared in the Press was one which had not required much movement from Cliff. The idea that Cliff had been restrained by order was completely dispelled the following week when he performed his now well-known "Whole Lotta Shakin'" routine.

The real reason for Cliff's absence from the programme is that we do not want the public to begin to take him for granted. This is always a danger with performers who appear regularly in an extended television series, and

we don't want it to happen to Cliff.

The public begin to say: "Yes, I know he is in the show, but who else is on?"

Not only this, but public appearances fail to draw packed houses and records don't sell so well if the public feel that the artists can be seen and heard every week for nothing.

This, I believe, happened on "Six-Five Special" to Don Lang. For a while his big talents and buoyant personality were accepted without appreciation, and although Don

..... by .....

## JACK GOOD

Producer of TV's  
'Oh Boy!' show

.....

The Don led "Six-Five Special" and immediately things started moving. First of all, his record "Which Doctor" crashed into the hit parade and Don was drawing big crowds wherever he appeared. It was as if the public had suddenly realised what they had been missing on television. We have tried to learn our lesson from this, especially as right now Cliff is riding high on the crest of popularity. Cliff will now have the opportunity to do more touring.

Having said all this, I must tell you that Cliff is appearing in "Oh Boy!" next week, so look in.

## Broadside

THEY are at it again! Those Presley fans won't lay off. This time it's about my comment concerning sideboards. I said that I do not like artists on "Oh Boy!" wearing sideboards because they made them look like Teddy boys or imitations of Elvis Presley.

Both things, I said, I did not wish to encourage.

Of course, a Presley fan had to write to DISC and take it as an attack on the Press, but it must be clear to any ordinary person that what I was objecting to was not Elvis Presley, but imitations.

Another letter asked me to "stop being a hypocrite and stop condemning Presley," because before "Oh Boy!" went on, I did a Presley-like jive. There are three uncomplimentary items contained in that letter—

1. I should stop being a hypocrite. Answer: Impossible.



2. I should stop condemning Presley. Answer: I don't.  
3. I did a Presley-like jive. Answer: I didn't.

★ ★ ★  
IT is strange that although Elvis Presley is the greatest pop singer in the world at the moment, his fans, on the whole, seem to be the most thick-headed lot I have ever come across. It would not matter so much if they did not keep shooting their mouths off. I imagine so, must be very embarrassing to Elvis, sometimes.

## Qualifications

"DISC" is doing sterling work in covering the country on a large-scale for talent, and "Oh Boy!" is always on the look-out for new people, but they must have the following qualifications:—

1. They must be young.
  2. They must have good looks.
  3. They must have a strong personality.
  4. They must have a good style of pop singing.
- In anyone who has these qualifications, "Oh Boy!" has a great interest. Unfortunately, these birds are very rare.

# You won't be seeing so much of Cliff on TV

There were some disgruntled old ladies among the correspondents; there was one worried father whose small son had apparently burst into tears when his favourite singer did not appear. And a number of viewers even threatened to switch to the other channel.

Let's get this clear from the start. There has been no bust-up between Cliff and me, nor have I had any quarrel with the way in which he has performed on the "Oh Boy!" show.

There were rumours, apparently, that I had been trying to "tone Cliff down." One newspaper went so far as to observe that following the row kicked up over Cliff's so-called "antics" it was clear that I had given him strict instructions to stand stock still on the stage.

In fact, it just so happened that the programme after these com-



## PATIENCE!

SORRY, but please don't write in for any more "Oh Boy!" tickets for a month or so because I am now hardly open the door of our office for the piles of ticket requests. You will have to see the stage show at the Commodore Theatre, Hamersmith, instead!

# DISC RES

News from behind the label

### In the swim by JEAN CAROL

ABOUT ten days ago, Parlophone's Peter Elliott paid a visit to the North Paddington Boys' Club. As Peter was an Olympic diving representative, the boys naturally swamped him with questions about his days in the swim.

Then an original idea struck Peter. Why not take along a group of boys to the baths and instruct them in some diving practice? So last Tuesday found Peter and about 20 youngsters at the Marshall Street Baths diving for all they were worth.

Said Peter: "They were all pretty good and now I've decided that, commitments allowing, we shall make a regular practice of this every week."

### Spot for Earl

I CAN follow up last week's Earl Grant story by telling you that Earl has now been chosen to sing the title song in the new Universal movie "Imitation of Life," starring Lana Turner.

### Swedish drill!

AMERICA, and Germany, have Elvis Presley, and we have Tommy Steele, and his answer to those two—a young rhythm and blues boy named Little Gerhard.

Little Gerhard collects bands of new admirers everywhere he goes, and his fans' latest idea is to try to get his personal signature on their hair arms.

### Still around

HAVE you ever wondered what happens to some of our top singers who disappear from the limelight? The other day I was lucky enough to run into Diana Coupland, one-time vocalist with the Stanley Black and Geraldine Crew.

PETER ELLIOTT

Diana, of course, is now married to composer Monty Norman, who was partly responsible for such shows as "Irene Is Doane" and "Expresso Bongot," and she has just finished a short season at Coventry.

One point she did mention is that in the film "The Betrayer," in which Lana Turner supposedly sang the haunting number "Jobany Come Home," the real voice was supplied by—Diana Coupland.

'Cliff Richard will get more time to go touring. We saw what happened to Don Lang through too many TV shows'

(DISC pic)

\*\*\*\*\*  
**OUT OF THIS WORLD!!!** **LITTLE SPACE GIRL**  
 \*\*\*\*\*

by JESSIE LEE TURNER      On LONDON

ARDMORE & BEECHWOOD, 30 Old Compton Street, W.1.



## JAZZ AND GOSPEL



Currently appearing in East Coast clubs is ANNE ROSS, who was recently signed to an exclusive World-Pacific contract. Anne is now part of a new singing group which features DAVE LAMBERT (left) and JOHN HENDRICKS. Several sessions have already been recorded and are due for release soon.

## EMOTIONAL CONTENT—that's what counts

WHETHER or not you agree with the views expressed on this page is neither here nor there. But regular readers will know that there are certain things that I really believe in and stick to my guns about through thick and thin.

For instance, I believe beyond any doubt that the "sincerest" content of a jazz record (and I mean sincerity) is so very much more important than the perfect, slick, soulless product, which so many people pass off as jazz. (Though obviously a happy medium is preferable.)

I am also deeply concerned that those of you who buy records because I recommended them (and to judge from some of your comments, many of you do) should get real value for money.

Records are ridiculously expen-

# THE BEST OF THE MODERN JAZZ

...ive, I know. And I would much rather give the five-star treatment and recommend records which will give you considerable enjoyment over a long period than those which may certainly be outstanding jazz of their kind, but which are hard to live with or emotionally unrewarding.

Thus, there are certain LPs which deserve a very special category. These discs will never be named on any critic's all-time Top Ten lists.

But so overwhelming is the emotional jazz content, that anyone who owns them will get—and will continue to get—tremendously satisfying pleasure.

In other words, they'll get first-rate value for money.

One such album is included among this week's reviews—the Billy Taylor Ira Sullivan LP. If you ever get to hear it, I hope you'll dig what I mean.

## REVIEWS

**BILLY TAYLOR TRIO**  
Introduces Ira Sullivan  
So In Love; Imagination;  
Struggling; They Can't Take  
That Away From Me; Leslie's

Gauge; In A Mellow Tone; You Don't Know What Love Is.

(12in. H.M.V. CLP 1236)★★★★  
PERSONNEL: Ira Sullivan (trumpet, alto or tenor); Billy Taylor (piano); Earl May (bass); Ed Thigpen (drums).  
DONALD BYRD told me about Ira Sullivan. And Tony Kietze's Billie Sage told me about this record. If I had heard it in time, it would have been included in my 1958 Top Twelve list.

I'd heard Sullivan twice before. On a shouting Blue Note LP by J. R. Monterose and backing Ritz Reyes on a Philips 10cm. album. I knew he was good—but not this good!

He plays trumpet on five tracks here, also on *They Can't and Tenor on Tune*. He's most impressive on all three instruments, but quite outstanding on trumpet. There's some Dizzy and Clifford Brown in his conception. But above all else, he gets such a warm, round sound, plays with such tremendous depth of feeling and swings like a mad.

Possibly the best tracks are *So In Love*, *Strolling* (a blues) and the rhythmic *Gauge* (which must have proved stimulating because everyone comes on strong). His ballads are very pretty, too.

Billy Taylor is a pianist whose I work I respect more than enjoy. Horace Silver or Wynton Kelly would have been a better choice for this date, however expertly Billy plays. Earl May and Ed Thigpen are fine. But it's Ira's album and the full five rating is for his playing.

**TONY STEWART QUINET**  
*Rosetta; Out Of Nowhere; Fidelity Feet; Potatoes.*  
(10in. H.M.V. TEG8368)★★

PERSONNEL: Stewart (tenor saxophone); Stewart (alto saxophone); Steve Lacy (soprano); Dave McKenna (piano); Wiley Mitchell (bass); Al Levitt (drums).  
ANOTHER undistinguished EP. A again from the A.B.C. Paramount label. Stewart is a proficient musician, but no great shakes as an original jazz soloist. Lacy is trying hard to make the soprano acceptable to modern jazz. Watch for him on the forthcoming Evans LP on Esquire. McKenna,

EVERY time a new jazz club opens, it stimulates interest in jazz. The same applies to the specialist jazz disc shop. The goodwill generated over the years by Doug Debolet's shop in Charing Cross Road is almost immeasurable.

Now I have news of another West End haven for jazz fans. Particularly welcome because it brings back agent Bert Wilcox to the jazz scene.

He and singer Shirley Ryan have just opened up *The London Jazz*. Benny Green, Les Condon, Dizzy Reece, Ken Wray, Ken Monte, Leslie Bush and Leslie Bressler, Monte and Reece each contributed an arrangement. A and R man Peter Burman, who has now taken over the Humphrey Lyttelton club, appears to have agreed considerably since the session!

"It's quite fantastic," Bert told me.

"We sent out some lists a week or two ago. And we could have sold twice the discs several times over. What was our mistake? On our recent trip to the States, we saw so many similar shops, we thought we'd try our luck here. We hope that fans will make the L.R.R.C. a meeting place to talk about our business."

SINGER Johnny Grant did his second session on the 12th of last week. On the date were jazzmen Rommie Scott, Tubby Hayes, Benny Green, Les Condon, Dizzy Reece, Ken Wray, Ken Monte, Leslie Bush and Leslie Bressler. Monte and Reece each contributed an arrangement. A and R man Peter Burman, who has now taken over the Humphrey Lyttelton club, appears to have agreed considerably since the session!

on the record. But the blues make their presence felt (which can't be bad). The result is a most enjoyable, unpretentious, swinging record.

Frankly, I'd rather listen to records like this any time compared with some of the jazz sessions which have emanated from America's West Coast.

MILES DAVIS—SONNY ROLLINS

*Dig! It's Only A Paper Moon; Denial; Bluing; Out Of The Blue.*

(12in. Esquire 32462)★★★★  
PERSONNEL: Miles Davis (trumpet); Jackie McLean (alto); Sonny Rollins (tenor saxophone); Billie Holiday (piano); Tommy Potter (bass); Art Taylor (drums).

A RE-ISSUE re-mastered by the presence of an *Out Of The Blue* (which can't be bad). The result is a most enjoyable, unpretentious, swinging record.

Frankly, I'd rather listen to records like this any time compared with some of the jazz sessions which have emanated from America's West Coast.

on the record. But the blues make their presence felt (which can't be bad). The result is a most enjoyable, unpretentious, swinging record.

Frankly, I'd rather listen to records like this any time compared with some of the jazz sessions which have emanated from America's West Coast.

Mitchell (Red's brother) and Levitt (still recently in Paris) make up a good rhythm section. First two tunes are "head" arrangements. The second two are mainly unimpeachable workouts.

**BUDDY TATE ORCHESTRA**  
*Swinging Like... Tate!*  
*Bottle It Walk That Walk; Miss Soul; Brownie Lemon Eye; Rockin' Steve; Rompin' With Buck.*

(12in. Felsted FA7004)★★★★  
PERSONNEL: (tracks 1-3) Tate (tenor, clarinet); Pat Jenkins (trumpet); El Robinson (trombone); Ben Richardson (alto, clarinet); Skip Hall (piano); Everett Barkdale (guitar); Joe Benjamin (bass); Herbie Lovelle (drums); (tracks 4-6) Tate (tenor); Buck Clayton (trumpet); Dicky Wells (trombone); Earl Warren (alto, baritone); Hall (piano); Lord Westbrook (guitar); Aaron Bell (bass); Jo Jones (drums).

THIS is one of several "mainstream" albums specially re-issued in the States by critic Stanley Dance. I'm told it has caused considerable controversy among British reviewers. Personally, I have no extraneous feelings, one way or the other. I agree with Dance that these men should be heard on new records.

It's good to hear Dicky Wells again and Clayton is in consistently good form. Then, on the other hand, I cannot agree that ex-hispanic Tate and Warren are outstanding soloists, though the leader blows with feeling. But in fact, there is little originality

## Esquire ... quotes TONY HALL (in DISC Dec. 27, 1958)

Of the many Rollins LPs for Prestige, this is probably the most completely satisfying. 32 SAXOPHONES, COLLETT'S SONNY ROLLINS, TONY HALL, AND THE MILES DAVIS TRIO. You Don't Know What Love Is, Steady Head, Monte, Blue Love. A modern jazz classic, one of the best you can hear in its genre. 32-61 BUCK CLAYTON, BOB COLEMAN, SHIRLEY HOPE. You Won't Let Me Be Satisfied. In Soul. A really beautiful and stirring LP. In the Blue group... RELAXIN' WITH THE MILES DAVIS QUINET. You Won't Let Me Be Satisfied. In Soul. A really beautiful and stirring LP. In the Blue group... I Wish A Boy. You Won't Let Me Be Satisfied. In Soul. A really beautiful and stirring LP. In the Blue group... ESQUIRE RECORDS LTD., 78 Bedford Court Gardens, Bedford Avenue, W.C.1.

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## TEDDY JOHNSON'S



CHRIS BARBER

CHRIS BARBER is riding the crest of the greatest jazz boom this country has known. And now he seems to have carved his own niche in America.

In seven days, his recording of *Petite Fleur*, issued in the States on Laurie records, shot into the 77 spot. Sales are rising like the Thames in the recent floods. And they are nowhere near their peak.

The number, composed by that great soprano sax player, Sidney "Pops" Bechet, has brought plaudits from every U.S. trade paper. Barber's version has already climbed to number five in the German best sellers. On the strength of that, America put it out. Now Nixa are rushing to issue this home-made hit for February.

I made further inquiries—seven other "cover" discs are coming out in America to bid for a market

that the disc moguls predict will be heavy.

Not least among these is the legendary Benny Goodman, eager to get on the "revivalist" bandwagon that is proving to be an old-age pension for the greats of yesterday.

And all this good news comes just at the dawning of the 40th year since an American first made the British conscious of jazz a la the real thing.

It was in 1919 that Nick La Rocca, who hailed from 2218 Constance Street, New Orleans, set foot in the London "Palms" with the band he managed—he played cornet—and started to condition the young men home from the war to this new music.

The Original Dixieland Jazz Band hastened around Europe for some seven years, spreading the message learned by these white musicians from their negro compatriots in New Orleans.

## Historical

THIS week a new disc is in the shops. It is a 10in. LP. The Original Dixieland Jazz Band in England. This Columbia disc has great historical significance to the jazz fan—for it contains many of the tracks recorded in 1917.

Their version of the later Crosby hit—*Five Got My Captain Working For Me Now*—is among those included. Others are *Temptation Rag* and the perennial *Fun For Ever* *Torching Bubbles*.

## Tolch's secret

I SPOKE to that fine composer Tolchard Evans over the weekend. He has been very ill and was happy to have news of the business.

This Music Man Mark I, who penned such a weller of his from *Lady of Spades*, *Il Pensiero*, *Barcelona to Erywhere*, *My September Love* and *The World Goes Around And Around*, was not talking of his illness and operation in University College Hospital.

He was asking about Mike Preston and English singer international and singer Colin Grainger.

I brought him up to date and he has absorbed me his latest composition. It's on the secret list just now, but I have a hunch that it will bring a spring feeling into his parade—and shower Tolch with royalties again.

In the meantime, get well Tolch. Oh, yes, if anyone wants to drop Tolchard a line, please do so. If you send it care of me at DISC I'll see that it reaches the right address, with the greatest of pleasure.

## A book—and song

THIS week I listened to the new H.M.V. recording of "Keep Your Kisses." Great stuff from Leeds-born Ronnie Hilton.



RONNIE HILTON

Asks reader Ann Long, of Taunton: "How does a pop writer come to pen a hit?"

So I asked the man who penned Ronnie's new number—Paddy Roberts. His answer was quite unusual.

"I had an urge to write a book on song writing. Not a satirical excursion like my pre-Christmas publication 'Tinsipany'—but a serious approach to the subject for the benefit of the interested," he said.

"I wrote the first three chapters—and then for the fourth decided that I would give a practical example by penning a song. This would serve as the 'working model' for the rest of the book. I think I must have got carried away."

"I worked on the number, liked it, showed it to Ronnie and, well, you know the rest," he added.

"We have Ronnie Hilton singing the text book number—'Keep Your Kisses'—but what about the publication?"

"I have forgotten it," Paddy told me. "... at any rate for the time being."

## REMEMBER ?

HAPPY to note that we can again run an I-Told-You-So Department this week.

Months ago we reported "exclusively" that Neil Sedaka was the young man to watch. I reported that American sources were sure that he was to get the Presley build-up treatment, that he was going to prove to be the biggest sensation since R.C.A. bought the disc contract from Sun and the now famous U.S. Private First Class.

"Well, Sedaka has already penned Connie Francis' hit 'Stupid Cupid'—now he is out on his own, singing 'The Diary'."

Also happy to note that America is raving about Pat Suzuki. Some months back I recounted the story from America of this Bing Crosby "find."

"Now she is starting on Broadway in 'The Flower Drum Song'—This has meant rave notices from all sources. She is being labelled—'The New Star of 1959'."

## IN CLASSICAL MOOD

BETHOVEN  
Piano Concerto No. 4 in G  
Minor Opus 58  
The Vienna Philharmonic  
Orchestra conducted by  
Klemperer.

Soloist: Wilhelm Backhaus  
(Decca LX75425) \*\*\*\*\*  
THIS is a splendid record. It is refreshing to hear a performance of this rather over-played concerto which offers something different.

Wilhelm Backhaus is a fine player, and I have always believed that in Beethoven he is at his best. His performance on this record is faultless, and he is ably supported by Mr. Knap-

by  
ALAN ELLIOTT

perthness who restrains the orchestra from drowning the piano throughout with some very superb phrasing. Listening to this recording, one can imagine that a lot of thought and rehearsal went into the making of the disc. From the delicate opening chords of the piano which commence the work, right through to the climax of the rondo, I was held in its spell.

## CLASSIFIED ADVERTISEMENTS

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FAT BOONE—South West Club—District: Baker, "Gwynedd," Sudbury, Sidmouth, Devon.

THE OFFICIAL CHIF RICHARD FAN Club—Self addressed envelope 191, 48 Cavendish Buildings, Gilbert Street, London, W.1.

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## MUSIC

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J. S. BACH  
Brandenburg Concerto No. 4  
in G  
Bade Chamber Orchestra conducted  
by Sechter.

(Philips ABE 0065) \*\*\*\*\*  
A N enjoyable issue, this containing some very fine playing, especially from the violin and flute soloists. The harpsichord is pleasantly prominent, too.

For those who think Bach staid and uninteresting, this record will illustrate how joyous and alive Johann Sebastian's work could be.

The constant rhythm and continuity is played with a lilt that is rarely found in modern performances, and I was impressed by the way the whole of these movements were designed, cut and sewn together like a well fitting suit.

## CHOPIN

Recital of piano music by  
Alexander Uinsky  
Waltz No. 1 in E Flat Opus 18;  
Fantasia in F Minor  
Opus 49; Mazurka in A  
Minor Opus 17 No. 4; Study  
in G Flat Opus 25 No. 9;  
Nocturne in D Flat Opus 27  
No. 2; Waltz No. 9 in A  
Flat Opus 69 No. 1;  
Scherzo No. 1 in C Sharp,  
Opus 39.  
(Philips GBR6514) \*

I LOOKED forward to playing this record. It contained seven of my favorite pieces and I am very familiar with the scores, having played most of them for examinations in my student days.

Perhaps this was the reason that it was thoroughly appointed and uninspired. The whole performance was very mediocre and Uinsky gives the impression that he, too, is over familiar, for he treats the music with ease.

Only in the G Flat study does he give any hint of the poetry of Chopin's music.



# LISTEN TO JAZZ by OWEN BRYCE

## Listen—and ye shall learn perhaps!

Do you listen to your jazz?  
Do you know what goes on?  
What the players are trying to  
do? How it all came about?  
Can you recognise, by the sound  
of the band, which one it is?  
Can you spot the coloured per-  
former?

Or are you content to have your  
music around simply as a back-  
ground, useless what it all means?  
Excepting the copy in preference  
to the better version, perhaps not  
even realising that it is a copy? You  
fail to recognise one style from  
another? You collect records  
because someone else said it was  
good? Because of the "label"  
value of the artist?

Don't worry too much. You're  
no different from thousands of  
others. Serious listening to jazz  
records seems to be an occupation  
of the past. The new trend is a  
thing to deplore and a thing I beat  
the drum about constantly.

I have carried out very amusingly  
(for me that is) during the last six  
or seven months a simple little test.  
This is how it goes.

I deliberately get into an argu-  
ment with my "suspect" on the  
subject of the Chris Barber Band.

"Wonderful," he says, "I've just  
bought their latest disc."

"And you like it?" I provoke.

Follows a summary of all their  
great attributes by my friend.

"But look at all that simple  
rubbish!" I say, "Listen to this  
record and see if you don't agree  
that it's rubbish stuff."

I play my test recording, always  
kept handy for this purpose.

"Now, dad, listen carefully to  
that titled bit. Laughable isn't it?"  
This gets him.

"What'd-ya mean? That's what  
makes the band so great."

"And listen to Monty's clarinet.  
Do you know he hasn't played an  
original note in eight years! Even  
he hates churning out the same old

stuff day after day, week after  
week."

"Rubbish," he counters, "the  
man's unique. That's the point  
about the Barber band. It's abso-  
lutely unmitigable."

I then reveal my trump card.  
The record itself—which, at the  
moment, is the Second City  
Jazzman, 12in. Esquire LP. "What's  
more, as you like it so much, you  
can have it for 10s. only." I offer.  
But this invariably meets with  
strong refusal.

What sounds wonderful at a  
Chris Barber loses its appeal if  
the name is not fashionable. And that's  
the state of jazz record collecting  
these days. Make it a point in 1959  
to LISTEN to your jazz.

Ewan MacCOLL will make some ex-squaddies nostalgic with  
his "barrack room" selection.

## Break-down

**MURDERER'S HOME**  
(Part IV)  
Road Song; Jumpin' Judy;  
Levee Camp; Holler; Precious  
Train.  
(Nixa N1E106)\*\*\*\*\*  
THIS is yet another 45 r.p.m.  
break-down from the original

12in. issue. Whilst I thought the 12-  
incher rather a lot considering the  
content matter, I cannot say that I  
entirely agree with breaking  
down every LP into a large number  
of small units.  
There's little I can add to the  
comments I made on parts one,  
two and three, although this seems  
to me to be the very poorest of  
combinations.

## REVEALS Barrack room balladeer

### Big-hand

THE NEW ORLEANS  
WANDERERS  
*Ferdido St. Blues; Gate  
Mouth; Papa Dip; Too Tight*  
(Philips BBE12204)\*\*\*\*\*  
EVERY jazz fan worthy of the  
name should give Mr. Philip  
a big hand this month, for, in addition  
to the Hot Five, he has given  
us this wonderful New Orleans  
Wanderers.

If anything, these are better  
examples of New Orleans style  
than any other I have heard. The  
Hot Five later sessions Louis  
was branching out as a solo  
trumpeter as opposed to one con-  
tent to lead and fit into a New  
Orleans ensemble. Where Louis  
would have turned these perform-  
ances into a showcase for virtuoso,  
George Mitchell is content to play  
the traditional role of the Crescent  
City trumpeter.

And in spite of the alto saxo-  
phone that mixes these among the  
very best jazz ever put on wax,  
these tunes have the mainstay  
for most of our trad-styled bands  
for the past five years.

### Comparison

TERRY LIGHTFOOT PLAYS  
TRAD

Terry Lightfoot and his Jazzmen  
*Maryland My Maryland; Snag It;  
Fennema; The Marlinique.*

(Columbia, SEG7851)\*\*\*  
I PLAYED this immediately after  
three or four hearings of a  
Clarence Williams disc. About all

one can say is that if Terry does  
indeed play trad... what on earth  
are the Negroes playing?

There is no comparison between  
the performances of the Negro items  
are majestic. These are self-con-  
sciously played much too fast. The  
Fontana disc harmonies are deli-  
cately beautiful. Many of these are  
unhappy.

The trumpet on this Lightfoot  
disc is (personal and given)  
pushes Sound. It around like  
nobody's business.

The *Marlinique* is copied from  
Barber's copy of the De Paris disc.  
How far away can one get from  
the real thing?

This is one of our better bands.  
The Clarence Williams is certainly  
not the best of the New Orleans  
type jazz. Yet the gap between our  
best and the mediocre of the middle  
twenties is enormous.

### Fresh air

AL FAIRWEATHER AND HIS  
BAND

*Falweather Friends, Part I  
I Can't Give You Anything  
But Love, Baby; September in  
The Rain.*  
(Nixa N1E1066)\*\*\*\*\*

MAIN interest to me in these  
two tracks is the excellent  
sounding, sour, weird playing of  
Tony Cox, Humph's altoist, here  
joining forces with? Heath sideman  
Ted Price, and traditionalist extra-  
ordinary (because he is England's  
only "different" jazzman), Al  
Fairweather.

I confess to being an end-and-out  
Fairweather fan. His touches of  
whole tone scales in what appears  
to be otherwise straight New  
Orleans jazz brought a breath of  
British shores aside from records.

It's a great pity his band was not  
a success. But then, of course, we  
do his our jazz to be completely  
derivative, don't we? The formula  
for utter failure is to start a band  
that does not copy some traditional  
style.

Which is why this coupling,

which I have cherished for the last  
year and which I would rate the  
second best British disc in 10 years,  
will probably receive nothing more  
than a cool reception from those  
who persist in buying discs on  
"names" only.

### Harsh words

EWAN MACCOLL  
*Barrack Room Ballads*  
*Join The British Army; The  
Ghost Army Of Korea; The  
Bad Lad of Walli Makilla; The  
Young Trouper Cut Down  
In His Prime; Bless 'em All;  
Any Complaints; The Second  
Front Song; Seven Years In  
The Sand; Farewell To Sicily;  
Browned Off; When This  
Ruddy War Is Over.*  
(Topic 10736)\*\*\*

AS the culist shift their  
allegiance from jazz, and  
then shift, over to folk music,  
more and more such records find  
their way into my collection, but review  
in the only column in which they  
fit at present.

I would be the last to class them  
as having any jazz interest, but it  
cannot be denied that jazz fans...  
or at least the trad fans of 12  
months ago, are now whole-  
heartedly folk-minded.

As so the old and the new songs  
of the British Army, mostly anti-  
war, anti-army, anti-Yanks, anti-  
canteen food, join the More Alli-  
ances and the Al Fairweathers for  
serious consideration.  
The British soldier is an odd guy,  
it is never easy, but always bawdy.  
He is never thoughtful, but always  
cynical. Never soft, but always  
sickly sentimental, especially at the  
death of a comrade. Feelings which  
are aptly reflected in these ditties,  
not unpurged entirely, but still  
with moorish harsh words to make  
one wonder how this got past the  
censor. (Is there one for  
records?)

Ewan MacColl throws himself  
into the mood of the various num-  
bers. Reginald Gray, Jimmy  
MacGregor and John Cook, giving  
him the typical barrack room  
backings.



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# ROUND AND ABOUT—with RICHIE HOWELL

## Cold?—Not Monica!



Britain's big freeze week-end had no effect on Swedish jazz singer MONICA ZETTERLUND. Within an hour of arriving in London, Monica was rehearsing for her "On The Air" TV appearance this week—had radiating warmth all around her. TITO BURNS, at the piano, later took his coat off! Monica, on her first visit to Britain, was discovered by bandleader Ed Glendemann singing "Honeyuckle Rose"—with the rhythm section of his band.



Still resident at the Côté d'Azur club in London's West End, IDO MARTIN and his Latin American orchestra have just had their first disc—a SAGA LP—released. London's teenagers rate Ido and Co. highly.



ESTABLISHED—AND NEW! Many top recording artists have had their backings provided by the RITA WILLIAMS SINGERS (pictured above during a recent recording session) and the group is among the best-known in this country. But not so famous—yet—is young BILLY FURY (below) whose first disc will be issued by Decca tomorrow. Billy drinks coffee in Suho—and wonders how that first record will sell.



Arrived London FRIDAY. A record contract signed the same day. The disc due SATURDAY. Release—next week. That's a brief progression report on the calypso group, THE TALBOT BROTHERS. Here for a six-week ABC TV hooking, the five brothers (plus a cousin) went on wax at the week-end for Melodisc.



A newcomer to the rock 'n' roll ranks? Yes, but only temporarily. It's ALLAN BREEZE doing comedy skits in a recent Billy Colt Band Show.

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