

VOUCHER

January 24, 1959

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 51 Week ending January 24, 1959

BARRY BARNETT

EVERY
6^D
THURSDAY

*'I play what
I like'*

says Teenage D.J.

**GUS
GOODWIN**



**Everly
Brothers
in town**

Exclusive pics



Jot it down NOW!

Must get

BARRY



H-M-V POP 579
(45 & 78)

singing **"THE
DIARY"**

AND
"ONLY A MEMORY"



*the greatest
recording organisation
in the world*

POP IDOLS CAN STAND THOSE "GODS"

POST BAG

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

YOUR CHANCE TO WIN AN LP

For the most interesting letter published each week, DISC awards the writer an LP of his or her own choice. And there is a bonus prize each month of a Ronson lighter and ashtray set.

Slump story

ONE reason for the slump in record sales is said to be the release of many records by unknown American artists.

But this contention is very rash. Ninety-five per cent of these records have achieved high status in the States and normally a new American record sells much better than many of those by the little-known or five-year-in-the-business British artists.

If some of the new records were played on radio instead of the old ballads, it is felt sure the slump would cease.—HUGH KLAYSON, London Road, Canterbury, Kent. (There is only a slump in 78s, not in 45s, LPs or EPs.)

Modern music mood

I AM fed up with readers who write to DISC complaining about a modern music. Certain people seem to think that rock and beat music have a savage trend. Others just say the singers are poor.

True, most teenagers condemn the classics and opera; but to my mind, if a certain piece of music gives only one moment of pleasure then it is doing its job. After all, that is what music is for.

If people enjoyed their taste in music and felt everybody else to enjoy what they like, then I am sure we would all be better off.—BRIAN ORGILL, Pear Tree Avenue, Bramley, Yorks. (We heartily agree.)

Thanks for Ivor

I HAVE been given the most wonderful present—*Ivory Nocturns*—"Perchance to Dream." I am beset with sadness and despair at hearing Ivor's beautiful music. —BRIAN ORGILL, Pear Tree Avenue, Bramley, Yorks. (Ivor is a prime example, the whole one minute 20 seconds of it.)

Short shift

MANY new records, especially those of rock 'n' roll artists, seem to be incredibly short. My own opinion is that some of the record companies are prying on the popularity of their stars by issuing discs with under average playing times. For instance, "Party" is a prime example, the whole one minute 20 seconds of it.

HOW narrow-minded can one get? I am referring to the letter of outrageous indignation by Miss Lucas, of Feltham, about the record made by that naughty Peter Sellers who has dared to "steal the mickey" out of the younger members of the pop brigade, and poke fun at some of her idols.

May I suggest that she grow up a little, have no doubt at all that the singers themselves have

a hearty laugh at Sellers' neat and witty alic, and appreciate his digs at the hollow grandeur and hollow of the pop business. Where is her sense of humour? Please do not think by this that I am not a fan. Indeed, my fifteen-year-old son and I have all of the great Elvis Presley's records in our collection, along with those of Ricky Nelson, Little Richard, Chuck Berry and Johnny Otis. We love rock 'n' roll, but can laugh at it, too.

Miss Lucas, listen to the disc again. And listen, too, to that high spot of my listening week, the *Good Show*. Perhaps this might help you to understand the disc and also to understand my view that this is not a very good place in the Top Twenty.—(Mrs.) J. TREASURE, 53 Marley Ave., Harpenden, Herts.

After all, we only see Marlon on our TV screens in a musical quiz show, so surely the merit could be given to a more deserving cause.—A. J. LAW, Rose Cottage, Farrahill, Yorks.

(But don't forget, Marlon was *ever* a "TV" singer.)

Always here

I HAVE been very perturbed in recent weeks by talk of the "return of the ballad." Certain critics seem to be of the opinion that it has suddenly come back into the fore. I think the ballad never left us! And I believe that it will always be with us.

Although the whole of last year, a ballad was continually in the hit parade, and the charts proved that they were still popular, that they are now—D. E. BROWN, Walsley Crescent, Morden, Surrey.

Always with us, but now and again they become more popular than ever.

Praise for Donna

I WONDER if other DISC readers will agree with me when I say Donna Douglas of Ireland will be a popular singer of the year.

I heard her on "Cool For Cats" with a couple of weeks ago singing "The Shepherdess." Her singing was just wonderful, and the quality of her voice is just great. She's the Judy Garland of the 1950s.—(Mrs.) HENK ALLEN, 22 Malack Avenue, South Wigston, Leicester.

(Write to us in six months and say I told you so!)

ANYONE FOR DIGGING!

WHERE did the B.B.C. dig up "Dig This"? Besides lacking originality, this show lacks talent, inspiration and even intelligence. The antics of the Bob Miller band were painfully childish, to say the least, and as for Barry Barnett...

It would be a good idea if the misguided individual who produced this 30 minutes of agony DID watch "Dig This!" It might enlighten him as to the fact that "Dig This!" should have been buried and something more adult provided in its place. At the moment, it is a waste of time, and we shall have to continue—regrettably—to wear black armbands for B.B.C. licence production.—S. WEAVER, 94 Dancroft Drive, Leigh-on-Sea, Essex. (Anybody disagree?)

thaps, but records are the only way of hearing one's favourite artists at leisure.—P. J. PHILLIPS, Kingsway, Little Skew, Bristol.

(You have also signed this complaint from contributor John Gayne who has several times made this very point.)

Second-hand

I THINK it is a pity that more isn't made of the second-hand record market. I know of only one really good shop which deals in second-hand records.

I really realise that one remedy for my complaint would be to have more record libraries, but I feel sure that you will not do up any more of those, who like me, buy records and lose interest in them once they have disappeared from the hit parade.

If a more widespread market for second-hand records were established, then people could all back these oldie records for a small price.

Records would thus find their more profitable with classical records, which could then be resold at a cheaper price and enjoy popularity.—ROBERT J. WATSHAM, Canon Hill Park, Bray, Berks.

(We agree about classical records, but surely you don't remain popular long enough to make a second-hand sale worth while?)

Others, too

THE thought that Marion Ryan is the British girl singer of the year is there as it always has been. Cogan, Janice Peters, Vera Lynn, Rosemary Squires and many others, seem to be very unfair.

COVER PERSONALITY BARRY BARNETT

BY MERVYN DOUGLAS

IN a short space of time 19-year-old Barry has notched up several discs, made some impressive TV appearances, and landed a plum role in the new B.B.C. TV production, "Dig This!"

His first record release from Barry is the big American hit title, "The Diary." His disc company are planning their balls on their young protégé, and in giving him this big song, offer him the chance to have a really big record to his credit in the near future.

At 15, Barry was taking his first steps in the States. "The Diary" is rapidly moving up the charts with the Neil Sedaka recording. This has just been issued in this country, so young Barry Barnett faces stiff opposition.

Barry's first disc, on H.M.V., was issued in the summer of last year—"Book of Love" and "All I Have To Do Is Dream." Though *The Mudlarks* "plipped him at the post" with the main title, Barnett's disc made a strong impression with reviewers and buyers.

His follow-ups have added further to his experience, his vocal quality on wax, and to his

widening circle of admirers.

Born in London and educated at Tottenham Grammar School, Barry Barnett's inclination was towards art as early age, towards show business. Maybe he had acquired that leaning from Sam Houston, singing star Sam Browne. And while still at school, Barry made his West End theatre debut. He was chosen as one of the cast of children for "The King and I" stage production, and also understudied the juvenile lead.

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While studying, Barry was taking any audition that came his way and it was through one of these that he landed small roles in B.B.C. television plays. As he progressed, so the parts increased in size and he appeared regularly in this medium. One of these was the Billy Graham programme on children's television, and in this he had a featured part.

However, Barry's ambition in show business lay towards sing-

ing rather than acting alone. He made a private disc which brought Vincent, the orchestra leader, had a chance to hear. The latter was evidently impressed by his strong voice, and one hearing, Barry Barnett was offered a summer season with the Joseph Masson Orchestra in London.

Then Sam Browne took Barry in hand. The tremendous knowledge he himself had gained as a singer was put to further good use in coaching his young nephew. Famous music teacher, and busy guitarist, Ivor Maltrants, helped in no small degree in Barry Barnett's newly chosen career.

When it was felt that Barnett needed a sufficiently understudy in the real art of vocalising, his name and his voice were brought to the attention of H.E.V., recording chief, Wally Ridley.

That Ridley was impressed is shown by the record releases by Barry Barnett, and the fact that the name Barry Barnett on the label.

In his spare time, such as it is now, Barry enjoys watching or playing soccer, and playing tennis. His favourite football club is Frank Sinatra, Billy Eckstine and Lena Horne.

Uncharted

WHY is Buddy Holly so unpopular in America? Although I was disappointed at his break up with Crickets, he is still my favourite, yet his records never appear in the American charts and he never receives a place in voting polls.

I cannot understand this at all. He has enough ability and punch to beat anyone else, even the adored Presley.—(Miss) A. NICE BUFF, Irvine Road, Largs, Ayrshire. (The last time Buddy Holly appeared in the American Top Ten was almost a year ago. The song was "Peggy Sue.")

GRANADA	
ONE NIGHT STANDS	
GEORGE LEWIS' NEW ORLEANS JAZZ and CHRIS BARBER'S JAZZ BAND	
WALTHAMSTOW 555	
SUN JAN 25 - 4c x 10	
THE MICHAEL HOLLIDAY SHOW with KAYE SISTERS	
FRASER HAYES FOUR MAIDSTONE 3428	
Tues Feb 17 - 6.20 & 8.30	
BEDFORD 2146	
Wed Feb 18 - 6.30 & 8.40	
WOOLWICH 4753	
SINGLYWOOD 1700	
Tues Feb 19 - 6.45 & 9.00	
KENNINGTON 1354	
In Feb 20 - 6.45 & 9.00	
SLOUGH - Adm 3046	
Sat Feb 21 - 6.0 & 8.15	
Let's Move It!	
CLIFF RICHARD	
WEE WILLIE HARRIS	
JOHNNY DUNCAN	
TONY CROMBIE'S ROCKETS	
KETERING 3223	
Mon Feb 23 - 6.30 & 8.40	
GRANTHAM 1111	
Tues Feb 24 - 6.20 & 8.30	
MANFIELD 1714	
Wed Feb 25 - 6.20 & 8.30	
AYLESBURY 1342	
Thurs Feb 26 - 6.30 & 8.40	
DARTFORD	
Fri Feb 27 - 6.20 & 8.30	
TOOTING 440	
Sat Feb 28 - 6.0 & 8.30	
COUNT BASIE	
WITH JOE WILLIAMS	
WALTHAMSTOW 555	
Thurs Feb 19 - 7c & 9.30	

I CRIED
A TEAR

LaVERN
BAKER

H.K.E. 8790  45/78

Juke Box Top Ten

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

Last Week	This Week	Title	Artist	Label
2	1	BABY FACE	Little Richard	
3	2	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears	
4	3	IT'S ONLY MAKE BELIEVE	Conway Twitty	
1	4	TOM DOOLEY	Kingston Trio; Lonnie Donegan; Rikki Price	
7	5	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI	
10	6	KISS ME, HONEY HONEY, KISS ME	Shirley Bassey	
8	7	CANNONBALL	Duane Eddy	
5	8	THE DAY THE RAINS CAME	Jane Morgan	
-	9	SMOKE GETS IN YOUR EYES	The Platters	
-	10	BIMBOMBAY	Jimmie Rodgers	

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

WIGGLE
WIGGLE
THE
ACCENTS

Q 72351  45/78

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending January 17th

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

ONES TO WATCH

High School Confidential	Jerry Lee Lewis
Gigi	Billy Eckstine
The World Outside	Ronnie Hilton



BILLY ECKSTINE—Watch "Gigi"

American Top Ten

These were the ten numbers that topped the sales in America last week
(week ending January 17th)

Last Week	This Week	Title	Artist
1	1	THE CHIPMUNK SONG	David Seville and the Chipmunks
3	2	SMOKE GETS IN YOUR EYES	The Platters
2	3	MY HAPPINESS	Connie Francis
8	4	GOTTA TRAVEL ON	Billy Grammer
4	5	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
-	6	WHOLE LOTTA' LOVING	Fats Domino
7	7	A LOVER'S QUESTION	Clyde McPhatter
6	8	ONE NIGHT	Elvis Presley
5	9	PROBLEMS	Everly Brothers
-	10	LONESOME TOWN	Ricky Nelson

ONE TO WATCH

Stagger Lee	Lloyd Price
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SHIRLEY BASSEY—Two in and both climbing



CLYDE McPHATTER—No. 7 in America

HITTING THE HIGH SPOTS!

ALMA COGAN

AND

JEVY POP 573

Last Night on the Back Porch

THE WORLD OUTSIDE

Thanks to RONNIE HILTON, RUSS CONWAY, FOUR COINS, ROGER WILLIAMS and VICTOR SILVESTER

Kent enlarges on those rumours about 'Cool'

It's all my eye—we're most definitely staying

I WANT to get this over to you, but hard. "Cool," in spite of any rumours you might have heard or read, is quite definitely staying on the air.

Statements to the contrary that have appeared recently in some sections of the Press are entirely wrong.

I wish I could find out how the stupid rumour started. Its first publication was in a London evening newspaper. Then a few days later a musical weekly paper reported it and printed a quote alleged to have come from me.

I was supposed to have said: "It's a pity we're near the end of the road. But after all, one cannot keep on getting fresh ideas after such a run."

All my eye! I hadn't—so far as I know—spoken to a representative of that paper about "Cool" at all.

The silly story has caused a lot of embarrassment not only to me, but particularly to our director, Brian Taylor, and to the kids who appear in the show.

And it has worried a lot of viewers, because since it appeared I have had a pile of letters and also phone calls—asking me whether it was true.

When the rumour really got moving, I wasn't too sure, either. But luckily I wasn't left in doubt for long. When I got home one evening, my wife had a message for me from Brian: "Tell Kent we're definitely on the air."—So keep watching.

Princess on the '59 show

NEW YORK, Paris and London are among places represented in this week's edition of "The 1959 Show." Paul Anka is flying from America to sing "Sing, Sing, Sing" and "My Heart Sings." Eddie Calvert will be in the studio straight from his overseas tour to play his new record, "Angelina."

Also on the show is Amou San, guaranteed to be a real Indian princess, but who is generally heard singing in Paris and Rome. William Marshall, the coloured boy who came to this country to play the lead in "Green Pastures," will sing "Sounds in the Night," and country and western fans will hear two titles from Johnny Duncan, "Train" and "Rock-a-billy Baby."

Two other British stars on the programme are Perala Clark and Mike Preston. Mike, by the way, made a new disc for Decca last week.

Al likes to sing on high

WHEN Al Saxon came on "Cool" last summer we had him doing his act on the wing of a Javelin fighter at the Royal Air Force station at Odiham. But Al likes even higher places than that, especially when he's singing his new release, "You're The Top Cha" (Fontana).

Although this number turned up in our Christmas show, he had to come back in the studio the other night just to give this song another well-deserved airing. We couldn't fit a Javelin into the studio, so Al had to make do with a high chair, just to show how high he is above the whole thing. He had to get up to it, but he told me later it was worth it.

After all, why not? We had Morris Trull there waiting for him!



"Your day's certainly a go-ahead every time I come's going out somewhere!"

KENT WALTON'S

'Cool for Cats'

Mitch thought it was a blank (!) mistake

MORRIS SELLAR, who partners Roy Tuvey in the script-writing team for "The Bristol Club," told me the other day how he almost lost his fellow-comic Mitchell Richards (You'll probably know them best as Morris and Mitch, who recently recorded their own crazy version of "Bird Dog" and "Highway Patrol" for Decca).

"Part of our stage act was a zany routine in which I fired blank cartridges from a revolver while I charged round the audience chasing Mitch," Morris explained.

"On our way out to France, where we were to entertain at U.S. bases, the revolver got lost, so I had to find another one.

"I went to a French gunsmith's in my very weak French I described the sort of revolver I was looking for—one that would fire blank cartridges with a loud bang.

"When he got the idea, he pulled out an enormous revolver, and said, 'This is harmless.'

"When he saw I didn't believe him, he loaded it and fired it with his hand in front. It went off with a terrific explosion.

"That's fine," I said. 'That'll scare Mitch out of his pants.'

"So I took the gun, and at the right moment in the act I fired at Mitch. He crumpled up, and the audience thoroughly enjoyed the joke. So I thought we'd do it like that every night.

"Mitch got up and limped into the dressing room. When I followed him, he showed me a piece of the cartridge case in his leg. He hadn't been acting at all—I really had shot him. Just as well I hadn't aimed at his head, or he'd have been looking for a new partner."

Before he left, Morris told me that Mitch has his own spot on Radio Luxembourg, in a "Mitch's Midnight Special" for Decca.

Shooting Mitch was all part of the act that comedians Morris and Mitch put on recently—but it turned out to be a little too realistic! See the story below.



Are the girls taking over?

ABOUT a year ago when I was starting to scratch around for stories for this column, I noticed that two main features of the pop scene were rock, and the seemingly immovable place held by male singers at the top of the charts.

Now the position looks rather different. Rock has not died, as some people predicted it would, but it has lost some ground to the cha-cha, while the girl singers figure high in the record placings. You wouldn't want me to tell you who's No. 1 favourite, for her latest disc "You Always Hurt the One You Love" is played as a constant reminder. Others who have been in the business for while are still happily holding their ground—like Peggy Lee and Doris Day.

But there are always new singers in the ascendant. Mainly the ones I talk to are British singers, but every now and again an American artist who is making the grade in the States finds it worthwhile to pay a quick visit over here to try to arouse interest.

Like the girl I was talking to the other day when we were discussing an appearance for her in "The Bristol Club." Until she made her debut in the Sunday-night "Paladium Show," during which she sang her latest disc "There Must Be A Way," she was practically unknown in this country—**JOE JAMES**

Flanagan on a disc hunt

SEARCHING for material to tape a new disc this week is Crazy Gang comic, Bud Flanagan. Last disc I can recall featuring this veteran comedian was "Underneath the Arch," recorded on Columbia with his now-retired partner, Chas Allen.

Now after many years' absence from the recording scene, Bud will return for a solo offering.

From film to disc

NEWEST Frankie Vaughan film, "The Lady Is A Square" is due out in February, and Philips are getting in ahead with Frank singing two songs from this movie—"That's My Doll," and an "oldie," "Love is The Sweetest Thing."

An EP with more film tunes from Frank follows in March.

Back to front

PIANIST Russ Conway has been highlighting a catchy tune, "Sideshow," in his TV appearance, a rare example of an artist playing a new number before he has recorded it.

But the tune has aroused so much interest that Russ has now taped it on Columbia.

DISC CHOICE

A NEW Fats Domino heads my list of arrivals in the week, and it's a big rock number titled "A Whole Lot Of Lovin'" (Gloster). He only just pushes in front of the guy I think is a wonderful singer—Guy Mitchell, whose disc "My Heart Cries For You" should reap him rich rewards.

With two running so close to the top, I expect Pat Boone fans will want to know why their star is still runner-up with "I'll Remember Tonight" (London). Maybe it's because he is so predictable.

Boone Calvert is in fine form on Coral with "Well, All Right," and Kathy Linden makes a welcome return on the Felsted label with "Kissin' Conversa-

tion." Another oddie served in the current cha-cha trimmings is

"In A Little Spanish Town" (Cherry) as performed by Sly Oliver (London).

Two singing groups, one British, the other American, have recorded a number that is sure to go down well, "Jeri-Lee." I liked both the Perry's version on Oriole, and our own Kaye Sisters on Philips.

Mal Perry sounds in much more mature voice in "Willingly," his latest Fontana release, and Ricki Price, after his success with "Tom Dooley," sounds confident on an up-tempo version of "Honey, Honey," also Fontana, with solid backing from Johnny Gregory and his Orchestra.

TEENAGERS LOVE HIM BECAUSE HE IS STILL ONE OF THEM, AND BECAUSE HE PICKS THE DISCS HE LIKES

If you ran into Gus Goodwin, teenage disc jockey rare of Radio Luxembourg, you'd find it hard to distinguish him from most other teenagers. At this time of the year he'd probably be wearing a dark blue duffle coat over sober suiting, his rather untidy hair would be sticking straight up, and there'd be no reason to look twice at his round face and his obvious (rather than prominent) front teeth.

In all probability he would be making his way to shift work as a photographic printer in one of Fleet Street's most famous picture agencies—doing a full day's work the same as most other teenagers. But as soon as you get talking to Gus you realise there's something very vital about him. He's the real "go-getter" with that supreme con-

powered energy he puts into all his activities.

It was the biggest, the best, the most active un-sponsored fan club in the country. From his home in Wembley, Gus organised weekly rock 'n' roll get-togethers. Generally they hired a room above pubs in various parts of London. There was a 2s. 6d. charge to get into the session, and sandwiches and a drink to each patron cost 2s. a head. The odd saxes made up the hire of the room, and if there weren't enough of them, an LP or an EP was raffled to make up the difference.

Gus became a figure in the rock 'n' roll world because of his loyal support of Bill Haley, and that's how they came to get him on the "Jamboree" jury. Then there was no ignoring this young spitter of fire and sponsors, wisely snapped him up for D.J. work. So he was



Gus Goodwin, the fearless D.J.

fluence in himself which is essential for the successful show business candidate.

"But still you what's wrong with DISC...," said Gus with an opening remark, and proceeded with his first minor ones. This record business was his business, and he wasn't shy about giving his views.

A youngster of strong opinions, Gus owes his beginnings as a disc jockey to his outspokenness. He was, you may remember, one of the jury on the Radio Luxembourg programme "Jamboree," and his job was to award marks for records after they had been played.

Two out of 100

The usual procedure was for the first member of the jury to say what he thought, never being really extreme in any criticism, and then the other members generally agreed with him, with minor modifications.

But Gus was minded to continue his system. The first record received his opinion was given in a stream of abuse, and he refused to mark it seriously. Marks had to be between 50 and 100; Gus gave it 2.

Gus tells the story: "...Who is this man who dares to disagree?" they said. "That just isn't done." But I did it. Then they gave us a Pearl Bailey record. Pearl Bailey, you know. She was terrible, terrible! So when I had to give her marks I wouldn't. I said I could sing as well as she could, and to prove it I began to sing. And I proved it, I did—I really proved that I could sing better than Pearl Bailey."

"This was Gus's first association with the business. I was a curious impressionist when I was nine years old...," is his opening to the Gus Goodwin story. But by the time he was in his early teens he had turned to popular music, and more particularly to rock 'n' roll.

He ran the Bill Haley fan club in this country, with that same high-

getting tremendous support. Letters came from all over the country welcoming his stand against the

"Grade Fields may have been a great artist," says Gus, "but let's face it, she's passed it now. It isn't fair on Gracie or on the other records now. I had to think of the value of the record, not of sentiment. And I got dozens of letters from places like army camps supporting me."

Gus now has four Luxembourg programmes to worry about. He does "Hi, There," which has been promoted to 15 minutes from seven minutes under his guidance; "Rock-a-Billy Party," his most famous spot; "Juke Box Parade," 15 minutes, and now another 15-minute programme, "Records from America."

Gus' "Rock-a-Billy Party" Gus picks his own records, on the other programmes the sponsors have some say in the choice. "Only Pete Murray and I have a programme where we pick our own," he boasts.

He's for solid rock

Gus's choice must be the same as that of most teenagers, judging by his popularity. He has solid rock all the way—because he likes rock anyway—and he has a favourite record in an Elvis Presley. Why? Mainly because he likes Elvis, but he might stretch a point and play him in anyway, because he is popular with the teenagers and there is nowhere else on radio where you can be reasonably certain of hearing Presley.

"I'm one of the solid core of teenagers," says Gus, "and I know what I'd like, and if their likes changed I'd be one of the first to know about it. I know what they want. All the disc jockeys seem to think this is the end of rock and they go all out for the new craze. But I know what the real core of teenagers want—and at the moment that's rock."

This policy of the self-confident Gus has had some outstanding success. Many of the hit parades have been given extensive airings on the Gus Goodwin programmes long before they had been anywhere near the top of the charts. Take Cliff Richard's "Move It," for example, a B-side which Gus latched on to in very early times, and Marty Wilde's "Endless Sleep."

"The next really great one to be Jerry Lee Lewis' 'High School Confidential,'" says Gus with a certainty few other people would dare to express. "It's great, really great."

"I hope prejudice isn't going to affect this one," he goes on, "I hate prejudice. When there was all the trouble about Jerry and his child-wife, I played him three weeks running to try to overcome the

prejudice. I mean, if you see there's a good horse running in the 3,30, you don't ignore it just because you think its owner is a nasty type, do you? And believe me, 'High School Confidential' really is a winner."

Gus feels very strongly on this subject of prejudice. He has his own strong convictions about the sort of music that suits him, it's true, but he really rebels against people who judge their musical likes and dislikes by things outside the job altogether.

Down-to-earth

Opinionated and confident Gus may be, but he is down-to-earth and sensible enough not to become "big-headed." His earnings from disc jockeying have bought him a luxury caravan down at Egham in Surrey.

He has his own car—an Ford Anglia at the moment, but he's hoping to work his way up through the Consul and Zephyr to a Jaguar. His caravan has its record-player, television, radio and most of the

FOUR LUXEMBOURG PROGRAMMES—BUT HE DOES A SHIFT JOB, TOO

things that the majority of teenagers have great difficulty in affording.

But Gus still keeps on his jobs with the picture agency. "I've got to stop myself getting big-headed," he says. "At work I'm just one of the lads, and as soon as I step out of line I get slapped down. It's good for me. The money I earn just helps out with my income tax, that's all. But I want to stay there as long as possible. I suppose the time will come when I have to leave—I've, for example, seen 'Take 'Rock-a-Billy Party' out on tour."

"Of course, at the picture agency I'm a sitting target for their cracks, but I don't mind that..."

That's a good, sound thought for a teenage D.J. idol.

Harold Darton

MUSIC in the AIR

Radio Luxembourg

204 m. Medium Wave
49.25 m. Short Wave

AFN

271, 344 and 347m Medium Wave

JANUARY 25
 7.00—Jack Jackson's Juke Box.
 7.30—The King Beaters.
 7.45—Wildcat Afternoon.
 10.00—Record Rendezvous.
 10.30—The Stargram.
 11.00—Top Twenty.

JANUARY 26
 6.30—Monday's Requests.
 8.30—Sound Hits.
 9.45—Deep River, Bay.
 9.15—Lawrence Walk.
 9.45—Michael Holiday.
 10.00—His Parade.
 10.30—Top Topp.

JANUARY 27
 6.00—Non-Stop Pops.
 6.30—Friday's Requests.
 8.00—Band Parade.
 8.30—Juke Monograms.
 9.00—David Jacobs.
 9.15—Juke Parade.
 9.45—Scorchin' Requests.
 10.15—Record Hop.

JANUARY 28
 6.00—Non-Stop Pops.
 6.30—Saturday's Requests.
 8.00—Jamboree.
 9.45—Marla Lanza.
 10.00—Juke Rendezvous.
 10.30—Spin With The Stars.

JANUARY 29
 6.00—Non-Stop Pops.
 6.30—Wednesday's Requests.
 8.00—Libero.
 8.30—First News.
 9.00—Jazz Double Top.
 10.00—Record Show.

JANUARY 30
 6.00—Music In The Air.
 6.30—Music In The Air.
 10.00—Late Request Show.

JANUARY 31
 6.00—Music In The Air.
 6.30—Music In The Air.
 10.00—Late Request Show.

Discs are the new comparisons stars are satire

POP music could, if we were to let it, become a very serious business indeed. We get a daily stream of rock, cha-cha, and every type of bything, plus a host of good and not so good ballads; the platters spin, the cash registers tinkle, and we are sometimes apt to lose our sense of perspective and, most of all, our sense of humour.

Of all the artists who have attempted to put humour on record, none has done it so consistently nor so successfully as Stan Freberg. I say attempted, for nothing is more difficult to do than put comedy on wax. To stand up to several playings the humour has to be exceptional.

But Freberg has mastered his medium and, knowing that actual gags will not stand the test, he has turned to satire.

That satire is usually directed at well-known songs and, such is Freberg's brilliant mind, he is able to find comedy where one would never have believed it possible.

Some of his hits have followed soon after the initial success of the song, and while some disc fans object to the Freberg treatments, the artists who find themselves satirized are usually delighted and flattered.

If the star has become famous enough to be imitated with Freberg satire, then he can really claim to have achieved public prominence.

New 'Line'

I remember the delight of Lonnie Donegan when, just starting to make a really big name for himself, Stan Freberg decided to record a delightful version of "Rock Island Line." There was hardly any doubt at all who Freberg was satirizing. Additionally, it gave the "Line" a new lease of life, and made people aware of the Donegan version if, by chance, they didn't know it.

I know that I for one have become interested in an original disc through a Freberg version. When I first heard Freberg's "Sp-Boon" I hadn't heard the original disc. Through it soon made my business to hear The Crewcuts' record, and other versions. Freberg, apart from delighting me, had served an additional purpose.

Stan, of course, does not make every disc a take-off of a well-known recording. Many of his records are special productions, the gift of his own very imaginative mind.

His "John and Marsha" is a

case in point. Freberg took a song and, by using only the two names throughout the whole disc, made it into a fantastic seller, and a most unusual recording.

It seems hard to imagine that such a record could cause any sort of a storm, yet many people took exception to it, including the R.B.C., because of its many inflections of the voice which Stan

STAN FREBERG — MASTER OF HUMOUR AND MIMICRY— WHO MADE A TWO WORD BEST-SELLING DISC

Freberg used on those two innocent-sounding names.

Much of Freberg's success, apart from his tremendous sense of humour, can be attributed to his talent for mimicry. This particular facet is the result of long experience in the entertainment field, and a natural flair for observation.

Such attributes have taken Stan Freberg successfully through many spheres, including that of satirist, writer, actor, lyricist, composer and, more recently, commercial advertiser.

A stooge!

This six-foot, sandy-haired entertainer was brought up in Palmdale, says Freberg. "I was brought up in Palmdale, naive, aloof, and awesomely elegant. The town, not me! Even now the place cannot get used to the idea."

For a most full of surprises, it came as no surprise to me that Stan's father was far removed from the world of entertainment. In fact, he is a retired Baptist minister.

However, a conjurer uncle seems to have intrigued Freberg at an early age. When only 11, Stan was helping his uncle load up his coat with the many objects which conjurers seem to be able to stow there.

This done, Stan would hurry

round into the audience and offer himself as a stooge when required! Like so many in American show business, Uncle Conroy suffered badly in his chosen profession and had to take a humble job on the staff at one of the major broadcasting stations.

Young Stan soon followed his uncle's lead. "Not through any particular loyalty," says Stan, "but because I wanted all the free passes to radio shows that my uncle could get hold of."

Stan Freberg devoured radio entertainment. He returned for show after show, every aspect of broadcasting intriguing him and exciting his passion for mimicry.

Another thing that Stan enjoyed about uncle's new position was the freedom it afforded him to rummage through the waste paper baskets! "Not for money, but for any discarded radio scripts."

Every find in this direction was

housewife, a businessman, or even a child on holiday from school! Behind the interviews an effects disc would put in the necessary atmosphere noises.

Through Steno, Freberg undertook his first solo show on radio, and a nervous 18-year-old was out on his own before he knew where he was.

During the same year, 1944, Stan Freberg went to Warner Brothers studio where his ability to supply voices put him in demand for cartoons. Not only did Warners use his services in this way, but he also supplied a tremendous amount of different voices for Paramount, Columbia and Disney.

But father didn't agree with this decision and so, when he fired a job for Stan as a petrol station attendant, the obedient son took it.

However, his career in petroleum was to last only three days. The boss caught him filling a petrol tank with a smoking pipe in his mouth and fired him.

Drawing himself up to his full height, and with all the dignity he could muster, Stan said, "That's all right with me, Buster. I happen to be in show business." Nothing was in sight in this direction but, so certain was Freberg that he had a future in this sphere, he soon became an entertainer.

'Coffee Time'

With only the press cuttings of his school triumphs, Stan Freberg made the rounds of the agents. Says he, "I saw many receptionists, but very few bosses."

However, Cliffie Stone saw him one day. "I saw him on a morning show, 'Coffee Time' at Harmony Homestead." The salary? His fare from Pasadena to Hollywood and home again! To live he had to drive a laundry truck around town in his off-duty time.

That "Coffee Time" show was an early morning interview one, and few people ever arrived to make up the audience. Day after day, Stan would remedy this situation by being all the people who were turned up!

Cliffie Stone would interview Freberg who, on the spot, would become a mid-western tourist, a

guitarist was wanted, Stan replied "You're in luck, that happens to be the instrument I play best."

With that he went straight out, bought a guitar and an instruction book, and learned to play sufficiently to get by in the band. "Fortunately," says Freberg, "the band always played loud, so they hardly knew whether I was playing or not."

One of the biggest breaks in Freberg's career came in 1949. He was signed for a long series called "Time For Henry" and, for five days a week he entertained children with comedian Dave Butler until he resigned five years later in 1954.

Meanwhile, Stan had made his first disc, "John and Marsha," and through this had acquired an even wider popularity.

From then on, alongside his personal appearances, a succession of Freberg discs hit the market.

They are now too numerous to mention in one feature, but perhaps I can remind you of a few of them. He scored in a big way with two saucy satires, "St. George and The Dragon" and "Little Blue Riding Hood."

Many shows

His return to show business was rapid, and one of his first shows was as a disc jockey. Stan wrote the show, acted in it, and presented the records.

A further job was in a network radio show for children, called "Tell It Again." Stan got the job by assuring the producer that he could make monkey sounds! He spent all afternoon at the zoo to make sure that he could do it. Later, he was responsible for Black Beauty's whinny, the miaowing of 'Uyyses' cat, and a host of other strange noises.

Anxious to widen his experience still further, Stan answered an advertisement in a theatrical paper, "Wanted, comedian to travel with small band."

At the audition Stan did all that he knew. Tap dancing, impressions, and his improvisations. Said band leader, Red Fox, "That'll do all right. Now what instrument can you play? Our comedian has to help out with the band."

Stan could play any instrument, but this didn't prevent him from asking "What instrument do you need?" Having been told that

There was nothing Stan wouldn't try, from making monkey noises, to getting a job on the strength of being able to play the guitar—and then going away to learn how to do it!

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Great LP

"Cliffie Stone" was another gem, somewhat reminiscent of the Ethelka Kott recording. "The Yellow Rose of Texas" was another Freberg classic that reeked us on both sides of the Atlantic, as did his Les Paul and Mary Ford take-off in "The World Is Waiting For The Sunrise." "Heart Break Hotel" was another sparkling satire, this time on a guess who? So they've come at it in a steady stream. Ever welcome, and always extremely clever.

More recently, Capitol have issued two wonderful LPs called "Stan Freberg—The Best of His Satires (Vols. 1 and 2). This is all his previous releases it is a "must." My colleague Ken Graham extols them on another page.

Many more Stan Freberg records spin their way on both sides of the ocean. For, as I've said earlier, we can take ourly entertainment far too seriously.

Doug Geddes

THE MONOGRAMS'
The Greatest Mistake of My Life
c/w Juke Box Cha Cha

ON PARLOPHONE

DASH MUSIC CO. LTD., 17 Berners St., London, W.1. MUS 7475

presented by
DISC
 the paper that
 encourages
 new talent

Today a local boy may
 be just a talented lad.
 But tomorrow he could
 be on the road to disc
 fame.

Tom — the Evis of the Midlands — HAS HIS OWN FAIR CLUB

TIM FITZPATRICK has gained the not unflattering title of "Evis Presley of the Midlands"; and has certainly done much towards living up to the title. Tim has already appeared on television half a dozen times — in such programmes as "Lunch Box" — "Midlands Montage" and — "A Youthful Film".

With his group, "The Valeros", he has appeared throughout the Midlands towns, including a show with Benny Lee at the Granada Theatre, Rugby. Tim Fitzpatrick is so popular that he can boast his own fan club.

BRISTOL

A YOUNG boy from Bristol is calling himself "The Fernando" — believes that one cannot get into show business too soon. He is now only thirteen and a half. He sits and accompanies himself on the guitar, and he appears regularly in the leading papers of the Bristol area. His premier date was at the Pavilion, Weston-super-Mare. He is in a party of five to go — but at least "The Fernando" has set himself plenty of time to get there.

WORCESTER

"THE STRAUS" a Worcester group, began when two members of the local Air Training Corps squadron were talking about the fantastic success "Rock 'n' roll". Now they are thriving, and have the distinction of having a manager, David Brooks, to look after their files.

The rest of the group consists of David Thompson (drums), Gordon Jackson (vocal and electric guitar) and Johnson Harris (electric guitar and piano). The group performs at the Orion Teenage Club, Y.M.C.A., and the Mecca Clubs, and among their future plans is a visit to the Gannon, Worcester.

CARDIFF

ONE of the youngest and most unusual disc jockeys in Britain is 13-year-old Ernest Bowley, of Mynachdy, Cardiff, who for over two years has been doing the requests programme round the relay system in the Welsh capital. S. David's Window-dresser in a city store, Ernest runs his show on Sunday mornings and is inundated with requests from the thousands of patients. Request forms are distributed at the hospital on which

TIM FITZPATRICK — half a TIM FITZ TV shows already.

applicants state choice of record and write a personal message of greetings and good wishes. Requests come from all over the place. Recently a sailor wrote from Japan with a request for his wife who was in the maternity ward at St. David's.

Helping Ernest along are three Cardiff friends: Bob Wigley, Jean Percy and Gerald Latham. Bob does a spot of announcing, Jean assists in the record library and Gerald acts as chairman of the programme.

Elderly patients favour the oldies and the children go 100 per cent for pops.

The programmes, which last more than an hour, are already attracting the attention of the B.B.C.

MITCHAM

A GROUP recruited from various parts of London and just outside, but operating from Mitcham, was finding itself a little neglected, so they decided on rock tactics. They named their act "Dyce and his Horrotones," and at the Savoy, Wandsworth, their singer Tony Garves appeared in a coffin.

After that things began to look up. Now the group is known as the "Altbars". Lead guitarist is Ron Saunders, from Dulwich; Dave Austin, also from Dulwich, is an rhythm guitarist; Eddie Gordon, from Walthamstow, is on drums; and Slam Miles, from Tooting, is on bass. Tony Graves, of Balham, is still the singer. As for that things began to look up. Now the group is known as the "Altbars". Lead guitarist is Ron Saunders, from Dulwich; Dave Austin, also from Dulwich, is an rhythm guitarist; Eddie Gordon, from Walthamstow, is on drums; and Slam Miles, from Tooting, is on bass. Tony Graves, of Balham, is still the singer.

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functions around the Midlands, and they recently appeared at Birmingham Hippodrome. The group consists of electric guitar, piano and vocalist — and any member of the group can

double for any other, each taking the instrument he can make best use of for the particular number they are playing. They get some variety into their act with some amusing routines.

They have been working together for about twelve months, and their present list of engagements suggests they will be together for some time to come.

CARDIFF, S. WALES

WHEN a Welshman stands out from the crowd as a singer, he must have something special. Such a person by all accounts, is a young man from Rumney, Cardiff, by the name of Michael Bartley.

He is very ambitious to become a star, not only as a singer but also as an all-round entertainer. At the moment his fame is mainly local, but everyone who has heard him is confident that he will land the break that even the greatest talent needs.

IF there promising talent in your area? Let us know! Write to: "Talent in Your Town", DISC, Hulton House, 161 Fleet Street, London, E.C.4.

KEN GRAHAM'S STEREPHONIC REVIEWS

MANTOVANI Brass Waltzes

The Blue Danube; Voices Of Spring; Rose Of The South; The Emperor Waltz; A Thousand And One Nights; Treatise; Waltz, from "The Gipsy Barons"; Village Swallows; Wine, Women And Song; Accelerations; Waltz, Tales From The Vienna Woods; Morgenblauer; Du Und Du, from "Die Fledermaus".

(Decca SKL409)*****

MANTOVANI, the man who has raised the prestige of British musicanship high throughout the world, ventures into the land of stereophonic sound with the wonderful music of Johann Strauss.

The Mantovani sound is much enhanced by the new sound system with its shimmering strings waft one on fairy-like wings right to the heart of Vienna.

The Strauss waltzes are among the best known and loved in music and their fresh lease of life in stereo is a welcome innovation.

GEORGE MELACHRINO
 Melancholic Magic Strings
Last Spring; El Relicario; I Dream Too Much; Humberge; Sand In My Shoe; Two Transmire; Waltz Dream; Take A Pair Of Sparkling Eyes; Lovely Lady; Poeme; Guitars.

(H.M.V. DSD75)*****

ONE of the instrumental combinations which shows off stereo sound at its best is a lush string orchestra like that conducted by George Melachrino. Here is an unpretentious little recording which should please most you.

The true beauty of stereo lies in the fullness of sound one gets. It is amazing how superior a good stereo machine is to a good hi-fi set.

Here the fullness of the sound is displayed to best effect by Melachrino's orchestra.

BAND OF THE GRENADEIER GUARDS Holiday In England

Sausages-By-The-Sea; Come To The Fair; On Hilla Moor; Bah! ah! the Lincolnshire Poacher; Blaydon Races; Calling All Workers; "Merrie England" selection; Plymouth; One Of A Kind; The Queen's Deck; The Floral Dance; The Boat Swinging.

(Decca SKL409)*****

OUR military bands are beyond compare throughout the world and this is one of our finest. Therefore it is logical to assume that this should be a fine recording. The assumption is correct.

I had been feeling somewhat when listening to this album that the Grenadiers were maitelots at heart, as several very nautical songs were crept into the programme. Perhaps they felt that a cruise would rest their parade ground feet for a spell. This concert programme should prove popular with those who haunt the bandstands during the annual holiday.

FRANK CORDELL The Melody Lingers On

Fascinating Rhythm; Easy To Love; Lover; You Stepped Out Of A Dream; The Little Lady; The Man I Love; Cherokee; You Go To My Head; The Continental; Yesterday; Just One Of Those Things; The Song Is Ended.

(H.V. CSD125)*****

THIS album has been available for some time now, but it is never too late to review a work of art, especially when it comes from talented Frank Cordell. I first heard this recording when

it was released about a year ago in non-stereo form and my breath was taken away by the brilliance of the arrangements and the way in which they were recorded. But now, hearing it in all the wonder of stereo, the effect is patterned and there is near genius in this work with its fabulous tone patterns and presence. There are superb solos by Mills White, Lud Busby, Bob Burns, Oustan Ellis and Don Lusker. And on the last track "Britannia's Freshmen," The Dena Boys, perform a superb vocal which nicely rounds off an excellently balanced disc.

Let's have some more, Frank.

Mills Stance tips Side Saddle

Not since *Forgotten Dreams* galloped into the "Hit Parade" eighteen months ago have there been so many happy faces at Mills Music. Reason is the surprising reaction to two TV dates by Russ Conway of his own composition, "Side Saddle." His Columbia record will be out the first week of February. As things stand now this will be the next big instrumental success.

Mills and B. F. Wood are also pinning hopes on three new records. We know that the word "fabulous" has lost all meaning — but how else can one describe Andy and the Hey Sisters, who have cut *Streetbeat*; Yesterday; Fontana? Also on Fontana Bill Crompton has recorded his own composition *My Lover in Cha-Cha Time*.

When Love Has Let You Down gets a sincere performance on Parlophone by Lonnie with looking at the gal we doubt whether love is likely to let her down. — (Adv.)

*YOUR WEEKLY**

DISC DATE

with DON NICHOLL

PLENTY to warm us up this week after the ice and snow. We have such stylists as Sarah Vaughan and Billy Eckstine; a delightful Swedish personality in jazz vocalist Monica Zetterlund, and Patti Page, Petula Clark, Eye Boswell, Lorne Lesley and Joni James all stressing the fact that it's very much a girls' week.

And all the girls are in good form (vocally speaking).

Some more reveals this week... "Trust In Me," "If I Had A Talking Picture Of You"—and even "Alexander's Ragtime Band."

PETULA CLARK
Ever Been In Love; Lucky Day
(Nixa N15182)****

PET (pictured on the left) has already introduced her latest number, *Ever Been In Love*, on her TV show with Joe Henderson. If you heard it, and liked it, here's the disc. A British ballad with an easy list to it, it has a quick-to-

At The Foot Of The Bed has an amusing lyric which the star handles glibly.

Bouncy performance backed up by Cliffie Stone's music. If you enjoy Tennessee in his homely mood, then you'll want this ballad. The hoe-down half when you turn over was written specially for Mr. Ford by Johnny Bond. Happy country effort, which Tennessee sings in his warm treacle style. *Glad Rags* also benefits from the Stone backing.

FARON YOUNG
Last Night At A Party; A Long Time Ago
(Capitol CL1597)****

BOTH numbers here show Faron Young as part-composer. And both are fashioned to fit his country and western talents. *Last Night At A Party* is up-tempo with Faron singing to some rippling guitar work. Lightly entertaining.

On the flipside, Faron has a gentle, romantic ballad, *A Long Time Ago*. Here he varies things by singing a duet with himself while the western guitars provide a subdued raft.

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).

PATTI PAGE
Under The Sun Valley Moon; Trust In Me
(Mercury AM1022)****

PATTI PAGE has always enjoyed herself with ballads woven around place names. She has scored in the past with "Old Cape Cod," "Allegany Moon" and "Tennessee Waltz" to list just three.

Now, duetting part of the way with herself, she has another attractive waltzer. This time Patti's *Under The Sun Valley Moon*. It's a simple tune with sentimental glide to it. Miss Page's fans won't want to miss it.

Trust In Me is the half I'd back, however. Patti gives this firm old standard a brand new rock beat treatment. She's in terrific voice as she slips this one across in just the right manner for teenage custom. Vic Schoen and his orchestra make sure the beat stays there all the way.

FIVE DALLAS BOYS
Gigi; The Mocking Bird
(Columbia DB-244)****

THE Five Dallas Boys go for something in their interpretation of Gigi. Accompanied by Geoff Love's orchestra they put a

kind of shuffle beat into the firm ballad. Result is that it moves along a much smarter pace than we get on other versions.

I'm inclined to think it impressive selling chances in the cakewalk. *The Mocking Bird* spiritual-type song is given a good performance by the local group, though it does not quite come up to the standard set by The Four Lads. *Clean-cut work* by The Dallas Boys, however, cements opinion that they will make the hit heights any day now.

LORNE LESLEY
Some Of These Days; When Love Has Let You Down
(Parlophone R4518)****

THE old Sophie Tucker scorer, *Some Of These Days*, is given a new growling-over by Lorne Lesley. Powerful belting voicerips through the familiar words while Ken Jones riffs with a fast "n' furious accompaniment. Mid-way she brings in a touch of Latin just to make matters a little more modern.

Miss Lesley shows no strain, not most ears. *When Love Has Let You Down* drops the tempo into a sighing romancer. Here the girl goes off on a bluesy kick, and shows she can cope with that as easily as she can growl upstairs.

THE KAYE SISTERS
Jeri-Lee; Deeply Devoted
(Philips PB92)****

THE KAYE SISTERS are quite swift about Jeri-Lee (*I Love Him So*). They run out the expected Kaye sound while Walt Stoen gives them a tight plunking accompaniment that also uses some honking saxophone for rock atmosphere.

Deeply Devoted switches things to a much slower, pounding beat and the girls reveal their emotions down as they plough through this heavy-wad romancer.

It should collect plenty of admirers as it plods along the store road.

MONICA ZETTERLUND
Don't Be That Way; There's No You
(Columbia DB-246)****

TWO tracks from her long-player, "Swedish Sensation," released to form this single, make one understand why Sweden think that Monica's sensational. A good jazz singer, she handles the famous Goodmann *Don't Be That Way*, with a fine understanding of the phrasing. Backed up by powerful Swedish aggregation, she shows, too, remarkable fluency of the English. We don't usually expect to find a jazz gem in Scandinavia, but here's a very bright one indeed.

There's No You serves as further proof that the girl has the good, always thought of Sweden as a cold country. I know better now—Monica will warm up any party.

MITCH MILLER
Children's Marching Song; Carolina In The Morning
(Philips PB91)****

CHILDREN'S Marching Song, "This Old Man" or "Nick Nack, Paddy Whack," call it what you will, this adaptation by Malcolm Arnold for the film "Inn of the Sixth Happiness" is getting a handsome acreage of record space. This version from the States is currently in hot competition with Cyril Scott's version over in Britain, too, despite the late entry.

Mitch tackles it with his usual



DISC FIG

NO D.N.T. THIS WEEK—BUT

Girls a-plenty—

AND ALL IN GOOD VOICE, TOO

memorise lyric which suits Pet perfectly. Light beat in it ought to be just right for her fans.

Bill Shepherd directs the orchestra and there is some boom-boning from the Beryl Scott chorus. One of Pet's best for some while. On the other side, Pet brings back a fine oldie, *Lucky Day*, and reveals yet again that she is one of our most versatile song birds. Bill Shepherd gives a big brassy backing. The Clark treatment puts a breath of new life into it all.

TENNESSEE ERNIE FORD
Sleepin' At The Foot Of The Bed; Glad Rags
(Capitol SL4972)****

ERNIE comes rolling back to the scene with a folksy song that fits him like a glove. *Sleepin'*



Three girls with the goods: MONICA ZETTERLUND (top), PATTI PAGE (above), and LORNE LESLEY (right).



FRANKIE VAUGHAN'S FILM SONGS

formula for marches. The Sing-Along-With-Mitch Gang chant the words while the kettle drums pace it out. Whistling, too. (You know it's Mitch Miller isn't it?) Bright.

Gay, friendly performance on the flip as the Miller chorus revive *Carolina in the Morning*. Just the thing for Gang Show, straw hat accents.

EVE BOSWELL

If I Had A Talking Picture Of You Picaresque (Parlophone R457)****

One of the very first songs I ever performed on the flip—*If I Had A Talking Picture Of You*—this Brown-De Sylva-Henderson number comes up for the second time, with Eve Boswell giving it a cha-cha rhythm.

Well, the pictures have been talking a long time now, but the ballad sounds bright and new. Eve's in good form and she gets a brisk accompaniment from Eric Jupp's orchestra and chorus. Extremely likeable.

Picaresque is something of a return to the kind of song which made Eve a hit disc girl in the first place. Bright novelty number with some quick-tapping for added effects. Humorous and smartly produced.

THE FOUR LADS

The Girl On Page 44; The Mocking Bird (Philips PDS4)****

THE FOUR LADS get a great opening noise from the Ray Ellis orchestra before they bring their wide-open style to bear on *The Girl On Page 44*.

Easy-going strummer, this ballad has an infectious melody and The Lads sing it with their usual professional clarity.

But it is *The Mocking Bird* which would get my money—and get my money it would, swiftly.

To a slick, snappy accompaniment for the Joe Mele orchestra it opens slowly before The Four Lads split things wide open with fine arranging that has them turning it into a kind of "Dem Bones" item.

FRANKIE VAUGHAN

That's My Doll; Love Is The Sweetest Thing (Philips PDS5)****

BOTH songs on this release come from Frankie's film "The Lady is a Squaire." Yet neither of them is new. *That's My Doll* has already had a spin on disc from the States some months ago. But it stands every chance of taking off now that Mr. Vaughan has whipped it up in the exciting style he reveals here.

Love Is The Sweetest Thing, of course, the famous Ray Nobel ballad. It has stood the test of time all right. Frank sings it warmly,

sincerely and straight with a slow, easy charm. The disc, therefore, has plenty of contrast and, with the help of his help, it should sell.

MAL PERRY

Willingly; Richer Than I (Fontana H172)****

MAL PERRY is the latest ballad man to be given a crack at Willingly, the continental melody which is ticking so profitably to English.

And, to a ripping accompaniment from Johnny Gregory's orchestra, Mal sings the love song sincerely and effectively. Piano and femme chorus play a large part in the backing.

Richer Than I is a pretty philosophical ballad. I mean it's pretty

warm string accompaniment most of the way.

If he can turn out melodies of this calibre, Frank ought to be making an international name for himself as a songsmith as well as an arranger and M.D.

ANDY WILLIAMS

Hawaiian Wedding Song; House Of Bamboo (London HLA8784)****

ANDY WILLIAMS still needs the right disc to shoot him back into the British Top Twenty. And, although you can count me firmly among his admirers, I have my doubts about *Hawaiian Wedding Song* being the number.

Slow, dreamy South Seas magic which Andy weaves warmly. A very pretty ballad, very smoothly

ANDY WILLIAMS
Slow and dreamy in the South Seas.



humorous departure in style and material for both of them, the number will collect chuckles as well as setting feet tapping. Lyric's along the old "Friendship" lines. Hal Mooney directs the jug-of-applejack type backing.

Still on a spree, the partnership whip into a delightful, spirited rendering of Berlin's classic on the flip. Mooney gives them a brass band to march to.

Lovely performances from the stars in the happiest mood which ever hit them.

TEDDY RANDAZZO

Richer Than I; It's Magic (H.M.V. POP578)****

TEDDY RANDAZZO (now there's a bright name for you) has a very good way with a ballad. And he demonstrates it fully as he sings the slow ballad *Richer Than I*.

A warm, thoughtful treatment which is accompanied by Don Costa's orchestra and chorus. After this sample, I'm sure the name will become very familiar indeed.

The old film song, *It's Magic*, is revived with Latin splendour on other side, and it makes me hard put to say which I prefer.

Randazzo really opens up in this intriguing arrangement, but I felt that eight-tenths of the credit for an excellent deck must go to Costa's "brilliant backing. And what a novel arrangement!



Ballad man MAL PERRY has a crack at the continental number, "Willingly."



FRANK CORDELL composed them, now he plays them.

and philosophical. Not such a potent number as *Willingly*, but a useful coupling. Gregory uses strings and chorus well.

FRANK CORDELL

The Captain's Table; No One (H.M.V. POP576)****

FRANK CORDELL was musical director for the new British film comedy "The Captain's Table" and he also composed the music for the picture.

Here, with his orchestra and some ship-side sound effects, Frank introduces us to two of his themes for the picture.

The Captain's Table is a gay horseshoe of a tune which uses

sung. Male chorus help out behind the Williams boy... but it'll be a slow mover.

House Of Bamboo which Andy snatches of old tar tunes throughout. A very entertaining breeze. No One is a romantic theme with a melody that cries out for a lyric. Piano carries the tune to a takes on the flip, it's quicker item that has a Latin beat in it. *The House Of Bamboo* turns out to be an espresso coffee bar run by a character called Sobho Joe. Catchy—and with a mite more sales chance than the half upstairs.

JONI JAMES

I'm Sorry For You My Friend; There Must Be A Way (O.M.G. 100)****

JONI JAMES, who had a mixed reaction to her recent TV shot from the Palladium, certainly comes across more effectively on disc than she does from stage.

Here she handles a slow, appealing ballad extremely well as she sings *I'm Sorry For You My Friend*. Husband Aquaviva gives her a simple twanging accompaniment.

On the turnover, Joni gets a more commercial side to sing. Male group and punchy orchestral backing help her to put over a strong heavy ballad. *There Must Be A Way* could find a way back to the high sellers for Joni.

Good production to match her polished performance on this one.

SARAH VAUGHAN & BILLY ECKSTEIN

No Limit; Alexander's Ragline Band (Mercury AMT102)****

THAT vital combination of Vaughan and Eckstein makes sparks once more as they live up the cota in *No Limit*. A happy



FRANKIE VAUGHAN

Two songs from his latest film, but neither is new.

THE DIARY OF NEIL SEDAKA

RCA-1059 RCA 45/78 RECORDS

RECORDS MAGAZINE—now in a new form. 18 issues of music and news columns. Full reviews. Yearly directory to good record buying. Expires in your pocket.

RCA RECORDS

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DISC

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

One year old next week!

And you can come to our birthday party

"DISC" is one year old next week. Just think, 52 issues have come your way since our fantastic launching on February 6 last year.

In the 12 months that have passed we have carved out a tremendous reputation and become the biggest publication devoted solely to record topics.

The 20 pages each week have been crammed with pictures, news, special features, gossip and disc reviews by the finest team of writers that any one publication can line up.

Each month we have gone on from strength to strength and now we are firmly established on the record and musical scene. However, we've never been a paper for resting on our laurels, and we promise ever bigger and better things for the coming months.

Not unreasonably, we intend to celebrate our first birthday. To help us do that, we shall be lavishing the stars of the record world to our party on February 5. It promises to be an all-star night.

If it were possible, DISC would like to invite every reader to our party. Not only to enjoy themselves, but to meet the stars who are the life of our guests.

This, of course, is a physical impossibility. After all, there are too many of you now!

However, so that some of you may share in our success and festivities, we have decided to give you a simple competition this week which will enable lucky readers to be our guests on February 5. IF YOU HAD THE CHANCE OF SENDING US A BIRTHDAY TELEGRAM IN A LIMITED NUMBER OF WORDS, WHAT WOULD YOU SAY TO US?

Readers are invited to supply an apt telegram greeting in only 10 words. The reader's name and address need not count against this. Send the entry form below, to reach us not later than next Monday (January 26). Entries after this date are not acceptable.

The senders of the four messages which our panel consider the most apt will be our guests in London on the night of February 5 and distinguished members of DISC's First Birthday Party.

— cut here —

To DISC, Hulton House, Fleet Street, London, W.1. (Comp.)
My 10-word greeting to DISC on its first birthday will be—

Name

Address

(Block letters please)

Contract problems stop Everlys performing

ONE of the biggest all-star packages arrived in Britain last Friday, unfortunately unable to perform. The team included The Everly Brothers, Andy Williams, The Chordettes, and musical director Archie Bleyer.

In Britain for less than 24 hours, the package is actually en route for the continent where they will appear during the next fortnight.

Bleyer, apart from being one of America's foremost musical directors, is also head of the American Cadence label. All the stars belong to that label and this is thought to be the first time such a show has been presented in order to promote any label overseas.

The 30-minute package show will be seen in Antwerp, Paris, Hilversum, Copenhagen, Stockholm, Berlin and Milan. An additional date will be broadcast from Radio Luxembourg.

Appearances in this country were impossible, though The Everly Brothers were able to make an interview on "Cool For Cats," and record further material for the B.B.C.

Andy Williams has, of course, appeared fairly recently on "Sunday Night at the Palladium" and on the Perry Como Show.

Record fans will be disappointed not to see The Everly Brothers perform, but this situation will not change, unless contract problems can be sorted out very shortly.

The whole team expect to return to Britain in just over 14 days on their way back to the States.



PRESLEY GIVES HIS BLOOD

Elvis Presley, following his declared intention of being "just like any other soldier," was one of 200 men who gave a blood donation for the German Red Cross at Friedberg, Germany, last week.

Basie to give more London dates

FURTHER near-London venues have been found for the Count Basie Orchestra, due to arrive here for their third tour of Britain on February 7. They are the Kilburn State (Feb. 8)—a date originally planned for Liverpool; the Gaumont, Hammersmith (Feb. 14), and the Davis, Croydon (Feb. 15).

Though Basie didn't make the trip here last year, he made two visits in 1957—in April and in October-November. In addition to the fantastic success which he found in Britain, readers may remember the excitement when Princess Margaret attended two of Basie's concerts during one evening.

The new tour starts on February 7 at the Royal Festival Hall, where all seats have been sold.

The complete Count Basie tour is as follows:—

Opening concert Royal Festival Hall (Feb. 7), Kilburn State (Feb. 8), Newcastle (Feb. 9), Glasgow (Feb. 10), Leeds (Feb. 11), Hanley (Feb. 12), Bristol (Feb. 13), Hammersmith (Feb. 14), Croydon (Feb. 15), Leicester (Feb. 16), Birmingham (Feb. 17), Cardiff (Feb. 18), Southampton (Feb. 19), Walsbanston (Feb. 20), Manchester (Feb. 21) and concluding at Liverpool on February 22.

O'Dowda is in Sullivan show

IRISH singer Brendan O'Dowda has been chosen by American TV personality Ed Sullivan to appear on one of his television programmes. This particular show, a special St. Patrick's day one for transmission in America on March 17, is being tele-recorded on March 11 in Dublin.

Owing to O'Dowda's pantomime engagement in "Jack And Jill" at Leeds, it seemed that he would have to refuse.

But Sullivan chartered a special plane to fly him over to Dublin. He will travel to Eire on Sunday, March 1, tele-record the show and fly back to Leeds on Monday.

Gala LP in March

GALA RECORDS announce that their first LP recordings are to be issued in March. They have not yet indicated which artists will appear on these issues, nor has a price been revealed. Twelve discs will be released on their first issue and these will be followed by a regular four record a month.

The material on the LPs will be carefully chosen standards, and a good complement of jazz releases.

The Gala label, it will be recalled, issued their first EPs in October of last year. Since then there have been regular EP releases, selling at 6s. 6d.

The Three
Barry
Sisters

Little
boy blue

F 11000

45/78



F 11104

45/78

CLIFF LOSES GIRL FRIEND

CLIFF RICHARD, the new idol of Britain's teenagers, has lost his girl!

"I'm really upset," said Cliff. "I've been going steady with her for a long time—before anyone had heard of me. But she says she's fed up with never seeing me and she is going out with someone else now."

But the 18-year-old baby-faced star has plenty of material compositions. Alvin Elfons have snapped up an option on a second film. "I hope to get co-billing this time," said Cliff. "The prospect of filming again delights me. I love acting."

On January 23, Cliff's fans will hear him sing a ballad for the first time when his latest disc is issued. Backing the rocker "Living, Loving Dali" will be "Steady With You."

Lord
Rockingham
XI

Wee Tom

DISC Pic

Hicks gets star 'Bongo'

Colin Hicks, has landed one of the new versions of "Expresso Bongo," and by James Kenney. The new version, which "great success at just a year." Regarded by some as a "single," it will now have Steele's own rock and roll singer.



COLIN HICKS

Johnny wants a boy

JOHNNY DUNCAN, the hill-billy star, is to be a father again. His 27-year-old wife, Betty, expects their second child around August 1. "I'm banking on a boy this time—that will mean we'll have one of each," said Johnny, who always carries a picture of his five-year-old daughter, Julie Anne, on the front of his guitar.

Surprise visit by Ames Bros

PLEASANT surprise visitors last Friday were America's consistent vocal entertainers, The Ames Brothers. They arrived to take part in last Sunday's Palladium TV show, and were due to leave again last Tuesday.

The Ames Brothers broke their journey from America to Lisbon in order to fit in this last-minute engagement.

In Lisbon the boys are due to take part in a special filmed Ed Sullivan show. They meet up with Sullivan next Saturday. Meanwhile they are sightseeing on this their first visit abroad.

GARY MILLER has been so successful in presenting "Night-ride" on the B.I.C. Light Programme, he has had his contract extended. Originally booked for four weeks, he has been engaged for a further six weeks.

Tonsillitis shatters Pauline's dreams

MISFORTUNE has struck young singer Pauline Shepherd on the eve of her biggest show business break.

Signed to take the place of Maxine Daniels—who has been ordered to take a complete rest because of overwork—in Sandy Wilson's musical, "Valmouth," she has been struck down by a severe attack of tonsillitis. Her doctor has ordered her to rest indefinitely.

"Valmouth," opening this week in Brighton, is due to start at London's Saville Theatre next Tuesday. This would have been Pauline Shepherd's first theatrical role. Her place has been taken by her understudy, Denise Hirst.

Secombe in film

FOLLOWING his success in the film "Davy," Harry Secombe has been signed for another important film role. He will begin filming at the first opportunity.

The new movie is called "Jet Stream" and is about an air disaster. In it will be Stanley Baker, Barbara Kelly, Bernard Braden and Dame Sybil Thorndike, opposite Secombe. Harry Secombe will play most of his bigger scenes.

FRANKIE VAUGHAN'S new film "The Lady Is A Square," is to be screened in London on January 29 at the Warner Theatre, Leicester Square. It will be generally released on March 16.

King Brothers work ahead

THE King Brothers, whose first programme in the new Radio Luxembourg series "The King Brothers Show," went out last Sunday, are due in Spain shortly for cabaret engagements in Barcelona, Sweden and Denmark.

The show is broadcast at 7.30 and is scheduled to run for 13 weeks.

Rock star 'broke'

ROCK star Jerry Lee Lewis told a Memphis, Tennessee, court last Saturday, through his lawyer, that the cancellation of his British tour last year left him "about broke."

Reports suggest that Lewis lost £25,700 through the cancellation which followed advertising verse publicity regarding his 13-year-old wife, Myra. Lewis is facing charges regarding outstanding alimony to his former wife.

Granadiers' reward

SUCH has been the following built up by Granada's successful singing Granadiers, they are to get their own show. Plans are that they will have a weekly 30-minute programme, commencing during the first week in March. They will probably come out of "Chelsea At Nine," the programme which has featured them so much.

TOP HITS

THE FIVE DALLAS BOYS

The Mocking Bird
Columbia DB4264 (45 & 78)



Ronnie Hilton

The World Outside
(TRIBUTE FROM THE WOLFRAM CONCERTO)
H.M.V. POP565 (45 & 78)



Joni James

THERE MUST BE A WAY
MGM 1002 (45 & 78)



THE MONOGRAMS

JUKE BOX CHA CHA
Parlophone R4515 (45 & 78)

Patti Page

TRUST IN ME
Mercury AMT1022 (45 & 78)



Jimmie RODGERS

Bimbombey
Columbia DB4235 (45 & 78)



The Shadows

Jungle fever
H.M.V. POP565 (45 & 78)



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Busy Joni cuts LP

FOLLOWING her appearance on L. PATY'S "Sunday Night at the Palladium" show, American singing star Joni James had a busy time last week.

Apart from telefilming with Mantovani, Joni had a heavy programme recording her first British LP.

At EMI's St. John's Wood studios, Joni James undertook three sessions for the LP and finished last Sunday.

Joni James, and her orchestra-leader husband, Tony Acquiviva, left this country at the beginning of this week. At London Airport Joni said that she hoped to return to Britain in the near future.

Niven for New York

SCOTTISH operatic baritone, Niven Miller, added another 6,000 miles to his world travels, when he left South Africa last week-end for New York.

He has just completed a highly successful series of concerts in Johannesburg.

He will be taking part in the 200th Burns' Night celebration in New York on January 26.

The following morning he flies north for a concert recital in Washington and he returns to New York for a further concert in the City Hall on January 29.

'Cinderella' disc

DECCA announced last week the issue of the eagerly awaited LP of the Rodgers and Hammerstein pantomime "Cinderella."

This successful show, currently running at the London Coliseum, stars Tony Steele, Jimmy Edwards and Yana. The recorded performance includes the principals and the tremendous supporting cast.

In addition, the same version will be available in stereo sound.

The Ames Brothers
sing the number they sang on TV last Sunday
Am's
Red river rose



RCA 1104
45/78



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. Stippen from your dealer.

NEWCOMER Neil Sedaka sings his way into a hit status with "The Diary" for R.C.A. Neil's a composer and pianist who makes a smash vocal bow with this release. Watch him rise.

Other good efforts this week come from the Reg Owen Orchestra on Pye-International and Mr. Boots Brown, who boots out a couple of instrumental specials.

Gene Vincent and Tommy Sands are also rocking again—and Capitol have fair reason to hope that their stars will be beating to more effect this time out.

D.N.T.

YOU'LL NEED HANDCUFFS IF YOU WANT TO STOP CLAPPING THIS ONE

THE BIG BEAT



REG OWEN scores a palpable hit

REG OWEN
Manhattan Spiritual; Spiritual Blues

(Pye International N25009)
A HIT, a palpable hit—if there's any justice. Pye-International picked this one up from America's Palette label, and they must be feeling mighty chuffed with themselves about the result.

Reg Owen's orchestra play "Manhattan Spiritual" with contagious effect. Try to stop yourself clapping in company with this one—you'll need handcuffs. Good drum work and lines rest of the orchestra on a very happy, moving side.

"Spiritual Blues" on the turn-over is another glittering piece of work, though it lacks the commercial aspect of the lopside. Some Latin worked into this one—and frankly the significance of the title escapes me. But I like it all the same.

NEIL SEDEKA
The Diary; No Vacancy (R.C.A. 1099)

NEIL SEDEKA has already achieved quite a reputation as a composer with such songs as "Stupid Cupid" and "Falling". Now the young man makes his debut as a singer—appropriately with his own songs.

"The Diary" is one which will claim a page to itself in more than one teenage diary. I've a hunch that this one might be massive. A slow pounding ballad which Neil sings to a heavy rhythm and chorus backing.

Good song, and Sedaka has one of the better new voices in this field. Look for it to snag on in the hit parade.

"No Vacancy" is a rapping rocker which Neil handles in extremely commercial style. It may not be as big as the girl group act colour. Yes, I reckon Neil's for the high brass—there will be a vacancy for him.



by DON NICHOLL

BILL AND BRETT LANDIS
Since You've Gone; Bright Eyes
(Parlophone R4516)★★

BILL AND BRETT LANDIS make their bow after the manner of The Everly Brothers. Accompanied by Geoff Love's music they chant two of their own compositions.

Since You've Gone is a light country buster which they chant rather dully, throwing in a hiccup or two on the do's and trues. Bright Eyes is somewhat livelier, but even so—not very lively. On this showing I'm afraid I don't see what Bill and Brett have that we don't get from the American country club.

GENE VINCENT
Say Mama; Be Bop Boogie Boy
(Capitol CL 14974)★★★★

GENE VINCENT is another rock star who has never

BOOTS BROWN
Jim Twangy; Trollin'
(R.C.A. 1102)★★★★

BOOTS BROWN (Sho'ty, to some) returns with another noisome coupling which should do even better than his first beat release here.

Jim Twangy, as you can guess, features guitar in a rocking instrumental. Some very lively sound on this side, with the rhythm group of the Blockbusters whipping things up. The sax men enjoy themselves on a squawking spree.

But it is Trollin' which may get all the attention. Here we go into the Latin beat fields for a hand-clapping melody which again uses guitar strongly.

Compulsive stuff with a beat that will have the juke boxes trembling for weeks to come.

BILLY FURY
Maybe Tomorrow; Gonna Type A Letter
(Decca F1102)★★★★

YOUNG Billy Fury comes out of his corner with a slow, beating ballad in Maybe Tomorrow. High-flying girl chorus wails in the backing as Billy chants his soulful song. Has a good chance of being a big seller for the boy.

Harry Robinson gives him the modern accompaniment.

Same M.D. brings out the "Oh Boy" sax sound for the backing to Gonna Type A Letter. Quicker rock number which Fury chants after the manner of many who have gone before. Rousing material of this nature for those who just want a fast time.

TOMMY SANDS
Bigger Than Texas; The Worryin' Kind
(Capitol CL 14971)★★★★

THE label's teenage star, Tommy Sands, is taking a long time to lift himself into the upper brackets so far as British customers are concerned.

His rating over here is still far below that of his enjoyer in America. And it's difficult to know

why, because the boy is good. Maybe his part in the Fox film "Mardi Gras" will help matters.

Bigger Than Texas is one of the songs which Tommy sings in this picture. He begins the side with some effective speech work, before going rocking comfortably. The tune's good—and the treatment will hold your ears.

Different completely is the blue item we get on the reverse. The Worryin' Kind is an R. and B. offering, slow and with a lot of strength. Tommy takes it cleanly with plenty of expression.



realized his full potential on this side of the sea.

But he has a strong beat number in Say Mama. Chants it in lively fashion while the Blue Caps give him a thudding background. There's also some energetic saxophone added to their noise this time.

Gene gets composer credit for

TOMMY SANDS

Still not as high as he should be

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).

the song on the second side. Be Bop Boogie Boy is another bounding rock 'n' roller. Boogie to the beat with just the right sort of clinking piano brought in to provide the atmosphere it needs.

THE ACCENTS
Wiggle, Wiggle; Dreamin' and Schemin'
(Coral Q72351)★★★★

THE ACCENTS—a male vocal team—open up Wiggle, Wiggle in a very ear-catching fashion to a slick, quick instrumental sound from the accompanying musicians.

Mixing words with a doo-dee-doo pattern, The Accents then provide a polished beat offering that may do them a lot of good in the shops. Pleasant, rhythmic material more than competently performed. Dreamin' and Schemin' is a big contrast. Heavy, slow ballad with one of the voices carrying lead all the way. Not so successful in my book with a repetitive idea that bores after a while. But a very useful group to watch.

BARRY BARNETT
The Diary; Only A Memory
(H.M.V. POP579)★★★★

BRITISH boy, Barry Barnett, makes a stab at the new Neil Sedeka rock ballad. Not a bad stab either, but—not surprisingly—it

Boots will shake the juke



"I'm afraid I won't be able to sit in for you any more—Neil played your records till I'm sick of them!"

lacks the impact of the Sedeka side. Barry chants his way with a rapping accompaniment from Frank Cordell's orchestra and the Michael Sammes Singers.

Only Memory has a similar sort of beat to it and Barry takes it with some fluidity. But still with the recording which will put him where he obviously wants to be.

PLAS JOHNSON
Robbins Nest Cha Cha; Plaz Jazz
(Capitol CL14973)★★★★

ROBBINS NEST CHA-CHA has the Latin lilt to it, of course. It also has a good simple melody line. Sax man Plas Johnson enjoys himself with some short, sharp blowing. He is backed up by an organ and orchestra in an accomplished style. Should find plenty of customers with its top-tapping rhythms.

He is featured with the same combination as he goes walling into Plaz Jazz on the reverse. Personally, though it may not be as commercial, I'd rate this as the better side. A rhythm 'n' blues number which everyone treats at a slow lope. Good noise altogether.

TALLOL

This is the code I must follow in future

RATINGS

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

WANT ALSO
HAVE A
PRIVATE LIFE!

I HAVE succumbed! Pressure "from above" has resulted in my allocating stars to the records I review. I am opposed to the idea, opposed to it with all my heart.

I believe that a review should do more than tell the reader whether a record is good, excellent, bad or what-have-you. It should be a critical opinion based on the writer's own preferences; it should enable the reader to know whether a record will appeal to him personally, based on his knowledge of the reviewer's own tastes.

After many years of listening to jazz records, I would still hesitate to presume sufficiently to brand a record as being a two-star or a five-star disc.

I'm dead scared, too, of all those one-star ratings some of my friends will get. A subtle use of the English language... a slight hint to the disc's good point... judicious use of the words "however," "in spite of," "nevertheless,"... all these enable the reviewer to get away with murder.

But what can you do about that One Little Star? Nothing. Nothing will stop it sticking on like a sore thumb.

single one-star review. Well here goes anyway. Where can I buy an armou-plated waistcoat?

REVIEWS

LOUIS ARMSTRONG with the Sy Oliver Choir and the All Stars
Louis And The Good Book Nobody Knows The Trouble I've Seen; Shadrack; Go Down Moses; Rock My Soul, Ezekiel Saw De Wheel; On My Way; Down By The Riverside; Swing Low Sweet Chariot; Sometimes I Feel Like A Motherless Child; Jonah And The Whale; Didn't It Rain; This Train.

[Ranxoc LAT 9270]*****
FANCY having to review this at a time when space considerations limit on a few lines to each disc. But you must buy this one for the wonderful numbers on it including a new one of Shadrack; for the glorious arrangements by Sy Oliver, the best of the batch; for the little bit, all too few I'm afraid, of the All Stars; for Louis' talents in both vocal and instrumental expression of basic themes, gospel, blues and spiritual.

EWAN MCCOLL accompanied by **PEPPER SEAGER**
Second Shift

The Song Of The Iron Road; Coynton Wakes The Colton Weavers; Twenty One; The Best Little Door Boy; Oh Dear Me! Will You Be The Iron Horse; The Durham Strike; The Collier Laddie; The Colour Bar Strike; The Swan Neckline.

[Capitol 10125]*****

THIS is a sequel to the previous Topic issue entitled "Shuttle and Cage" and is a similar selection of historical ballads, here uniquely disguised as folk songs.

Now my own experience of industrial workers throughout the country, admittedly gathered from bar conversation while travelling about on band jobs, is that only dog racing and football pools have any interest for them.

That some of them find time to write songs about strikes, iron horses, colliers, colliers and industrial paraphernalia I find hard to believe. Yet here is yet another country of songs that must have been written during the last few years. Even recent colour bar strikes find themselves perpetuated in one.

So can only presume that there must be many young song writers around, and can hardly imagine

grilled, old, hard craftsmen indulging in this still very art form.

I regret that I found very little of interest to me in this selection. English folk music is very dull musically with its limited harmonic progressions. I prefer the limited progressions of the New Orleans Jazzmen.

Dixieland versions of popular jazz tunes.

I do, although I'm willing to go with it if you claim that they are not the real thing. And I know, too, I'm on an anti-British kick and I blame continually the British bands that do just what the Marzani Band are doing here. But they do play it with a sense of authority. And they do swing.

Your decision to buy or reject the record will depend on how much you value good tunes, a happy beat, sound musical ideas. Or whether you are blinded by sociological problems or even worse... names.

MOND CITY BLUE BLOWERS

Blue Blowing Jazz Vol. 1
Happy Children Blues; Morning After Blues; Best Black; Stretch It Baby.
[Jazz Collector JEL]*****

THE Jazz Collector label is not new but one of Britain's oldest private labels. Its activities have of late been so little publicized that one could be forgiven for thinking that they were defunct.

JEL 1 is, presumably, their first EP. Records by the Mount City Blue Blowers make it a most happy one. For this group of Red McKenney's jazz what can best be described as happy, carefree spasm music.

Red himself, one of the great entrepreneurs in jazz, plays a tuba. A Blower, an instrument derived from the kazoo, the torpedobomb, the most popular of modern kids. Red's was an elaboration of this. He played it with a smooth, slightly sentimental approach, using little attack, and without much unlike the trumpet players which other kazoo players, including Steve on the Band, try to emulate.

The remainder of the personnel consists of a fiddle on the Band on banjo and the exquisite Eddie Lang. The presence of Lang on

these Mount City discs is the one feature making them worthwhile buys for collectors.

None of the other three musicians is a great jazzman. Steve is a good soloist, although I prefer few clichés and acted mostly a foil to McKenney. Red himself, although 27, is clearly in the centre of the Chicago jazz tradition, very soon made more money singing pop songs of the day.

On some of his records, "I've Found A New Baby," for instance, he doesn't play, or sing, a note.

A fine re-issue for any with a sentimental frame of mind, bringing back the memories of the Chicago heyday of the between-the-wars years.

Only criticism. Tracks on and two on side one are so close together, that it's not possible to tell when one stops and the other begins.

ERIC SILK AND HIS SOUTHERN JAZZ BAND

The Silken Touch
Big Boy; Jarrow Can't Buy Won't You Please Come Home; Everybody Loves My Baby.

[Esquire 20-095]***

WHY doesn't anyone have the courage to push Eric Silk and his banding solo back from the mike button to 10? Then this band might sound balanced. As it is, the banjo clanks, plonks, thuds its way through four otherwise neat-even tracks.

It is flattering to note that the Eric Bryce arrangement of *Jenny's Ball* (first played 15 years ago), is becoming the standard version of the famous. Flattering to me, but useful to the general artist and composer, because my version was not exactly accurate.

It is also flattering to note that Eric Bryce's arrangement of *He Plays Field*, is much improved. He plays the Big Masterpiece, Big Boy, with considerable conviction. Too bad the rest of the band are not with him all the time.

Wyatt? A man in a million

PASS me the aspirin—my temperature's up to 104 degrees and my resistance is zero.

No, it's not the flu. I've just met Hugh O'Brian. To you, TV's Wyatt Earp. To me, a wonderful, handsome hunk of six feet. To Amelia, Hollywood's Most Eligible Bachelor.

How I so agree with that choice!
Before I climbed the stairs to the No. 1 dressing room at the Odeon, Tottenham Court Road, I didn't think that any man was THAT good.

But, oh boy! How impressions change.

"Hello, young lady," said Hugh O'Earp—sorry, Wyatt O'Brian. "I believe you've dropped by for a chat." This broke the ice and my resistance, and before long we were chatting like old friends.

Mind you, I was only one of 250,000 pals of the Dodge City Marshal. You see, while Wyatt has been in Britain, a quarter of a million people have written to him.
"Please don't call them fans," said Handsome Hugh. "I like to think of them as friends."
I finished out my next question. What did my hero think

of women? Back shot the answer. "I love 'em all. I make dates and enjoy their company."

The ideal woman?

"Well, for me, she must be well-groomed, able to..."

Meet Hollywood's Most Eligible Bachelor.
June Harris did—and this is what happened.

necessarily beautiful—have an appeal to us of the weaker sex and a good sense of humour."

"Beautiful women," added Hugh, "are too interested in their own appearance to bother about anything else, and invariably it makes them seem cold and unreal. But plain women, unable to rely on their looks, have to accentuate their personality, and this gives warmth and friendliness."

Yet Hugh doesn't know why he has been pinpointed as Hollywood's M...
"Maybe it's because the Wyatt Earp series is now in its fifth year, and he has been seen even then only 35 per cent of

viewing audience are women." (He modestly did not mention that the show is viewed by 500,000.)

"Don't forget that I have played other parts, too, which would appear to be several TV spots, all of which are out of Western costume and usually in the arena. Perhaps, that's something to do with it."

I think I can supply the reason for his fame—Popularity and Appeal to us of the weaker sex. He is a man in a million. He has a delightful personality which sends an outward glow to all he meets, his looks have a glow for six, and I think it would be pretty difficult for anyone so good to resist him as a person.

I stopped day-dreaming and asked Hugh what impressions of Britain he was taking back to the States with him.

"Everything and everybody has been just great," he said, "and I've really enjoyed being here. I've been getting a great warmth of the reactions that have greeted me, even if everybody says I'm coming me." "Wyatt." Still, that was not to be expected—people calling me "Wyatt." Catch me, someone, before I fall... .

JAZZ IDOL GOSSIP

LOOKS like America has a new big-selling jazz LP, which could easily enter the "Billboard" Hot 100 "Cash Box" charts. The album is the sound-track score from the new film "I Want to Live," due here in the spring. The modern jazz quartet, headed by Ace Tammara, Johnson, and the band, did the score and conducts the band. The record will be issued by Mercury Records, under the Arista label. One of the big names there is former Hillland figure, Monte Kay. The A and R man: Jack Lewis, once with RCA-Victor.

Monte's close associate in many ventures, Pete Kamerson (among whose many interests are the Modern Jazz Quartet and singer Chris Connor) told me last week that first reports show sensational sales on the album.

There's a second set from the film by "The Jazz Combo" (Gerry Middleton, Art Farmer, Frank Rossino, Bud Shank, Pete Jolly, Red Mitchell, Shelly Manne), also on U.K.

I heard two other excellent U.S. jazz LPs the other day; both were first rate. On "Modern Art," trumpeter Art Farmer blows a beautifully lyrical set with Benny Golson, Bill Evans, Addison Farmer and Dave Bailey. It is possibly Art's best yet. Golson shows signs of absorbing Coltrane and certain influences into his playing and could easily emerge as yet another major modern jazz leader.

The second set features a Sextet/Septet playing glib trombonist Milt Hinton's series of standards. Randy Weston's originals, including a number of jazz waltzes, Milt's swing is excellent. Different and reminds me somewhat of Tadd Dameron's early work. There has since been contradicted exclusively by M.G.M.'s Johnny Griffin, trumpeter Ray Copeland and Weston himself hands the set in an adroit way. Here the intelligent writing is the salient feature.

REVIEWS

BEN WEBSTER QUINTET

Nonville
Soulville, Late Date; Time On the Line; Lover, Come Back To Me; Where Are You; Makin' Whoopie; Ill Wind.
(12in. Columbia 32X 10122) *****

PERSONNEL: Ben Webster (tenor); Oscar Peterson (piano); Ray Brown (bass); Herbie Ellis (drums); Stan Levy (drums).

NORMAN GRANZ'S cheerless music has done good things and done extremist results. This was a great day. A thoroughly enjoyable, wonderful record.

Big name is the nameless tenor stylist, though primarily from the Chu Berry-Hawkins mould and a bit of Herbie. He has no sax in-the-mid mainstrainer. Instead, you can hear clearly that he certainly hasn't closed his eyes or ears to what's been happening harmonically during the present decade.

This set contains a funky solo blues (the title tune), a medium-tempo blues-tinged "slow" blues (Late Date), two slow jump standards (Lover and Whoopie) and three impassioned moody ballads.

Ben says that Sinatra's treatment inspired him to do Where Are You? The music of this record is so beautifully and movingly, it's as though Ben himself were singing! I've seldom liked the Peterson

THE BEST MODERN JAZZ BY TONY HALL

Trio more on record. Oscar's comping is just right and his solos are functional, down-to-earth and spare of line. Ellington played never gets in the way and he has a couple of sympathetic solos. But it's Ben's record. A real giant of jazz who has a huge heart and isn't afraid to let the world know it. A beautiful record.

CURTIS COUNCE GROUP
(Vol. 2)
You Get More Bounce With Complete; How Deep Is The Ocean? Too Close For Comfort; Mean To Me; Stranger In Paradise; Conviviality; Big Foot.
(12in. Contemporary LAC 1213)

PERSONNEL: Harold Land (tenor); Jack Sheldon (trumpet); Carl Perkins (piano); Curtis Counce (bass); Frank Butler (drums).
THIS is like the Billy Taylor LP reviewed last week—another emotional jazz content is so overwhelming that anyone who buys it

will get satisfying pleasure from it for a very long time. I wish that you bought the first Curtis Counce LP (LAC 1207) I raved about it? If you do let me know just what here's more of the name. So off you buzz and buy it, quick. You won't be sorry.

This combo (now regrettably disbanded) has some of the most complete and satisfying warm group playing that I have ever heard on record in this jazz LP-laden decade. Individually, each musician is excellent. Collectively, they add up to so much more. It's such an unarguably extrovert (emotionally), thoroughly unselfish, rewarding relaxed band. It's well aware that the roots of jazz are up to their neck in the blues. And, most important, there's a lot of love and humanity in the band.

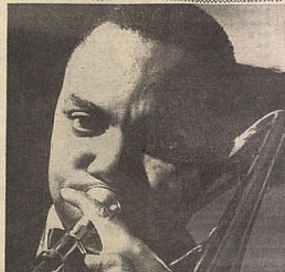
Land continues to be, for me, one of the most consistently and constantly satisfying tenors in jazz. Sheldon, the only white musician here, has obviously benefited enormously from his associations with these "soul brothers."

Perkins, now dead, shows how tragically it is that we are now denied the sensitivity of his jazz talents. Butler, currently off the scene, is the best of one of the crispest, most intelligent stringers I have heard. And Counce himself shows what a first-rate jazz-player he is and how out of place he must have felt in the band Kenton brought to Britain.

The standards have been well

RATINGS

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



JAY JAY JOHNSON blows with warmth and inventiveness.

Big Ben is a real giant of jazz

chosen. The originals? It is Ben's and a blues. Curtis' Complete is a 12-bar, two bit "One Bass Hit" like in conception. He also wrote the really beautiful and very moving Congregation, Land's Ocean is deep and blue and bottomless, and you won't care if you drop in it.

In places (for instance, Close) this LP may not quite be the equal to Volume One. But it's still so very thoroughly enjoyable that I recommend it to all with ears to hear.

HAMPTON HAWES TRIO

Everybody Likes Hampton Hawes Somebody Loves Me; The Sermon; Unbreakable You; I Remember You; A Night In Tunisia; Lover, Come Back To Me; Polka Dots And Moonbeams; Billy Boy; Body And Soul; Coolin' The Blues.
(12in. Contemporary LAC1269)

PERSONNEL: Hampton Hawes (piano); Red Mitchell (bass); Chuck Thompson (drums).
THIS is west coast war! Hawes' third Trio LP release here. The first was fine, the second was not so successful. This new LP is the best by far of the three. The level of swinging creativity is consistently high throughout. Particularly enjoyable are the two blues tracks (Sermon and Coolin'). Hamp's unquestionably at his happiest here. The medium-tempo treatments of some of the standards are also convincingly relaxed.

On Tunisia, Hamp's half-time these statements are most effective. The traditional Billy Boy was inspired by a Red Garland version (and has recently recorded it himself, at a much faster tempo, on a new Miles Davis LP for American Columbia, which is due out here soon, I hope.)

That leaves the ballads. To most

TONY HALL BRITAIN'S BRIGHTEST JAZZ JOURNALIST

both. Yet he retains a definite personal identity. He is one of the most lyrical trumpeters in jazz.

He plays with sensitivity and soul. He can construct incredibly fluid, coherent lines (dkg Villa, an excellent Dorham original with interesting changes, which the composer has recorded for Blue Note with Hank Mobley and Cecil Payne). His tone has fragile strength. His ballad blowing is especially warm. (Hear Clifford Brown's haunting Larse and Flame).

Rollins plays headily well and he, too, has a tender outing on Flame. The rhythm section comes on strong, but Mack's long solo on the up-tempo April is inclined to be heavy and repetitious. Hank's role here is more as a "comper" while Pettiford turns in a couple of typical solos, with that on April especially fine.

Kenny's Dorham has never appealed to the masses, which is a very good reason why all those among you who "eat" it should make a point of investigating this LP.

J. J. JOHNSON-KAL WINDING

Jay and Kal Pits Six; Night In Tunisia; Piece For Two Trombones; One of a Kind; Shine; All At Once; You Love Her; You Move; All At All; The Surfer With The Fringe On Top; The Peanut Vendor; You're My Thrill; Jeannette; Some Place Four; You Don't Know What Love Is; Continental.
(12in. Fontana TEL 5022)*****

PERSONNEL: J. J. Johnson, Kal Winding (trombones, trombonists); Eric Lee, Gerry Beinhart, Bob Alexander, Eddie Bert, Jimmy Cleveland (trumpets); Bart Vandromme, Tom Minton (bass trombones); Hank Jones (piano); Milt Hinton (ray Brown) (bass); Ole Johnson (drums); plus Camillo Camero (conga, bongos) on tracks 1 and 4.

THIS is a very fine album. Basically it's the Jay-Kal Quintet front-line sound and concept blown up to a grand scale. Eight trombones on 12 consecutive tracks could so easily have proved monotonous. But the writing is so clever, so varied, that the track has much of unexpected interest.

The leaders each contributed seven scores, including two solo (Piece and Jeanne) and one Jay (Four originals). Of especial interest by Green, Bert and Cleveland on Piece and Rio, all the bone solos are by Jay and Kal. Both blow funk, warmth and inventiveness. There are some relaxed Hank Jones piano solos, too.

This is a very musical LP and it's not some of the inter-sectional, it's appeal is broader than usual. I can't see any jazz fan not getting kicks from it.

KENNY DORHAM

Falling In Love With Love; I'll Remember April; Lurve; My Old Flame; But Beautiful; La Villa.
(12in. London LITZU 1513)

PERSONNEL: Kenny Dorham (trumpet); Sonny Rollins (tenor); Hank Jones (piano); Oscar Pettiford (bass); Max Roach (drums); Betty Glazman (harp, on 3, 4, 5).

DORHAM is unquestionably one of my favourite musicians. I don't hear after Miles and Dizze. Stylistically, he has learned from



The Big Bopper blazes a trail that could revolutionise the disc biz

Recorded with Stereo Vision

You may soon see your favourite as you play his platter on the juke box

THE disc business is about to be turned upside down. The Big Bopper is blazing a brand new trail in the art of selling records. It has taken an American disc jockey to pioneer the visual approach to presenting records. And this is curious because the Big Bopper's environment has been entirely sound radio. Or perhaps not so curious... for as a D.J. Big Bopper has realised that the only way to present records on TV was to do exactly what they do on radio—play records.

But as they stand today, records give you sound only, which is fine for radio, but for the old electric telly records have to sound AND vision. In other words, each disc must be made into a short film. Obviously, now it's *Any fool could work that one out, you'd think*. But it has taken a long, long time for someone to catch on to the notion.

Now up pops Big Bopper—who must, with Harry Robinson, tie for the title of the Most Original Brain in the Disc Biz—and a revolution is under way.

It will ultimately become standard practice for every record artist to make a film of himself performing his record. These short films will be sent to all the television D.J.s and producers who will select the best for them for their programmes.

In other words, it will not be enough for a recording artist to be good vocally—he will have to be a polished artiste visually. And this can only be good for show business.

Increase in work

No longer will we have to tolerate the spectacle of singers who have his records putting up appalling performances. In order to make a hit an artiste will have to be a good performer as well as a good singer.

Another aspect of this new phase will, I am delighted to say, be an increase in the amount of work going for TV and film producers. If every record has to be filmed, we can look forward to a new boom in the motion picture business.

Naturally, the nation's juke boxes will have to be converted to vision so that there will be a screen—similar to that of a TV set—above the turntable.

And there is no reason why your juke box picture shouldn't be in colour. It means there will be a big demand for talented and original set and costume designers, make-up artists, and so forth. The only snag I can see is that if it is going to be difficult for juke-*vision*

Beat invades the LPs

NOT so very long ago the following comforting theory was current among the elderly ladies who would roll their eyes when they hear the 78s when they are young, but when they grow older and when they buy long playing records of polite music, or the latest musical comedy, or the singer's latest.

This theory was based on the fact that the Top Twenty was rock dominated whereas the 78s show a marked absence of the beat.

Nowadays, however, the scene is very different. Whereas it is certainly still true for even today that Big Beat overwhelmingly rules the Top Twenty, the supremacy of music is being very hotly disputed.

For some weeks now Elvis's Golden Records and the "Oh Boy" LP have held places in the top four. No two conclusions may be drawn. Either the Top Twenty is becoming a much more important part of LP public buying—or perhaps the young age groups are becoming rock oriented.



BIG BOPPER

SIX TRACKS BY JACK GOOD

To link up with stereophonic sound without involving a picture the size of a wall... but maybe that wouldn't be such a bad thing.

New sound from

Rockingham

Not a disc, but a video-tape

AND how about playing your vision-discs at home? How would this work? Well, first of all your disc would not be a disc at all. It would be a video-tape—like the tapes used on a tape recorder. Only you would play your video tape on the television, which would have a tape recorder-like attachment.

This would mean that when you got fed up with the programmes going out on the networks you could view a few of your favourite long-playing video-discs.

Your video attachment will also allow you to record your favourite programmes as they are transmitted. How about playing six hours' worth of "Oh Boy" 1? What did you say? A bit strong? Well, maybe you're right.

ROCKINGHAM'S latest disc, "Wee Tom" has a new sound. Our two baritone saxophonists, Benny Green and Cyril Reuben, lay down the customary instruments in order to play the soprano saxophone and clarinet together—but not quite in tune. The effect is very clever, and very pleasant—that is, if you like a sort of thing.

Actually, "Wee Tom" will have a tough contest ahead if it is to win more hit parade honours for the band. Elvis' Presley's disc is retained more or less at the same time. And it looks as if nothing is going to stop that one going to the top—judging from the fantastic number of advanced orders.

Strangely enough it never made the number one position in the States.

2-disc Shirley

SO what do you know? Shirley Bassey currently has two discs in the hit parade. Although I have always been an admirer of her work, I never thought to see the day when two of her recordings would appear in the Top Twenty. Her material has hitherto been too little too hard, it seemed to me.

What gives, then? Has the public gone sophisticated or has Shirley gone commercial? Looks like the latter. Whichever is the case, we are very glad to have her visit "Oh Boy" next week.

And as a little treat Shirley will not only be singing her hit "Kiss Me, Honey Honey, Kiss Me" but will also be leading a trio consisting of herself, Don Lang and Cliff Richards. Can you picture that?

This week we have the spectacle of Lonnie singing jazz with Rockingham's Life. It full of surprises, isn't it?

OVER THE BORDER BY MURRAY GAULD

Watch Joe he's on his way up!

A FAIR-HAIRED young Scot with a bright boyish grin and a very big television appeal travelled south from Glasgow on the weekend to record a four-minute session for I.M.V. And I think you can be safely advised here and now to watch him.

His name is Joe Gordon, his strong point is Scottish folk songs, and he's already a regular radio and TV performer. Join with his Folk Four, do a fortnightly television programme from Scotland called the "White Heather Club."

First contract

And it was the New Year edition of this show which sparked off his first recording contract. It was seen by I.M.V.'s A. & R. man, Wally Ridley, who phoned him the next day and asked if he would like to record a few numbers for them. Joe was delighted and put the numbers on was at the week-end. There are... "The Barnyard O' Delaghty," "The Lassie Wit' The Coatie," "Ridley" Down To Glasgow In Ma Soor Milk Cart," and "Buzny Wee Jeannie McColl."

Scottish ballads, folk songs and bothy ballads are riding on a crest at the moment. Joe has noticed the tremendous upsurge in interest over the past year and that's why he chose the numbers he did.

Jazz approval

Joe Gordon, who was himself one of the singers of folk and American folk songs—as a member of the Black Diamonds—gives a great deal of credit for the revival to one man, Ian McCauley, one of Scotland's I.B.C. producers.

In the past Joe has done a lot of solo work at jazz concerts. And it was at those that he started slipping in the Scots beat numbers.

"The jazz crowds seemed to like them," he added. "And you know, if you can please a jazz crowd with anything, then it must be right!"

Little Richard still on top

IT never ceases to amaze me how every Little Richard disc jumps into the hit parade almost as soon as it is released as a single. There must surely be an end soon to his parade of successes. For, as far as I know, Little Richard has not cut any new discs at all since his retirement from show business, and that

I'm glad to say that Joe isn't just one of the commercially minded young musicians who is climbing on a popular bandwagon just for the money.

He collects folk songs as a hobby, and they have been his main interest in music since he was 12. He wades through collections of folk songs to find his new material.

He says that some of his other songs he gets from people who are kind enough to teach him old songs that they know. And there is one thing more than any other that convinces Joe that Scottish folk song isn't just a passing phase: is the great interest from parts of Britain outside Scotland.

Crossroads

A music publishing company are issuing a Joe Gordon album of Scottish Ballads, and Folk Songs.

In the record shops of Scotland a common request is for the Joe Gordon Folk Four. And people can't understand why a group which broadcasts and televises probably more than any other in Scotland, has not so far made one record.

Their request has been answered. And Joe and the rest of his Folk Four feel they are rapidly approaching the crossroads of their musical careers—where they must decide whether to stay happy and semi-pro or to go into the hard bread-and-butter world of professional.

Songwriter, too

His Four is completed by George Hill, whom Joe considers the best guitar in the country, Calico Sinclair, a supporting vocalist and Spanish guitar, and Dick Campbell, bass.

There's another little thing on Joe's mind, too, at the moment. He has been writing songs for some time now, and on Sunday he presented what he thinks are the best two among them to the BBC. If they're a success—then Joe steps into yet another new field.

was some considerable time ago. The records that are released from time to time are ones he made quite a while back and which have already appeared on his 78s. But there are now precious few of them left.

The only answer would seem to be persuade Little Richard Penman to become Little Richard again and give us some new releases. If, as has been suggested, he now has moral objections to any more rock 'n' roll why doesn't he record some hand-clapping spirituals? He could make some sensational discs in this field.

"Oh Boy" features BEEP BEEP & BIMBOMBY Thanks! Jack Good

DISC REVEALS

NEWS FROM BEHIND THE SCENES

Luscious Tony

JUST as he went on the stand for his last appearance on "Sixty Six Special," bandleader Tony Osborne was given a rather unusual package by one of the show's managers.

Originally addressed to the show, the parcel contained a plea to the producer in the shape of a banner, 27½ long and 7½ wide, with lettering beautifully artwoked in different colours.

This is what Tony read: "We Want More Close Ups Of The

of the Irish Guards who lined the Mall during the Coronation Procession."

So now we know.

Ricky v. Elvis

I ADMIT I'm an Elvis fan. I probably will be until I'm too old to appreciate music.

However, apart from my own Cliff Richard, who, regardless of all the controversial output, is undoubtedly as popular here as the Pelvis himself, I wondered if Elvis had any dangerous threat from his own country. So I cabled my American correspondent.

Came the reply: "Elvis tops, but watch out for Ricky Nelson. He's the greatest."

Now it's discs

REMEMBER not so long ago, I told you that Frank Sinatra conducted the orchestra for Dean Martin's "Sleep Warm" LP.

Now I have more news of the pair.

Frank and Dean have become such buddies, that they have made a verbal pact to go into business together. Their first venture was to buy the famous "Romanoff's Bar" in Hollywood.

They are trying to make joint movies and records.

Should this pact materialise, it won't happen all at once, as Dean still has one picture to make under his original Hal Wallis contract, "Frank and Jesse" just completed "Some Came Running" for M.G.M.

Jean Carol

DISC DEBIT

HIDING behind the non-descript name of "The Monograms" are two of the most successful young men—Clyde Ray, Rodney Gregg and Chick Domb.

Although, individually, the boys have years of experience to their credit, together they have only been together for a little under three months.

Clyde Ray was, not so long ago, Clyde Ray, and he has been a featured vocalist with the bands of Oscar Brown, Basil Kirchin, Tito Burns, and Tony Crombie, while Rodney Gregg and Chick Douglas traded under the name of "The Cockatoos," and they stuck to that name until they "found" Clyde.

THE MONOGRAMS

As The Cockatoos, Rodney and Gregg originally teamed up with Chick Domb, both serving as regulars in the Royal Navy. Being able to play five instruments between them as well as sing, it wasn't long before they were entertaining their fellow seamen on leave.

During one leave The Cockatoos were spotted by Carroll Lewis and given a spot on one of his TV programmes.

They were a fair success and decided to try to make enough money to buy themselves out of the Navy. This they did—after two years.

Once back in civvy street, The Cockatoos continued their act, touring American camps, both here and abroad, and eventually they decided to put all their eggs in one basket and start afresh.

Not long after their decision, they were, as you know, wandering along musician's



(DISC '59)

row—Archer Street—when they bumped into someone with whom they had worked successfully on one or two occasions, Clyde Ray. With Clyde they discussed the possibility of starting a new group and asked him if he was interested in joining them.

And so "The Monograms" were born, although it took the boys a considerable time to agree to a title for themselves. They didn't want to be typed as a plain singing group, as they use comedy in their act, but on the other hand they didn't want to be known as a comic team, either.

They thought up over 100 names, including "The Space-men," "The Moonatics" and "The Lunatics."

Suddenly "The Monograms" hit them when they were in the middle of spinning a Stan Freberg LP, in which he was mimicking a milk-stealer, monogrammed Frenchman.

Once they had decided on a name, the group paid a visit to music publisher Frank Patten. They were trying to find an oldie which they could rejuvenate with their own arrangement. Frank discovered "The Greatest Mistake Of My Life" in a book, and the boys set to work on it.

It wasn't long before George Martin of Parlophone heard The Monograms' arrangement of this song, and offered them a recording contract and, with the help of Ken Jones and Bernie Featon, the song was recorded.

At present things are looking very bright for The Monograms, and they will be on our small screens in "Cool for Cats" (tomorrow 12½) and the "Jack, Jackson Show" on January 28.

And the future? Well, negotiations are in hand for a banking season of many records. With a recording like their current one, it seems their future is well assured. J. H.



He-Man Tony

Most Handsome, Terrific, Luscious, Gorgous, Marvellous Hunk of Herman, Tony Osborne.

That left Tony somewhat flabbergated but he decided that he must not be misled.

Unfortunately, however, when Tony looked for the accompanying music to pass on his sincere thanks in case your original letter does not turn up.

Tony is still hoping to write, girls, but in the meantime he asks me to pass on his sincere thanks in case your original letter does not turn up.

Strill looking

THE HEATH is still looking. And it will be some time yet, he tells me, before the final names the new vocalist he's looking for.

As I led, "I went through mounds of letters, tapes and private recordings, after DISC published the story about the vacancy, but I still haven't come to any decision. I've had to hold them all over now, as I'm in the middle of writing a series of LPs, and can't spare the time for any more auditions."

Proudest moment

MIKE PRESTON, who has been assigned to appear in "Oh Boy" on January 29, has been getting quite a bit of attention of late. So this week I asked Decca's prodigal writer the halcyon question: "What was your proudest moment?"

"I thought he might have plumped for the nights he won the Army title as a boxer, or the A.B.A. Division crown? Or the evening he starred in the States on the Alan Freed, Dick Clark TV shows? Or when he was crowned the best singer by topping the bill on the halls next year? But no.

"It was in 1953—when I was one

JOHN GARFIELD SPEAKS

IF, like me, you were to spend much of your conscious life in and around such seats of show biz as Denmark Street, you would be used to gazing on long faces.

Even the pretty ones have their spasms of doom and despondency. Sometimes one or other, as I said in show biz. Nobody is happy all the time—or at least, nobody ever admits they are.

Perhaps the new song is no good and nobody wants either to sing it or record it. . . or it is a winner but the disc company doesn't agree and isn't plugging it. . . or all these things are being attended to but the disc jockeys have done the dirty on one and all and are playing the flip side instead of the one everybody's shirt is on.

These causes for long faces are regular. They go with the job. They are an integral part of being in the biz.

Pathetic

Anyone in the world of entertainment who is happy all the time is either insane or on the fiddle or both. Even all three.

But perhaps the deepest pathetic and the most pathetic is the one who has a great record, a singer who hasn't had a sniff of the top selling charts for months and months and months.

This kind of trouble is long standing and takes more to get over and more to handle sympathetically than the others.

Either the good-songs-aren't-being-written-a-more routine or it's the I-can't-get-a-decent-arrangement-chance line, the musicians and, had the M.D. stinks, the A. and R. man doesn't know what he's doing and the engineer should go back to writing classes.

A star once told me quite confidently that the reason why, in his most recent number, he hadn't come over so big in voice was because the engineers had been afraid to turn up the volume in case they got tape background noise!

Wrong idea

Most of these Wailing Winsomes when they are at home with themselves, however, will face up to the fact that for 85 per cent of the time the reason they are not reaching the charts with their discs is that so little trouble has been taken with the choice and preparation of their records.

Here, in this country, we have developed the idea that once a record has been made, the only thing resembling a name, then the living daylight has to be thrashed out of the voice and the name.

The recording managers throw a stream of songs at the head of the unfortunate performer and

THE SONG JUST BE 'JUST RIGHT'

with it the order: one of these has to be recorded and you have three days to get set up and ready for it.

This happens each and every month.

But what is the real ingredient for success—what marks out the star who takes the trouble to choose his or her songs to suit his or her voice and not take the chance with just any rubbish that comes along? After all, one voice's hit is just garbage to most others.

Patti's cash

Ask Patti Page, the girl with so many cash-in-an-inch records, that she told me last time over here she really doesn't know how much she earns each year or how much she is worth all told!

This blonde star, through, cannot remember having recorded a hit written by an accepted professional tunesmith. Not that she hasn't had many chances to try their efforts. But when it came to the decision at song-picking time the star and her advisers were more interested in the type of number and how well Patti would do with it than if it were pluggable, but that's the nature of a top songwriter on it, of whether publicity could be woven into it.

You have another example right on your doorstep at the moment: Joni James, the girl with eight

gold discs for having sold a million copies of "Jackie" and "And a Platinum One Too." That was for the two million copies that were sold of "Why Don't You Believe Me."

Of course, both these girls are top light disc performers with very definite music styles and highly-developed degrees of artistry.

All for the mere reason, you might think, for them taking liberties with their choice of songs—the weight ability carrying the shortcomings in the tune.

But these ladies—and every top light name in the business on the States' side does the same—take tremendous pains to ensure that their vehicles are 100 per cent suitable songs for their styles and ability.

Bit of luck

Goodness, goodness, it's tough enough at the top, tough enough to get there and the drop of luck that is needed to click with the first million is almost enough.

But it is a couple of days and that star name finds the twinkling dimmings.

What beats me is why disc stars in this country spend more time making about the bad songs they get to sing than looking for the good ones.

TEDDY JOHNSON'S

He gave up the parallel bars for a singing career Dean's my tip for stardom

MEET the Munich Crisis Baby who looks like being the next disc rage — Dean Reed. Dean was born in Denver, Colorado, just as Mr. Chamberlain arrived back in Britain with the news that Hitler had been appeased and that there would be no war.

He hails from a brilliant family—Mum is a noted teacher of dancing, Pa is a mathematician, and his elder brother of 23 is a scientist currently based at the South Pole with the U.S. scientific unit. Dean himself trained as a gymnast to represent America in the last Olympic Games, but he gave up the opportunity because he wanted to make a name in show business. This week I heard his forthcoming Capitol release—"The Search." I feel that this young man,

who is an avid fan of Harry Belafonte and who sings in the "pop-folk" style, is a potential star.

It seems the experts are wrong

TO listen to the experts you would think that a rock 'n' roll singer would be greeted today with the same enthusiasm that my bank manager shows for a dud cheque. But who is it that is running second only to Frank Sinatra in the Capitol fan-mail stakes? GENE VINCENT. Capitol are amazed at the heavy mail they are re-directing to Hollywood for Gene.

I am amazed, too. Frankly, I joined the general consensus of opinion after Gene's hit number

GENE'S No. 2 to FRANK



Rock is still big business—Gene Vincent proves it. (See "It seems the experts are wrong.")

"Blue Jean Bop." I felt that he was just a Mark Two Presley.

But Vincent is to be congratulated on his tenacity. Badly unsmashed

up in a motor-cycle accident, he is still forced to wear a leg iron to walk. In his current film, "Fury Unleashed," the make-up boys have concealed this leg support. (Ironically, the film is about the heat generation who skate about America in hot-rods and on motorbikes.)

Boy (earth) meets girl (space)

IT had to happen. That Russian rocket to the moon had to inspire one composer sometime. First out of the trap is Jessie Lee

Turner, a young American, who has committed his epic composition, "The Little Space Girl," to wax for the London label.

This piece sets a new fashion that I expect at Tin Pan Alley will be following soon. It tells the story of a very lonely earth boy who meets an equally lonesome space girl. And in spite of the fact that they both think each other gruesome, they live happily ever after.

Chris—a disc millionaire?

HAPPY to note that Chris Barber (see last week's column) has lived up to our prediction about his success with "Pettie Hear?"

Chris could be a disc millionaire this morning on the States sales alone. Ten days back the sales figure was 700,000... add to this the fact that Chris must be in the quarter million class in Germany with this Sidney Bechet composition lying at number 5, and still climbing, and it puts him in a very healthy position.

Their joy is incomplete

LAST Sunday's "Music Shop" was tinged with bitter-sweetness. One of my guests was Fontana's new singer, Allan Beave. This young Glaswegian has shot into prominence in eight weeks—and no two people are happier than his mother and father.

"But the sad thing," said Allan, "is that neither of them has heard me. You see, mother has been deaf since birth and my father lost his hearing completely at 13."

CLASSICAL MOOD

CHOPIN

The Four Scherzi
No. 1 in B Minor Op. 20;
No. 2 in E Flat Minor Op.
No. 3 in C Sharp Minor
Op. 39; No. 4 in E Major
Op. 54; Berceuse in D Flat
Op. 57; Three Ecosaises
Op. 72

Played by Orazio Frugoni
(Vox PL 105010)***

A VERY good recording on the whole. Frugoni is a pianist of style and poise, and although his interpretations will never come up to the standard of the really great performers of Chopin, I felt that his performance was sincere and full of feeling.

He is inclined to over-accentuate and vary his speed in the more poetic passages, and one or two of his intricate right-hand passages are lacking in clarity, but he makes up for this small fault in striking his chords especially in the Scherzi with purpose, which gives the impact needed for a performance of any of Chopin's more dramatic works.

The Berceuse is of delicate texture, and the three Ecosaises

(literally translated it means Scottish Dances) are played with great spirit and do much to make the record a very pleasant one to have on one's collection.

ALAN ELLIOTT reviews the new releases

SCHUBERT
Incidental Music from "Rosamunde"
Overture; Ballet Music No. 2; Extrav. No. 3.

MOZART
Eine Kleine Nachtmusik
Columbia Symphony Orchestra
conducted by Bruno Walter
(Philips GBR6513)***

THIS disc is put out under the title of Philips' "Favourite Classics," and I found the recording delightfully to my taste.

The music is inclined to be a little "sugary," but Bruno Walter goes about reading the score in a very sensible way. He has no room, or very little, for sentimentality and his

orchestra play with a sense of youthful enjoyment.

In other words, he must regard this record as a bit of a romp and not to be taken too seriously.

As the music is so well known, and there are many recordings of both the Schubert and the Mozart, it is difficult to compare this with what has gone before, but I would class this disc as a cut above the average and recommend it to all collectors.

SMETANA

Vltava (The Moldau)
Vienna Philharmonic Orchestra,
conducted by Raphael Kubelik
(Decca CEP568)***

THIS is a Decca re-issue of the best known and best loved piece from the cycle of tone poems that Smetana wrote under the title of Ma Vlast (My Country).

Smetana is noted for his fine power of orchestral construction, and this flare is well illustrated in this little masterpiece.

Although he did not directly use folk song to any great extent, his melodies were influenced by his country's native idiom.

Mr. Kubelik, also a Czech by birth, commands the full sympathy and the understanding of his orchestra, so much so that instead of the Vienna P.O. you might think you were listening to the Prague Philharmonic.

There are many recordings of Vltava, but I must rank this particular disc as one of the best that I have heard.

HEAR

The MONOGRAMS Hit Disc
"The Greatest Mistake Of My Life"

"BUT..."

says this talented Trio
"WE MAKE NO MISTAKES
WITH OUR APPEARANCE"

WE GET PERFECTION
IN CLOTHES

FROM Cecil Gee

110 CHARING CROSS ROAD, W.C.2

There's nothing bigger from R. Eckstine

BILLY ECKSTINE

Tenderly

Tenderly: My New Baby; If You Could See Me Now; Smoke Gets In Your Eyes.
(M.G.M.-EP-68)****

SOME years ago Billy Eckstine turned out a truly remarkable 10-inch album under the same title. The album showed the less commercial side of the Eckstine talent and featured accompaniment by the Bobby Tucker Quartet, long as R.'s faithful pianist throughout his world tours.

This EP is a selection from that album and I unreservedly recommend it to all. The record is not faulted at all but, why, why not get an up-to-date picture of this great artist for the love? The one used must be at least 15 years old.

But don't let the picture put you off. If you have a preference for audio, then this disc is for you. There is nothing but brass here.

AL JOHSON

Among My Souvenirs—Part 3 Memories: Always; That Old Gang Of Mine; Of Man River.
(Columbia OJ 945)****

THE great Al Johson, a name that has given much pleasure for many, many years. As he is gone, but through the magic of records we can still hear his wonderful personality coming through our loudspeakers.

No one can deny that Johson was one of the greatest entertainers ever to appear on any stage. His fans deservedly lives on and will continue to do so as long as there are record-players and people to buy records.

These are not among his best records but that is the only reason I chipped off a couple of stars. But the Johson touch is apparent in every note and will be enjoyed by young and old alike.

DUKE ELLINGTON

John's Place

Duke's Place; Johnny; My Heart; My Mind; Everything; Being; Together.
(Philips BBE 1219)****

NO, Tony Hall hasn't slipped on the page by error. This interesting EP from the Duke Ellington orchestra has quite a wide popular appeal. Certainly it is coming from an orchestra of this nature, but it is a very commercial jazz sound that comes through.

The album is billed as being by Duke Ellington, with his orchestra and spacemen. Apart from the fact that the rhythm is really flying at times and that the band is full of

stars, I can see no "sputnik" connection.

I'm sure many of you will enjoy this set and I strongly recommend that you all have at least a listen.

VICTOR SILVESTER

Cha-Cha-Cha

Patricia; Champagne Cha-Cha; Nicolina; Cuban Cha-Cha-Cha.
(Columbia SEG 787)****

NATURALLY, the cha-cha as played by Victor Silvester is the tops in dance music, but

RATINGS

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

because it lacks the added fire which makes a record a hit, too few people will be aware of it.

However, for the serious dancing public this is a must. Silvester is never far away when a new trend in dancing comes along and that is what has kept him the top of the tree for all these years.

It wouldn't do the rock fans any harm to have a copy of this disc in their collection, either. For the rhythm is perfect though it does not hit your car drums like a thunder-clap. Silvester supplies a much more subtle beat.

reviewed by KEN GRAHAM

I.M. ROYAL MARINES Band, Songs and Orchestra
Sansar; Prelude To The Morning; A Life On The Ocean Wave; Heart Of Oak.
(Columbia SEG 782)*****

THE band of the Royal Marines is one of the finest of its type in the world. This EP shows all sides of the band and is a very fine example of its work.

For me, and I think for most people in the country, the track which is outstandingly beautiful is the famous recording of *Sansar*. This particular work is often requested on the radio record shows and has remained popular throughout the years.

THE TALBOT BROTHERS OF BERMUDA

Scratch, Scratch Me Back; Back To Back; Give An Ugly Woman Matrimony; Bermuda Affair; Bermuda's Still Paradise.
(H.M.V. TEG 437)*****

THE TALBOT BROTHERS arrived in London recently for concert and T.V. appearances. Their arrival was heralded by "rave" reports all round. Having seen them on television and heard them on this disc, I believe you know what all the fuss is about.

There's no denying that the boys turn out some excellent material—but they are not the most

the top ten for quite a while. This I just don't understand as his voice, if anything, has improved.

If you want proof of that last statement, then just spin this. Could be that Ronnie's absence can be explained by the fact his type of songs have not been featured very strongly of late. But whatever the reason, let's have him back quickly.

LARRY PAGE

Girl Of My Dreams; It's All In The Game; The Clouds Will Soon Roll By; Taking A Chance On Love.
(Saga STP 102)****

WHEN young Larry Page first hit the pop record world a couple of years ago his Columbia

is Der Bingle slipping at last? His latest EPs are not so good.



Presley is interviewed and comes out on top

ELVIS PRESLEY

Elvis Sings

Press Interview With Elvis Presley at Brooklyn Army Terminal; Elvis Presley's Newsworld Interview; Pat Hemon Interviews Elvis Presley In The Library Of The U.K.S. "Randall" At Salford.
(R.C.A. RCX-131)*****

IT may seem odd to many people that I should rate a non-singing album with five stars. But, believe me, I have a very good reason for this.

Elvis Presley has come in for a lot of criticism from people who have never seen him, let alone met him, and I think that this album gives a new slant to this star entertainer.

You hear him handling many questions from the Press, some of them tricky—with outstanding wit and charm. There is much spontaneous applause from the interviewers, proving that he has won them over completely.

This is an excellent memento of a favourite star, and also a wonderful argument in his favour as a person.

exciting thing that ever happened to show business.

For example, their version of *Scratch* does not come anywhere near the great Bechet recording. Perhaps their advance publicity was a little bit unfortunate as it made me expect something that had never before been equaled.

However, I wish the group well as they have made a little recording here which should be heard.

RONNIE HILTON

A Song For You

I May Never Pass This Way Again; That's Why I Was Born; Her Hair Was Yellow; I'll Buy You A Star.
(H.M.V. TEG 437)*****

WELL, now, look who's here! Ronnie's been quite a stranger recently, not having appeared in

discs attracted quite a lot of attention, and rightly so. I thought he had one of the finest voices among the up and coming youngsters of the time. I still think he has a big potential.

Unfortunately, I feel that he is not quite at home with this EP which, although good, could be better.

On a couple of tracks he shows his voice at its best, but no doubt he will keep on improving, as I know he is a stickler for hard work.

THE EVERLY BROTHERS

Number 4

All I Have To Do Is Dream; Bird Dog; Claudette; Devoted To You.
(London RE-A1174)*****

ONE of the most talented teams to enter from the rock scene, The Everlys have long rated high in my esteem.

Here Lonzo have lumped together some of their recent big favourites and given to a nice little bundle of entertainment.

No need to tell you that The Everlys are in top form. I hear that they will not be coming over here in person for more than just a quick visit. I for one can hardly wait.

BOBBY DARIN
Spill! Spill! Just Don't Be Moody; I Found A Million Dollars; I Can't Go On.
(London RE-1171)*****

YOUNG Bobby Darin has proved himself very popular with the British record-buying public recently and it is easy to understand why when you spin this exciting little disc.

He has a lively approach to the four songs, which compel the listener to enjoy what he hears.

MOE KOFFMAN QUARTET

Little Fister; Koko-Mamey; Swingin' Shepherd Blues; Hamburg Bound.
(London RE-1116)3****

I CUT down the stars here as the other tracks are not up to standard with the hit *Swingin' Shepherd*. However, one does come near and that is *Koko-Mamey*.

All in all the group is pleasant and quietly entertaining. It certainly makes for a pleasant change from some of the noisy "biters" one hears nowadays.

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THE MAGIC IS MISSING

BING CROSBY

New Titles—Part 1

When I Take My Sugar To Tea; On The Aloamo; I'm Confused; Between The Devil And The Deep Blue Sea.
(Brunswick OEQ 566)****

Part 2
Georgia On My Mind; Chicago; You're Driving Me Crazy; Avalon.
(Brunswick OEQ 567)****

Part 3
Chinatown; My Chinatown; If I Could Be With You; Satisfy As In The Morning Sunrise; Alabamy Bound.
(Brunswick OEQ 568)****

DER Bingle is not in as good a voice as he can be on these albums. Perhaps it is the arrangements, perhaps it is the songs. But whatever it is there is something of the Crosby magic missing.

Perhaps Buddy Cole accompanied with his trio and turns out his usual top quality work. But I feel Bingle isn't quite happy in the setting.

LP
Reviews
by
Ken
Graham

FUNNY on the STYLUS

Superb Hi-Lo's are in jazz idiom

THE HI-LO'S
And All That Jazz
Fascinatin' Rhythm: Small
Fry; Something's Comin';
Love Locked Out; Lady In
Red; Apocallypso; Some
Minor Changes; Then I'll Be
Tired Of You; Mayforth;
Moon-facel; Stary-eyed;
Summer Sketch; Of These I
Sing.

(Philips BBL 7285)*****
THOUGH an excellent all-round
disc, this falls short of some of
the previous outstanding albums by
this superb team.

The accompaniment is supplied
by the Marjy Paich Dek-tette,
which consisted of practically every
major jazz name on America's West
Coast.

Although this album is per-
formed in the jazz idiom I would
not class it as pure jazz. The
beautiful Hi-Lo's harmonies are
present, with that breathtaking con-
trol they have perfected.

Approach this album cautiously,
as it is somewhat different from
anything we have previously heard
from the boys. But if you give it a
fair hearing I think you will like it.

LENA HORNE
Give The Lady What She Wants
Diamonds Are A Girl's Best
Friend; People Will Say We're
In Love; Just In Time; Honey
In The Honeycomb; You'd
Better Know It; Get Out Of
Town; Bumble, Bumble And
Bumble; Bewitched; At Long
Last Love; Spook Low; Give
Me Love; Let's Put Out The
Lights And Go To Sleep.
(RCA RD-27098)*****

RECENTLY I raved about Lena
Horne's latest EP. This week it
is my privilege to repeat the dose
on the big brother LP. With out-
standing arrangements by Ralph
Burns and Lennie Hayton to back
her, Lena launches herself into her
latest entertainment package.

And it is entertainment in the
strongest sense of the word. Right
from the first track the wonderful
intimate atmosphere radiated by
this beautiful woman in person or
on records hits you and holds you
in its grasp—without complaint—
until the last note has faded.

Lena Horne has been away from
Britain far too long and we must
thank R.C.A. for keeping us con-
tented meanwhile with these fine
recordings.

STAN FRIEBERG
The Best Of His Shows—Vol. 1
Opening: Elderly Man River;
Face The Funnies; The Zato-
phal Family; Bang Gunleigh;
U.S. Marshall Field; Toned
Sheep; Incident At Los
Angeles.
Flowers.

(Capitol LCT170)*****
Vol. 2
Opening: Abominable Snow-
man; Interview: Foberg; In
Advertisingland; He's a
Horse On Hi-Fi; Literary
Giants Of Our Time; Cocktails
For Two; Son of Herman
Hoe In Hi-Fi; Gray Flannel
Hatful Of Teenage Wre-
cks; Conclusion.

(Capitol LCT617)*****
THIS is the funniest thing I've
heard in years. It is also the
best thing Frieburg has ever given
us. Though I have rated them both
in the five star category the second
volume is a little better than the
first set.

I won't spoil your enjoyment
by telling you in any of the gags,
though the temptation is strong.
Please hear this very funny set—it
will give you the laugh of a lifetime.
I don't think these albums will
pall with time, and although there
are a few local cracks which go
overboard, the majority has
world-wide appeal.

PEGGY LEE
Things Are Swingin'

It's A Wonderful World;
Things Are Swingin'; Well All
Right; Ridin' High; It's Been
A Long Time; Lullaby In
Rhythm; Alone Together; I'm
Beginning To See The Light;
It's A Good, Good Night;
You're Getting To Be A Habit;
You're Mine You; Life Is For
Livin'.

(Capitol T1049)*****
PEGGY LEE is another of those
artists who seem to improve
on their best with each new record-
ing. This latest offering is somewhat
in the style of her recent "Jump
For Joy" collection which won
high praise all round.

In my opinion, an opinion shared
by many, Peggy Lee is the
smoothest swinger in the vocal
world today. Her voice compels
you to listen. There is a quiet
urgency in her singing which
brings out that "sing just for the
listener" quality.

Don't miss this album, it is prob-
ably one of the finest vocal sets
you will hear this year.

LES BROWN
Dance To South Pacific
Dixie Mo; Happy Talk; Some
Enchanted Evening; The Loneli-
ness Of Evening; A Wonder-
ful Guy; Evening Mary; Bali
Hai; From Here; Younger
Than Springtime; This Newly
Was Mine; There Is Nothin'
Like A Dance; Let's Gonna
Wash That Man Right Outa
My Hair.

(Capitol T1060)*****
THE BROWN is no particular
approach here. The Les Brown
crew are in subdued, but very
danceable, mood. And they have
chosen the score of a really great
musical, "South Pacific."

The songs are tastefully dressed
up in new arrangements which are
perfect for that late night dancing



Johnnie Ray is frantic no more

JOHNNIE RAY
'Til Morning

It All Depends On You; My
Ideal; Too Marvelous For
Words; I'm Confessin'; Teach
Me Tonight; Nevertheless; All
Through The Night; Hands
Across The Table; They Can't
Take That Away From Me;
Day By Day; I Can't Escape
From You; I'm Beginning To
See The Light.

(Philips BBL 7285)*****
OH, my! What are Johnnie's fans
going to say about this?
Johnnie has deserted his frantic
approach, temporarily, to lend his
talents to some after-hours music.

He is accompanied by the excellent
Billy Taylor Quartet.

If I know Johnnie's fans as well
as I think I do, they'll love this
album. I have always found them
among the most faithful followers
of an artist ever and I think they
will welcome this new side to
Johnnie's artistry.

Johnnie has a definite jazz feeling
here, a feeling I have long felt has
been lying dormant under his
singing.

I thoroughly enjoyed this album
and I strongly recommend it to one
and all. And I would like to add
my thanks and congratulations to
Philips for showing us this other
side to a great entertainer.

RATINGS

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

mood. And there is a sprinkling of
practically every dance that is
popular with the light fantastic
fans.

An added attraction is that the
album is very easy to listen to, so
if you don't feel like rolling up to
the carpet—or if the parents object—
then just sit back and quietly enjoy
the music.

It is also perfect for couples who
like to sit out the odd dance!

RAY MARTIN
Pop Goes The Swingin' Marchin'

Band
Rock Around The Clock; Sail
Along Silly To Moon; Lollipop;
Cher Leader Cha Cha;
Lullaby Of Birdland; Witch
Doctor; The Mexican Hat
Dance March; Begin The
Beginner Who's Sorry Now;
Foolish; April Love; Rock
And Roll March; The Swingin'
Shepherd Blues March; U.S.
College March Monday.
R.C.A. RD-27101)*****

MAESTRO Ray Martin left
Britain a couple of years ago
to try his luck in America. As
all expected, he has made a success.

Ray has that magic quality which
helps him to feel the public pulse
and give them what they want.

I have had the pleasure of work-
ing with Ray during one period of
his career and so it gives me great
pleasure to praise this new album.

The album is exciting and original
in its approach. Ray has taken
several top pops of recent months
and sprinkled in a few standards
for good measure. He has added an
infectious, marching, and rocking
beat which has the listener itching
to get up and dance.

All pop fans will like this album.

THE FOUR PREPS

The Things We Did Last Summer
In The Good Old Summer
Time; The Things We Did
Last Summer; A Tree In The
Meadow; Memories Are Made
Of This; Summer's Farewell;
White Silver Sand; Heart And
Soul; Makin' Love Ukelele
Letters; Graduation Day; Love
Notes In The Sand; A Whole
Isle Of Capri.

(Capitol T1096)*****
I FOUND nothing special in this
album to make it stand out.
The group sings well, but no better
than any averagely competent band.
The songs are quite a mixed bag
and you couldn't really pin them
down to one particular class.

The album is pleasantly enter-
taining, but I suggest that you give
it a spin for yourselves before
buying it.

Four Preps' fans will, I expect,
be up in arms with me over this,
but that's the way I feel.

The wonderful LP of the show
stereo and mono

TOMMY STEELE
JIMMY EDWARDS
YANA

and Ina London Coliseum cast in the Harold Fielding presentation

CINDERELLA

music by

Richard RODGERS

lyrics by

Oscar HAMMERSTEIN



Stereo SKL 4050

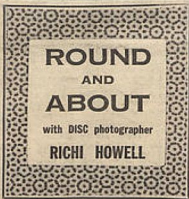
Mono LK 4303

THE EVERLY BROTHERS

HIT TOWN

The world famous Everly Brothers, seen here with Andy Williams, flew in for a quick, in and out visit to London at the week-end. They could not stop to do any shows (except an interview on "Cool For Cats"), but they may be back with more time at their disposal if they can sort out contract problems. More news of them on the centre.

and so do
The
Chordettes



Here to appear in last Sunday's Palladium TV show were The Everly Brothers, seen above with Decca executive Marcell Stelzmann (centre).

Fontana's A. and R. manager, Jack Baverstock (below), goes through "Cry Baby Cry" with The Lana Sisters during a recording session at the week-end. The Sisters also waxed "Bazzle".



The Golden Disc girl who has still to make a big name for herself over here, Joni James, cut an LP at the E.M.I. studios last week. With her are musical directors Tony Osborne and Geoff Love, and A. and R. manager Norman Newell (extreme right) with his assistant, John Burgess.

