

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 57 Week ending March 7, 1959

EVERY
6^D
THURSDAY

THOSE

BEVERLEY

SISTERS



Our love and special thanks to all who helped our
little drummer boy to achieve such exciting results

Beverley Sisters

F 11107



45/78

DISC

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

CUT THIS TAX!

BUDGET Day draws near and it seems a timely occasion for us to give a lusty "stereo" yell for a reduction in purchase tax on gramophone records.

The disc companies have been agitating for such a move for a very long time and we gladly add our support for such a reduction, or better still, a complete abolition of this crippling tax.

WE ASK FOR ATTENTION IN THIS MATTER, NOT ONLY THAT IT MAY MAKE THE WHOLE RECORD INDUSTRY HEALTHIER, BUT BECAUSE IT HAS BEEN PROMISED THAT THE BENEFIT WILL BE PASSED ON TO YOU, THE BUYER, IF SUCH A MUCH-NEEDED CONCESSION IS GRANTED.

Currently record buyers are paying a tax of 60 per cent., a heavy amount by any standards.

According to the Board of Trade, in an average year, the purchase tax from record sales amounts to £7,000,000.

For most forms of entertainment, including sport, there is either no tax at all or it is small in comparison.

It is odd, also, that while the printed word, and music, are free of restriction, the same items on record must pay dearly.

'Subsidised' by the pops

Records, particularly in the classical field, can be expensive to produce. It is also a known fact that their sale is slower and often much more limited in quantity than the pops. Such works could not be recorded unless the record companies had heavy sales in the pop record field. It is the tremendous popularity of the Tommy Streeles, Presleys and ladies like Miss Francis that contributes to the making of the expensive classical recordings.

But pop record buyers should not bear all the brunt, and, unless their product is cheapened by a tax reduction, there is a strong possibility of a falling-off in sales.

We implore the Chancellor to allow the man in the street to have his chosen recorded entertainment with the minimum amount of taxation.

THERE IS NO STRONGER CASE FOR A TAX RELIEF THAN THAT WHICH IS STRANGLING THE RECORD BUSINESS AS A WHOLE. REDUCE IT, OR BETTER STILL ABOLISH IT, AT THE EARLIEST OPPORTUNITY. THE NEXT BUDGET IS THAT OPPORTUNITY.

Ken and Owen take a knock

REGARDING Ken Graham's recent review of Michael Legrand's Cole Porter LP, he stated that the arrangements were superb and guaranteed to be something fresh.

I'm afraid that I have to disagree with Ken Graham. I bought the record and think that the arrangements are trash and the disc seems to be constantly "running down." Not only that, the background accompaniment drowns the original theme and the orchestrations are an insult to the memory of Cole Porter.—J. P. BUCKLEY, 117 Health Road, Dewsbury, Yorks.

(Sorry if Ken upset you, but he still sticks to his opinion.)

IN the Traditional Jazz page (DISC 7-2-59), Owen Bryce included in his notes the words "... this Sid Phillips type scoring..."

Did he mean them as a compliment or an insult? I got the impression they were the latter.

Anyway, I recently bought a Sid Phillips LP—my first—and am annoyed for not buying it sooner, for I think it is excellent. Mr. Phillips's clarinet playing is superb and the tunes chosen are played with excellent technique.

Mr. Bryce is talking "through his hat."—CLIVE HENDERSON, 3 Strand Avenue, Ashton-in-Makerfield, Lancs.

(But he introduced you to Sid!)

'Sent' by Bassey

THIS probably looks ridiculous in print, but every time I see Shirley Bassey, I get completely "sent."

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

The way Miss Bassey puts over a song is just fantastic, and wonderful at the same time. She always manages to add that "extra something" which no other singer can produce.

Let's hope we see and hear more of Shirley Bassey this year, as I'm sure I'm one person who will never get tired of this truly magnificent artist.—GEOFF SHIELDS, 5 Keats House, Chamberwell Road, London, S.E.2.

(Shirley has made a great start this year. We feel she is going to go from strength to strength.)

Detention rock

WHY is rock, and indeed, pop music in general, frowned on so much in schools? In our school this is particularly so. A girl has only to produce a magazine in any of the breaks to find herself put in detention or severely reprimanded for having such low tastes.

Some of us took records to school, but soon they were forbidden as "they were disturbing the teacher's rest in the staff room."

Our music mistress—who is not so old—says we should be broad-minded, yet she bans everything but the classics. If they won't let us have an example, how can we?—(Miss) NAOMI TYLER, 4 Wisteria Road, Lewisham, S.E.13.

(A "classic" example of an "unpopular" rule.)

THIS IS YOUR PAGE—FOR YOUR VIEWS. YOU CAN KNOCK THE ROCK, CONDEMN THE CLASSICS OR PRAISE PRESLEY. IN FACT, CHOOSE ANY TOPIC WHICH INTERESTS YOU.

POST BAG

Carroll complaint

WHY can't the British public appreciate good singing? Ronnie Carroll has a husky, ballad-type voice, which, in my opinion, is the best I have ever heard.

All Ronnie Carroll fans everywhere, please, please, help Ronnie get into the top ten; he has such an exquisite voice.—(Miss) FAY JENKINS, 1066 Chester Road, Stretford, Manchester.

(It's up to you Carroll fans now.)

Gee, it's 'Hoots'

IHAVE just read my first issue of DISC and was very impressed with it.

I received the record "Hoots Mon" for Christmas from a friend in Leicester, and my friends and I think it is really great. I just wish that more Americans could hear Lord Rockingham's XI.—VIRGINIA CAMPION, 5708 Saïda Avenue, Kansas City, Mo., U.S.A.

(Tell us, did you understand the Scots interjections in the middle of the record?)

Buddy Holly

IHAVE been a keen Buddy Holly fan since I first heard "That'll Be The Day."

Now that Buddy is dead, I would like to ask your readers for cuttings

and photographs of Buddy and The Crickets so as to increase my collection.

I would also like to know how and where I would be able to obtain "Blue Day, Black Night," as sung by Buddy on the Brunswick label, released, I believe, in 1956.—G. R. OXENDALE, 21 Mytthop Avenue, Lytham, Lancs.

(Order from your usual dealer; the record has not been deleted.)

Not so Good

BEING a fervent fan of "Oh Boy!" and Lord Rockingham's XI, I was horrified to read that these two were likely to part.

Without the XI I just cannot see how the show can come up to its present high level. I have never missed one programme since it came on for a Sunday night trial.

Somebody, please keep "Oh Boy!" as it is—it would be such a pity to see it go to waste.—(Mrs.) DORA DUNN, 72 Mulfoot Road, Rigside, Lanark.

(If you'd do that, whatever happens, you have Jack Good's word on it.)

Top discs only

ONE gets the impression that the small record shops nowadays no longer cater for the public. They seem to think it more profitable to stock only records currently appearing in the hit parade. Their selection is limited to the top twenty or thirty best-selling discs.

This may be all very well for the shop, but it is particularly maddening for someone who wants to buy a disc which, for some reason or another, has not been selling very well, so he met with the curt reply: "Sorry, we don't stock that one, but we could order it for you."—C. J. BAKER, Christ's Hospital, Horsham, Sussex.

(If seems you have been unlucky in your choice of shop. They are not all like that, you know.)

Do we waste our talent?

PRIZE LETTER

THE biggest mistake made by the moguls who govern pop music in Britain is their undervaluation of the public to such an extent that I can only call it... crazy!

Jack Good proves every week on "Oh Boy!" that Britain is bursting with talent. He also writes about it in DISC.

One name he mentioned sometime ago serves as an example to highlight my dissatisfaction with the way the record business is run. I have followed the short career of a talented gem named Bill Crompton with avid interest. He is a composer with about 130 songs published and a recording contract for Fontana tucked up his sleeve. Weeks ago, Jack Good told DISC readers that Bill was a guy to watch. Mr. Crompton came to London three years ago and has had his songs recorded by people like Ruby Murray and Neville Taylor.

What is a seller?

THROUGH the medium of DISC, record enthusiasts can now keep up to date with the record world, and by means of the Top Twenty charts a disc can be followed until it reaches the No. 1 position.

But quite often it happens that a disc enters the Top Twenty at, say, number 17, and gradually moves up the scale to the coveted number 1 spot.

This disc may not be seen again, but because it has held the top of the hit parade for perhaps only one week, it is heralded by the D.J.'s and critics as being a best seller.

But what happens to the other artist who has recorded the same disc and doesn't reach a higher placing than number 5?

Perhaps it would be a good idea if DISC were to publish the sales figures of each artist, and then we could really see what's going on.—L. F. TURNER, 86 Masterston Street, Finsbury, Stoke-on-Trent, Staffs.

(Buy the disc that reaches No. 1 25 a best-seller, otherwise it wouldn't be there!)

Now it's 'Hi-life'

IHAVE been a fan of the big beat for some time, and just recently of the cha-cha. However, six weeks ago, I came to Nigeria, and now I've found the successor to them all—the Hi-Life.

Hi-Life music is very similar to that of the Latin American style, but with more rhythm, and the dance is a simplified cha-cha.

May I recommend to Tin Pan Alley that they should try exploiting the Hi-Life.—I. H. MARTIN, c/o Barclays Bank, D.C.O., 55 Marina, Lagos, Nigeria.

(Hi-Life on Hi-Fi?)

His first recording as a vocalist, however, did not sell.

Why? My guess would be directed at both his recording company and the publisher, because (1) The only publicity I saw about the disc took the form of reviews in the musical papers, and (2) When I tried to buy the disc, six different shops in the West End told me they had not even heard of it!

Still Jack Good insisted "Watch this boy," so I did.

I read that Mr. Crompton's song "House of Bamboo" had been recorded by Neville Taylor, an Parlophone and had died a death. Then I read that the U.S. star, Andy Williams, had recorded a ditty called "House of Bamboo" and that the said disc was in the Stateside Top Ten! Same song, same writer. Now I hear that Bill Crompton can expect a good-sized royalty cheque. Good luck to him. And three cheers to Mr. Jack Good who spotted talent way in advance of everyone else.—JOHN SOFTNESS, 35 Ravenscroft Avenue, N.W.11.

Flop flip?

MY brother and I are often very disappointed to find that when we buy what we consider to be a good pop record, e.g. "All American Boys," that the other side is so terrible.

Eddie Cochran's "C'mon Everybody" is good, but its flip is useless.

We all want good buys for our hard-earned money, but must we buy two records in order to get two good numbers?—RICHARD and ROGER PERCIVAL, 23 Grove Walk, Norwich.

(Not always. What about Presley's latest hit, "I Got Stung" and "Groovy Night"?)

Cover care

ITHINK that this suggestion may help other record collectors to keep the sleeves of their EPs and LPs clean.

Nowadays, many products are sold complete in polythene bags, so instead of throwing the bag away when I have finished with the particular record, I wash it and then cut it to the size of my record. If any sides are left open, I sew them up.

As the sleeves of EPs and LPs are so colourful, it is a great pity to spoil them through neglect.—ANNE EGERTON, 117 Lower Lane, Fazakerley, Liverpool 9.

(A good tip, and many sleeves are certainly worth this trouble.)

Steele fans ahoy!

COULD any reader give me information or details of a Tommy Steele Fan Club?

Also, I would exchange photographs of disc stars and film stars for pictures of Tommy.—ELIZABETH HESTER, 135 Bampfylde Way, Southway, Plymouth, Devon.

No. 17 Best Selling Record in 2 weeks! BUDDY HOLLY sings

IT DOESN'T MATTER ANYMORE

MONARCH MUSIC LTD. 30 NEW BOND ST., W.1. MAY 3272

DON GIBSON

WHO CARES



RUSS CONWAY'S "Side Saddle" moves into the top half.

TOP TWENTY

Compiled from dealers' returns from all over Britain
Week ending February 28

Last Week	This Week	Title	Artist	Label
1	1	As I Love You	Shirley Bassey	Philips
5	2	Smoke Gets In Your Eyes	The Platters	Mercury
3	3	A Pub With No Beer	Slim Dusty	Columbia
2	4	I Got Stung / One Night	Elvis Presley	R.C.A.
6	5	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
4	6	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
7	7	To Know Him Is To Love Him	The Teddy Bears	London
10	8	The Little Drummer Boy	The Beverley Sisters	Decca
12	9	My Happiness	Connie Francis	M.G.M.
16	10	Side Saddle	Russ Conway	Columbia
11	11	Petite Fleur	Chris Barber	Nixa
8	12	Problems	Everly Brothers	London
9	13	Baby Face	Little Richard	London
14	14	My Heart Sings	Paul Anka	Columbia
15	15	The Day That The Rains Came	Jane Morgan	London
—	16	Stagger Lee	Lloyd Price	H.M.V.
—	17	It Doesn't Matter Any More	Buddy Holly	Coral
18	18	The Little Drummer Boy	Harry Simeone Chorale	Top Rank
—	19	Gigi	Billy Eckstine	Mercury
19	20	Apple Blossom Time	Rosemary June	Pye-Inter.

TOMMY DORSEY ORCHESTRA

DINAH CHA CHA



In at the bottom corner BILLY ECKSTINE'S "Gigi."

JUKE BOX TOP TEN

Based on the record number of "plays" in Juke Boxes throughout Britain (for the week ending February 28th)

Last Week	This Week	Title	Artist
3	1	AS I LOVE YOU/HANDS ACROSS THE SEA	Shirley Bassey
1	2	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan
2	3	I GOT STUNG / ONE NIGHT	Elvis Presley
3	4	MY HAPPINESS	Connie Francis
4	5	STAGGER LEE	Lloyd Price
9	6	SMOKE GETS IN YOUR EYES	The Platters
7	7	PETITE FLEUR	Chris Barber's Jazz Band
7	8	THE LITTLE DRUMMER BOY	{ Beverley Sisters; Harry Simeone Chorale
7	9	WEE TOM	Lord Rockingham's XI
8	10	PROBLEMS	Everly Brothers

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

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending February 28th)

Last Week	This Week	Title	Artist
1	1	STAGGER LEE	Lloyd Price
3	2	DONNA	Ritchie Valens
2	3	SIXTEEN CANDLES	The Crests
5	4	ALL AMERICAN BOY	Bill Parsons
—	5	CHARLIE BROWN	The Coasters
—	6	I CRIED A TEAR	La Vern Baker
—	7	TALL PAUL	Annette
—	8	PETITE FLEUR	Chris Barber
7	9	LONELY TEARDROPS	Jackie Wilson
—	10	PETER GUNN	Ray Anthony

ONES TO WATCH

It's Just A Matter Of Time	Brook Benton
Venus	Frankie Avalon
Alvin's Harmonica	David Seville and the Chipmunks

Coming Up Fast!!

JANE MORGAN'S
IF I COULD LIVE
MY LIFE AGAIN

WILLINGLY

Al Alberts David Whitfield
Malcolm Vaughan
Johnny Desmond Mal Perry

PAUL ANKA'S
ALL OF A SUDDEN
MY HEART SINGS

BILLY FURY'S
MAYBE
TOMORROW

Peter Maurice Music Co. Ltd., 21 Denmark St., W.C.2. TEM. 3856

★ TIPPED FOR THE TOP! ★
C'mon Everybody

Recorded by **EDDIE COCHRAN** on London HLU8792

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STAN GETZ—in a stomping, romping mood

COVER PERSONALITIES

Those Beverley Sisters

ONE of the fastest-ever Decca releases—"The Little Drummer Boy"—brought new success to one of the nicest trios in the business—The Beverley Sisters.

Joy, Teddie and Babs have proved beyond any shadow of a doubt that they are still Britain's top female vocal group, although during recent months they have had a considerable amount of competition to contend with.

When elder sister Joy married England soccer captain Billy Wright last year, it looked as though it might cause a split in the act, but even though the Wrights are expecting a baby next month, this hasn't stopped Joy from continuing in her excellent career with the twins.

Always favourites wherever they appear, The Beverley Sisters score mainly in their own TV shows, and there is a possibility of a new series of "Those Beverley Sisters" appearing on B.B.C. TV in May. During their recent B.B.C. series, the viewing figures were well over 80 per cent, something of a phenomenon for such a programme.

The Beverley Sisters' first hit in this country was "Teasin'", which was later followed by "I Saw Mummy Kissing Santa Claus." Recently Decca released their disc of the old English folk song, "Greenleaves" in the States and it sold more than half a million copies.

On the stage the Bevs have also made a hit, having had eight engagements at the London Palladium and two Royal Command Performances.

The Sisters have done a fair amount of travelling, too, having visited America eight times, mainly to appear on nationwide TV shows.

M.D.

THE BEST IN MODERN JAZZ

BY TONY HALL

Jazz Idol Gossip

Film music

It's very probable that the two United Artists LPs of the music from the Susan Hayward film "I Want to Live" will be issued here on London in the summer. One is by a big band, with Johnny Mandel conducting. The other features Gerry Mulligan, Bud Shank, Art Farmer, Shelly Manne, Frank Rosolino, Red Mitchell, etc. I also heard a rumour last week that the film may be BANNED in Britain. It seems that the censor strongly objects to a prolonged electric chair sequence. The American producer, however, is adamant that, insofar as release is concerned, it is a case of "all or nothing at all."

Jazz on TV

All being well, jazz fans should shortly have their own TV show. The company concerned is A.B.C. TV; the producer, Dick Lester. All extremely hip in an off-beat sort

of style. So expect an original approach.

Latest

The latest releases on the World Pacific label are a jazz version of the Rodgers and Hammerstein musical, "Flower Drum Song," by The Mastersounds, and a recital of classical Indian music by the brilliant Ravi Shankar.

Tubby signed

Tempo Records has signed The Jazz Couriers to produce two LPs in the next 18 months. Co-leader Tubby Hayes has signed up separately for a further year. Your columnist will supervise all these sessions. Hayes' first date will be a 12in. LP by "Tubby Hayes' Big Band." Personnel will include all the Couriers plus Alan Brascombe (alto), Les Condon and Stu Hamer (trumpets). Arrangements will include scores by Kenny Napper, Harry South and Tubby.

DUANE TATRO
Jazz For Modern

Backlash: Multiplicity; Minor Incident; Turbulence; Low Clearance; Folly; Dollar Day; Easy Terms; Outpost; Maybe Next Year; Conversation Piece. (12in. Contemporary LAC12107)*

PERSONNEL: Duane Tatro directing Lennie Nicholas or Joe Maini (alto); Bill Holman (tenor); Jimmy Giuffre or Bob Gordon (baritone); Stu Williamson (trumpet); Bob Enevoldsen (valve-trombone); Joe Eggar or Vince de Rosa (French horn); Ralph Pena (bass); Shelly Manne (drums).

SORRY, boys and girls, but if this is modern jazz, then I'm a Chinese rock-a-conga singer! This is the coldest, most clinical, pretentious stuff that ever came out of the west coast—and that's saying something. I hear no emotional content of any kind throughout the album and the only connection it has with jazz is

RATINGS

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

that it is played (very well as a matter of fact) by a group of top-rate professional musicians, who also happen to be good jazzmen on other occasions.

COLEMAN HAWKINS

The High and Mighty Hawk
Bird of Prey Blues; My One And Only Love; Vignette; Oob-Wee, Miss G.P.; You're Changed; Get Set.
(12in. Felsed-FAJ7005)****
PERSONNEL: Coleman Hawkins (tenor); Buck Clayton (trumpet); Hank Jones (piano); Ray Brown (bass); Micky Shreen (drums).

ANOTHER in the series of Stanley Dance-supervised sessions in New York about this time last year. And a most relaxed and pleasurable one to boot!

Hawkins is consistently good throughout, scoring, more strangely enough, on the up-tempo than on the ballads, his usual forte. He builds nicely on the two Hank Jones originals (Vignette and Get Set) in particular, playing with a solid beat and a lot of drive. The ballad choices are two of my favourite songs.

Hank excels on both. He is seldom sounded so beautifully relaxed on record since those excellent Ozzie Cadena-produced, Savoy dates of some three years ago. Such taste and delicacy. His touch is a tender delight. Clayton plays steadily well throughout the LP, without ever really settling himself (or me) on fire.

Ray Brown's notes seem "shorter" than usual. But maybe it is the recording. I am not wild about the overall sound. It is nice and clean, do not get me wrong. But it could do with a bit more body.

I like this more at each hearing.

It's an unlikely partnership, but— STAN AND JAY SWEEP ALL BEFORE THEM

STAN GETZ—JAY JAY JOHNSON
At The Opera House

Billie's Bounce; My Funny Valentine; Crazy Rhythm, Yesterday; I Never Entered My Mind; Blues In The Closet. (12in. Columbia 33CX10127)

PERSONNEL: Stan Getz (tenor); Jay Jay Johnson (trombone); Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass); Connie Kay (drums).

AT first glance, in theory, Getz and Jay Jay would not appear to be a likely partnership. In practice, it has worked out wonderfully well. And this LP, recorded at a concert in Chicago about 18 months ago, is one of the best of its kind in many months.

Here are two tremendous jazz musicians. Each has much to say and all the necessary technical equipment to say it with.

The result is a most exciting, stimulating set, with Bounce a particular knock-out. Stan's in his stomping, romping mood and sweeps everything before him. So does Jay. He's seldom sounded so inspired on recent recordings.

Valentine is taken faster than usual and I got the impression that Jay Jay hadn't played it too often before. Each has a ballad feature, with Getz returning to a more sensitive and lyrical style for his (Mind). Crazy is somewhat of (what Ronnie Scott would call) "a mad bebop scramble," but very exciting all the same.

The Peterson Trio do a great job in support and the M.J.Q.'s Connie Kay is a real surprise. I heard him in Paris in a section backing Miles and Lester. He did not swing at all that night. But here it is a very different story. I never knew he was such a fine jazz drummer.

A happy-go-lucky LP, which ought to please plenty of people.

GIL EVANS
Gil Evans And Ten

Remember; Ella Speed; Big Stuff; Nobody's Heart; Just One Of Those Things; If You Could See Me Now; Jambouge. (12in. Esquire 32-070)****

PERSONNEL: Gil Evans (piano); Steve Lacy (soprano); Jimmy Cleveland (trombone); Louis Mucci or John Carisi, Jake Koven (trumpets); Bart Varsanola (bass trombone); Willie Ruff (French horn); "Zeke Tolin" (Lee Kowitz) (alto); Dave Kurtzer (bassoon); Paul Chambers (bass); Nick Stabulas or Jo Jones (drums).

FOR some of us, Gil Evans has been one of the arrangers—since those early Claude Thornhill days of some 15 years ago. For others, his "Miles Ahead" Fontana LP was an initiation into his unquestionable talents.

This Prestige LP is an interesting adventure in writing for an unusual instrumentation. Though there are plenty of adequate solos, the writing is the thing here. I found it needed several plays before its message really struck home.

There is some beautiful writing for brass half way through the "Georgia Brown"-like Speed. Stuff, from a ballet by Leonard Bernstein, an unusual choice, is strangely moving in its somber way. Heart is appropriately melancholy. Things gives Steve Lacy a chance to stretch out and wail. His boppish sound can grow on you. He plays interesting changes and swings.

Todd Cameron's glorious If You Could See Me Now is my favourite tune and track. Jimmy Cleveland does it justice with sincerity and understanding. Jambouge by Evans, contains some earthy and rhythmically provocative writing and playing.

Apart from Lacy (who has recently cut a Monk LP) and Cleveland, Evans is the other main soloist. His "arranger's" approach is stimulating

and most effective within its own limitations. Koven's trumpet spots did not thrill me. And Kowitz does not take any solos. Paul Chambers gives yet further evidence of his tremendous musicianship throughout the LP.

Worth it for the writing and the interpretations of the scores.

ANDRE PREVIN-RUSS FREEMAN
Double Play!

Take Me Out To The Ball Game; Who's On First?; Called On Account Of Rain; In The Cellar Blues; Batter Up; Double Play; Safe At Home; Fungo; Strike Out The Band. (12in. Contemporary LAC 12142)

PERSONNEL: André Previn, Russ Freeman (pianos); Shelly Manne (drums).

I'LL be quite frank. I have had this record to review for weeks. But never having been particularly pro-Previn (in the jazz sense), I kept pushing it surreptitiously to the bottom of the pile. So I have only myself to blame for not hearing until now one of the most surprisingly exciting piano albums of recent years. Just two pianos and drums. Sure, it is a gimmick. But one with thoroughly worthwhile and rewarding results.

Whether singly (with the other comping) or together, Previn and Freeman are really excellent and work together with intelligence.

Some of the original tunes (particularly those by Russ) are most intriguing, including a lovely ballad, Safe At Home. The two blues are also especially satisfying.

Capt off to Contemporary's Lester Koenig for having the courage of his conviction. And for supplying the most minutely detailed "who's who" of every track in the liner notes.

An enterprising, very enjoyable record, which will surprise many of you. Investigate!

* TRADITIONAL * JAZZ *

by
Owen Bryce

'HUMPH' TAKES THE BLUES BASIE-STYLE

Hear the change of six years

HUMPHREY LYTTLETON
AND HIS BAND

Blue Humph
Forgotten Woman's Blues;
Steppin' On The Blues; Blues At
Dawn; Blues In The Afternoon.
(Parlophone GEP8724)***

BRITISH bands delight in playing the blues. Long, slow, dreary, meaningless 12-bar blues. At this sort of thing Humph and his men are no better than the others, but Humph has always wisely chosen to play his blues at the medium, rolling, easy pace set by such jazzmen as Basie and Hampton.

At this tempo the main faults applicable to white men playing the blues disappear and all these four sides (recorded as far apart as 1951 and 1957) are interesting—and swinging.

The first features the alto of Ade Mombourgh, a visiting Australian over here at the time with the Graeme Bell band. He plays the same sort of carefree alto that Bruce Turner and, to a certain extent, Tony Coe indulge in. I like it.

The first title is a Monsthorough composition; the second, very like St. Louis in places, is a Lovie Antin; and the last two are Humph compositions. These are recorded with the present band set-up, at a time when it included only two saxophones. Afternoon features Kathy Siobart in place of Jimmy Skidmore.

There has been a big move recently by some to brand Humph as a jazz traitor forsaking the path of true jazz in favour of that invention of the "swing" devil, the saxophone. Whether you agree or not, these four sides will enable you to get the argument into some sort of perspective. I find the earlier sides make better swinging jazz. The later ones, however, bear the hallmark of mature musicianship.

Defects

ALL THE WINNERS

Hank Dog; Scene '59; Monday
Date; Post Winners; Sugar; Just
For The Boys.
(Nixa NJT518)***

THIS disc is excellent individually and musically but suffers from the obvious defects of putting a number of differing personalities on one record. The inclusion of a short track by The Polka Dots detracts com-



LENNIE FELIX—excellent piano.

pletely from the mainstream/modern approach of the remainder of the tracks.

Best things from my point of view and those mainly interested in traditional jazz are the Bruce Turner alto solos, the excellent piano of Lennie Felix and one or two spots by Dill Jones and George Chisholm. Johnnie Scott plays some marvellous flute—but don't tell any die-hards I said so!

REVIEWS

RATINGS

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

Little jazz

RED NICHOLLS AND THE AUGMENTED PENNIES

In Love With Red
Wail Of The Winds; Speak Easy; Gobelars; Viennese Lantern Waltz; Morning Glory; Cool Tango; Corky; Bugler's Lament; The Beautiful Girls Of Berlin; Celeste; Manhattan Rag; Indiana.
(Capitol T999)***

THE sleeve notes make great play about Red's capabilities as a jazzman, how he cuts across into the pop field and still produces "swinging, easy living" jazz. And that is the only reason the disc finds its way into this column.

But I don't think that this one has anything to do with jazz. Red, apart from a solo on *Manhattan Rag*, does not play a note of it.

In the thirties, Red was held in esteem by all enthusiasts. That was when the long series of recordings he made with his Pennies (using 70 pseudonyms) was flooding the British jazz market. His approach was always that of a cool, calculated, technically-minded perfectionist. There was never any question of Red blowing himself out on a number. His groups had all the elements of jazz chamber music.

Even so, there was much to interest the student of jazz. On this record, though, there is not. It gets its second star purely on Red's immaculate trumpet playing. If you collect covers, buy it and forget the music.

Clanking banjo

MICKIE ASHMAN AND HIS BAND

Memories Are Made Of These
Wedding Of The Painted Doll;
In The Shade Of The Old Apple Tree; Who Were You With Last Night; If Those Lips Could Only Speak.
(Jazz Collector JEN)***

I AM often asked why my band doesn't make records. We should like to, and we have had the chance. But I can always see myself turning out something as bad as this. And that's the last thing I want.

Frankly, these just about warrant the poor little one star rating.

This is the band that created something of a minor revolution among the jazz fraternity when it was learned that it had secured considerable bookings before it was ever formed.

In fairness, I believe it true that Ashman has now changed his personnel more than somewhat. He needed to!

The arrangements are corny in the extreme, none of the front line plays with any conviction, while there is a wretched banjo player who clanks all semblance of music right out of the grooves.

When will the British traditional musician learn that banjos were

brought into jazz bands because of the recording apparatus available in the early twenties? Before that date guitars were used and after about 1927 practically all the bands went back to it. Why perpetuate this atrocity any longer?

Ageless

TYREE GLENN

Tyree's Tune
Tyree's Tune; Until The Real Thing Comes Along; I Thought About You; I Wanna Be Loved.
(Esquire EP208)***

I REVIEWED the 12-inch version of this last October but it never appeared. It was appropriated by the modern section and generally panned all round.

At the time I thought it a wonderful record, although I intimated that its appeal would diminish over the years. As far as Tyree's Tunes is concerned the appeal has not waned at all. It is, of course, the signature tune of the B.B.C. Jazz Club Saturday evening programme.

The danger of breaking up 12-inch discs into three or four seven-inch ones is that some of the best tracks are often backed with some of the worst and this has most definitely happened in this case.

This is not traditional music by any means. But I maintain solidly that neither is it modern. It is musicians' music, ageless music, and on this EP consists of two outstanding tracks and two, unfortunately, mediocre ones.

Incorrect

THE CHRISTIE BROTHERS STOMPERS

The Golden Striker; One House; The Glory Of Love; Five Years Later.
(Parlophone GEP8719)***

THE sleeve notes are wrong here. On leaving Lyttleton in 1951, Ian and Keith Christie formed the Christie Brothers Stompers. I seem to remember presenting the Christie Brothers at George Webb concerts before the Lyttleton days even began.

I'm afraid the best thing about this is the sleeve design, which is indeed very clever. Ian plays great jazz music and brings an extra star to an otherwise rather poor attempt at reviving the revival.

The Golden Striker is a John Lewis composition. Jazz bands are featuring it more and more. I don't think it fits the mood one bit. One Hour is a lovely tune played with little feeling, while Five Years Later could well have been titled "Twenty Years Earlier," so much like "Revolutionary Blues" does it sound.

Keith tries some tricky phrases, including a quote from "Rocking in Rhythm," that do not come off. Dickie Hawden's long sojourn in the Dankworth Band has lost him the feeling he once had for traditional jazz.

Neater

THE TEDDY LAYTON JAZZ BAND

Cool Traditional Jazz
New Orleans Hop Scop Blues; Soag It; It Makes My Love Come Down; Working Man Blues.
(Parlophone GEP8714)***

I WAS more than agreeably surprised to hear this record. In its sphere, semi-professional, traditional British jazz, it is as good as they come and neater than most. Neater

The death of a jazz 'great' 'BABY' DODDS WAS THE COMPLETE MUSICIAN

THE greatest jazz drummer the world has ever known, Warren "Baby" Dodds, is dead. And with his passing it severed one of the last links with New Orleans jazz. There are few jazz "greats" left with us now, yet we still continue to treat them disgracefully. It is incredible that many of them die virtually unknown.

Fortunately, Warren "Baby" Dodds came back to make quite a few discs in the middle forties, including a selection of drum solos which must surely be at one and the same time the envy and the despair of every percussionist.

The number of drummers who pay homage to "Baby" is legion. Kenny Clarke, Joe Jones and George Wettling all quote him as the greatest, and there is no doubt that these men (although playing in vastly different styles) learned it all from Dodds.

Dodds was the complete musician. An article he wrote a few

years back showed him to have the deepest insight into the whole of jazz. His drumming relied on a profound knowledge of all the instruments in the band and also the individual styles of each musician. Dodds provided a lot more than a beat for the soloist to work on. He became part and parcel of a musician's performance.

And behind a band he played an enormous variety of rhythms varying in volume from the loudest of driving beats to the gentlest swinging quiet rhythms. He had a remarkable knack of "pushing" a soloist into his choruses that must have been the delight of every instrumentalist.

Another death comes as a shock, this time to lovers of Chicago music, with the passing of Brother Matthew, formerly better known as Boyce Brown. Boyce played a screwy sort of alto with a number of Chicago groups, the best available being the Brunswick sessions with Jimmy McPartland.

than any I would say.

It uses good arrangements, clever without being pretentious. I particularly liked the union front line twist on the Oliver break on *Soag It*, although there just appears a slight tendency to fuff one of the notes. But this is quibbling. A rougher approach and it would not have been noticed.

The tunes chosen are also excellent. *New Orleans Hop Scop* owes a little to the George Webb version, now some 14 years old. *Working Man* is one of Oliver's best melodies.

The band wisely relies more on the tidiness of the front line than on its soloists, none of them being exceptional. Pete Strange is, in fact, rather weak as an inventor of melody. And there is little drive about the outfit. But the great thing, and something that ought to be inscribed deep in the heart of every jazzman, is that it keeps within its capabilities and works as a unit. And that's the way it should be.

Clueless

JOHNNY MADDON

Honky Tunk Jazz
Yellow Dog Blues; Don't Get Around Much Any More; All That I'm Asking Is Sympathy; Sugar Train.
(London REDI150)***

THIS must be a joke! No one could play that bad and mean it! There are no details given on the label as to who (or even what) this is.



JOHNNY MADDON: He has an unnamed group behind him.

"DREAMS END AT DAWN"

VALERIE MASTERS

on FONTANA

Also

DELLA REESE

on LONDON RECORD

17 Savile Row Music Co.

KENT WALTON'S COOL FOR CATS

Our Eric was speechless

FOR a couple of weeks, whenever I saw Eric Dodson, he appeared to be in some kind of trouble. His jaw kept moving up and down at a great rate, but no sound issued forth.

Then, on the Friday night when we played the Chuck Miller disc, "The Auctioneer," the truth came tumbling out. Eric had been putting in a lot of hard work to practise the very difficult words and speed of the song so that he could mime it to perfection in "Cool."

I thought he did a wonderful job with it. Indeed, as far as I could see he did not make a single mistake. Incidentally, the boy who came in with Eric at the end and did a good piece of miming himself was Ken Tyllsen, one of our newer dancers.

Don't get any false ideas that Eric had two weeks in which to sit down and learn up this piece. Not a bit. Although you have been seeing a lot of him on your screen, Eric is a busy behind-the-scenes man since he is also stage director for "Cool." But he is usually in each show, particularly in comedy spots.

You might see him sometimes in the background as a waiter, or playing a role of the "Hey, cabbie" type when he's propped up against a lamp post.

"Cool" would not be complete without him somewhere.

Naturally, Eric is with "Cool" for practically every moment of his time, but he did make an appearance in a Jimmy Edwards' "Whacko" show on B.B.C. TV, in a part which required him to do some straight acting.

IT'S NAUGHTY TO TAMPER, NAT

SEVERAL years ago, when a young singer named Nathaniel Adams Cole was just beginning to make his way singing in night clubs, a doctor, apparently having just heard him for the first time, solemnly advised: "With a throat like that, boy, you should be in bed."

Well, Nat "King" Cole, as he came to be called, has certainly lived that down: in 1957 alone he sold seven million records.

Now he has a new one out that is a certainty not to be played by the B.B.C. It is a hotbed-up version of Bizet's "Habanera" from "Carmen." Title: "Madrid."

I am going to risk a shower of

IT OPENED AND CLOSED THE EVENING 'HONEY, HONEY' IDEAL FOR RIKKI PRICE

OUT of all the pop songs that go the round each week, what are the chances of the same number being heard as the opening title of the first musical show in an evening, and almost the closing number of the last musical show on the same night?

If that sounds a bit far-fetched, let me assure you that it really did happen the evening that we had Rikki Price along with his Fontana disc, "Honey, Honey."

By coincidence, Perry Como—who so far as I know has not recorded this number—opened his own show with the same song on that very night. So those of you who watch both programmes saw the song handled in American and British styles.

This number could do a lot for Rikki: he sings it well, and he gets the

fullest support from the Johnny Gregory backing.

The competition he met against his "Tom Dooley" disc certainly made life extremely hard for this very promising newcomer. But, as those of you who are watching "Cool" saw, he has a load of personality and the kind of singing voice that should be popular.

The evening Rikki appeared we also had that bubbling Scots girl singer Nancy Whiskey along to give us her Oriole release, "The Old Grey Goose" ("Aunt Rhodie"). There is no doubt about this record of Nancy's being a winner.

Of course, we were all very pleased to see Nancy in the studio. She is so busy that she does not get many opportunities to visit us, even though we generally play her new discs.

Jane Morgan got her 'break'—at lunchtime!

HAVING received an invitation to call on American star Jane Morgan at a London hotel the other day, I duly dropped in. There were lots of other people around. Jane was taking a call from New York.

When things got straightened out, however, I managed to ask her how she got her start in show business.

Jane obliged by telling me that one lunchtime she and her pianist had called at the Kapp recording studios, in New York, where they had been invited to have a noontime snack. It so happened that a group known as The Troubadours had just finished taping a song called "Fascination."

Jane said: "I know that song. I used to sing it in Paris."

Then, on the spot and just for fun, someone said: "Let's sing it together." The Troubadours got together, and without any musical arrangements, busked a backing to Jane's voice.

This version was put on tape, and everyone liked it on the playback. So Kapp records decided to release it as the main side of the disc, with The Troubadours' previous version on the flip.

Sold a million

As a guess it proved a pretty good one, said Jane. Because the record sold a million copies—her first to pass the million mark. As she said, pretty good lunchtime work!

I was also glad of the chance to meet her pianist, Ernie Bragg. To my surprise, I found he was an English boy who went over to the States some time back. He was also Jane's accompanist when she appeared in a "Sunday Night At The London Palladium" Show and sang her latest big number—and London release—"If I Could Live My Life Again."



Boxy girl with a winner to her credit is NANCY WHISKEY. The disc? "The Old Grey Goose."

DISC CHOICE

THIS week I am riding out West to look for my top number—and I think I have found it right here, pardners, out on the trail. It's a cry from Johnny Cash on Phillips, "Don't Take Your Guns To Town."

MARTY

And before I get back to the city, I'm going to listen again to "The Blues Country Style," a Marty Robbins offering on Fontana, and the flip to the theme-song from the film "The Hanging Tree."

CHAMPS

Real rock is represented on two London platters, with The Champs beating it out to "Gone Train," and The Kingmen playing "The Cat Walk" in what used to be known as a "boogie-noogie" style.

CHRIS

A big instrumental hit is "Petite Fleur" by the Chris Barber outfit (Pye); and for those who missed



VERA LYNN

the announcement about the film we showed with this disc, it was an excerpt showing Sild Row from "On The Bowery."

RUBY

Ruby Murray is back with us, singing very finely an oldie, "Nevertheless" (Columbia) with perhaps a rather too gentlemanly backing from Norrie Paramor.

VERA

And finally, there's Vera Lynn with us again, with "Walk With Faith In Your Heart" (Decca).

SEE YOU FRIDAY.

Noble is new BBC pop D.J.

I WAS very pleased to hear that Peter Noble, the show business personality who knows every personality in show business, and who is heard each week on "The Bristol Club" programme, is starting his own disc jockey radio show soon.

A midday spot on B.B.C., for at least 13 weeks, every Tuesday, it will be called "Pop Time With Peter."

Getting his own series has been a big thrill for Peter, who has now fulfilled an ambition that he has mentioned to me before. It is something of a new departure for him to handle pop tunes, but it will not be the first time, because he has compered several "Housewives' Choice" programmes.

Peter's work on "The Bristol Club" has consisted of bringing stage and screen stars to visit us. This week he goes further afield, and will meet the well-known writer and author of the successful "beat" musical "Expresso Bongo," Wolf Mankowitz.

Now that I have told you who Peter will be talking to in this week's edition, I thought you might also be interested to know who is likely to be dropping in on the disc side of the business. I shouldn't be surprised to see Paul Anka, Rosemary Juse, Russ Conway and Don Lang coming along, all with their latest platters.

Oh Boys ! Oh Girls ! Get This !

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GREIG

Excerpts from Peer Gynt. The London Symphony Orchestra conducted by Fjalstad. *Anitra's Dance Op. 23, No. 16; In the Hall of the Mountain King; Solvieg's Song.* (Decca SEC908)***

THESE three pieces of the Peer Gynt Suite are taken from the 12in. LP I reviewed some time ago and now recorded on stereo. "Anitra's Dance," which is really an Arabian dance, is truly more vivid in this version. "In the Hall of the Mountain King" is a terrific piece for the building climax, but unfortunately, and rather surprisingly, it does not come across in this version as well as in the monaural. The louder the music gets the more confused the sound becomes.

"Solvieg's Song" takes up the whole of side two, and contains some of the loveliest melodies ever written by Greig.

The stereo version, I think, just has the edge on its monaural counterpart. A good disc, but I think the connoisseur is apt to like it better than the average collector.

CHOPIN

Concerto No. 1 in E minor. Played by Geza Anda and the Philharmonia Orchestra conducted by Alceo Galliera. (Columbia 33C1057)****

THIS concerto is purely a vehicle for the piano. The orchestral part is never very strong and Chopin seems to begrudge the orchestra any say in the matter whatsoever. The piano part, however, is one of great skill and technique, and only a brilliant pianist would dare to tackle it. Geza Anda is such a pianist.

Although he is rather inclined to use the rubato technique a little bit too much in some of the slower passages, his performance on the whole is refreshing, exuberant and brilliant.

Followers of Chopin need not be afraid to add this disc to their collection, although I am not convinced that it quite comes up to the mark of the Alexandre Brailowsky recording.

BERLIOZ

Damnation Of Faust excerpts *Dance Of The Sylphs, Rakoczy March; Minuet The Will O' The Wisp.* Played by the Philadelphia Orchestra, conducted by Eugene Ormandy. (Philips ABE10089)****

THESE three excerpts from the Berlioz masterpiece are extremely well played, and the orchestra and conductor give an entirely satisfactory performance.

The "Dance Of The Sylphs," particularly, is a delicate piece of orchestration and needs great accuracy in time, rhythm and shading of tone to put the score across. I cannot fault this performance at all.

The "Rakoczy March," sometimes known as the "Hungarian March," is a very popular piece of music and is played here with all the pomp and circumstance that a march of this nature deserves.

The "Minuet The Will O' The Wisp," is a delicate piece of orchestration and once again is proof that this record is a delightful one to add to your collection. I thoroughly recommend it.

Britain's jazzmen at the San Remo Festival found

'U.S. STARS HAD LOST THEIR SPARKLE'

ROLLINS (left) and SILVER at San Remo.



BACK in town after representing Britain at the San Remo Jazz Festival: the Joe Harriott Quintet. Featured at the same show were top-line American jazzmen Sonny Rollins' Trio and Horace Silver's Quintet, all on their first trip to Europe.

Without exception, the Harriott men I spoke to expressed deep disappointment with most of what they heard.

Said one: "We all know how great Rollins can be from his records. And though it might have been just 'one of those nights,' we all found him very disappointing."

"He just seemed to be putting down a meaningless lot of notes. At times, I couldn't follow what was happening."

Said another: "There were occasions when he seemed to be almost taking the mickey. The drummer (Pete Sims) wasn't very good at all. But the bass player (Henry Grimes) was very, very good."

No comparison

Of Horace Silver's group, the verdict was again "disappointing."

"Horace himself was great," I was told, "but without him, the band would have been only average. Blue Mitchell (trumpet) and Junior Cook (tenor) were both good. But they can't compare with the really top-rate American musicians. Dizzy Reece or Jimmy Deuchar and half a dozen of our best tenormen could have done just as well or better."

"The bass player (Calvin Taylor) was okay and the drummer (Louis Hayes) was very good."

Harriott's drummer, Bobby Orr, had a few words with Horace, whose manner reminded him very much of Johnny Dankworth.

Horace's first question was, "How's Dizzy Reece?" I heard some of his records at Blue Note. I liked his playing very much. Sure, I'd like to come to England. Who's the booker?"

CODA: The Harriott group topped the bill on the Saturday night. Their reception was most encouraging. Said Bobby: "Joe knocked us—and the audience—out that night!"

TONY HALL

'Mr. B' COMES BACK WITH A BANG

THE growing popularity in recent weeks of the delightful song "Gigi" has, I am pleased to note, brought that great singing star, Billy Eckstine, back into general prominence.

This, for me, is always heartening, for I believe Billy is one of the greatest in his field. Yet, too often, he is passed over by the general record buyer.

For those who regularly share my taste, Eckstine has never really been missing. His disc, may not hold permanent placings in the Top Twenty charts, but he still produces a steady stream of first-class recordings.

His single releases may not be in the one-month category, but there is an ever-increasing choice of his work on EP and LP.

The liking for Billy Eckstine is, perhaps, an acquired taste. I find him as potent and mature as Napoleon brandy.

Billy is not only one of the really great ballad singers of today but, through his long experience in the field of jazz, he has tremendous musical know-how in his interpretations.

Much of this, alas, goes unappreciated, yet there are the occasions, such as in the case of "Gigi," when the older public goes for his work in a really big way.

The odd thing I find is that Billy

sings these numbers no differently from his accepted style.

One can be sure that with a "Mr. B" recording it has a consistency of quality. He has little time for gimmick trends.

His knack of selecting good songs has always been to his credit and having chosen them, he gives them a treatment that is truly refreshing. His wide-ranged voice is quickly recognizable and always distinctive.

Humour, too

Though he is normally a ballad purveyor, Billy is not always in serious vein and is capable of spreading some enjoyable humour through his work as and when the song demands it.

In this field I particularly enjoyed a recent release of his in company with that other great singing personality, Sarah Vaughan, of "Alexander's Ragtime Band" and "No Limit."

For those who know the voice of Eckstine, it is immediately evident that such artistry was never acquired overnight. The Billy Eckstine career is certainly a long and successful one, through the best schools of vocalism and of contemporary jazz.

His interest in music started in Washington during his school days and, in the early thirties, he was already singing with the "name" bands.

Eckstine's biggest turning point came in 1938 when he joined the Earl Hines outfit in Chicago. That association lasted some five years and, during that time he furthered his interest in the trumpet.

In 1944 Billy decided to form his own band and, by the then current standards the music was far ahead of its time. It was an ambitious project and, at some time or another, had "greats" in its make-up like Dizzy Gillespie, Miles Davis, Sonny Stitt and Charlie Parker, with Sarah Vaughan as the vocal star.

The band toured the States extensively, with Eckstine leading on trumpet and trombone, adding his own garnishing of vocalism, and showcasing the qualities of Sarah herself.

In all, the band was in existence for nearly four years before breaking up.

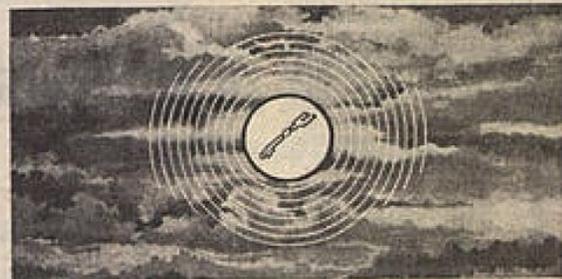
Soon after disbanding, Billy Eckstine was signed as a solo singing star to the M.G.M. label, an association which continued for a long while before switching for a brief spell to R.C.A. and, more recently, to the Mercury label.

If you have not treated yourself to a taste of Eckstine, try it and I think that you will enjoy the experience. But be very careful, however, that you are not caught driving your turntable while under the influence.

As I warned you earlier, his singing can be most intoxicating.

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* YOUR WEEKLY * * *

DISC DATE

** with DON NICHOLL **

DICKIE VALENTINE
Venus Where?

DICKIE VALENTINE's first session for Nixa since he quit the Decca label also stands a high chance of being him into the Top Twenty. This ballad has a gentle beat built into it, and it is a solid romantic bet. Valentine is in great shape for this

MOST promising disc of the week is undoubtedly Perry Como's "Tomboy." Many and varied have been the arguments over the merit of television song airings. Como should have settled the matter. I think that there will be thousands who have been

waiting for his release of "Tomboy" . . . and it's a good disc, too. Dickie Valentine's switch to Nixa has been effected—and it is effective. In fact, it is a good week for the ballad soloists altogether.

THIS SHOULD PUT DICKIE IN THE TOP TWENTY

A Valentine for all

Nixa debut. A star who has never enjoyed the success he should have met with on disc, Dickie could find a satisfying flood of custom for this disc. String and chorus backing with slight outer space effects for beginning and finish keep everything glossy. Where? is a British-born composition written by the well-known Joe Henderson-Jack Fishman combination. Based on the "old home town" theme, it is an easy-going, shuffle ballad and Dickie sings it happily. The folk's voice chanting the title question belongs to Valentine's daughter Kim.

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).

SARAH VAUGHAN
Cool Baby? Are You Certain?

A BIG, driving accompaniment from the Hal Mooney orchestra . . . Sarah Vaughan swinging off in her coolest style . . . a highly polished number. All those ingredients make Cool Baby one which would be a "must" if I were shopping this week. A side which ought to find quizes from both the jazz and the pop factions. There are many like it nowadays. On the reverse, Sarah sings Are You Certain? Here she shiks along a quiet beat with piano and guitar carrying most of the weight of the backing. Sax and chorus come in later to make the noise even more compelling. A two-sided success.

JANE MORGAN
If Only I Could Live My Life Again

JANE MORGAN whopped the top ballad across when she started on "Sunday Night at the Palladium" recently. And I think she will have pulled many customers in the counter direction as a result of that performance.

If Only I Could Live My Life Again is a first-class ballad with a strong line of philosophy in the lyric. Indeed, the lyric is tremendously important here—as it was in her hit "The Day That The Rains Came." Miss Morgan sings firmly and sincerely to a good Vic Schoen accompaniment.

To Love And Be Loved should also do its share of the selling. A slower ballad on which a chorus flies behind the star.

TED HEATH
Peter Gunn's Sermonette

TED HEATH bats his hand through the dark theme music, Peter Gunn. We have already had Ray Anthony's idea of this but the market is still virtually untouched here. Noise may be too modern for routine sales, and the tune is certainly not one to cheer you up. It is a grim progression. If you want atmosphere you will get it, but don't buy without playing the side first. You could grow to hate it. Ted's treatment of Sermonette proves that you do not need to hear the lyric of this spiritual to enjoy it. The tune is quite able to speak for itself and does so rhythmically via a good arrangement which uses vibes and bass smartly in between the brass moments.

D.N.T.



A PUSHOVER FOR MR. C.

PERRY COMO
Tomboy; Kiss Me And Kiss Me And Kiss Me (R.C.A. 1111)

COMO has certainly pushed "Tomboy" over his television show. For that reason alone it ought to be a smash. People already know the number before they hear the disc. Even so, I reckon it would sell—because "Tomboy's" a good item, brisk, catchy tune with a Latin sway to it. Lyric plants the title firmly and also carries a simple romantic theme. Como sings it warmly with the Mitchell Ayres orchestra and Ray Charles Singers backing him up as smoothly as ever. "Kiss Me And Kiss Me And Kiss Me" (written by Al Hoffman and Dick Manning who have supplied Perry with many past hits) is a gliding ballad that could attract almost as many customers as the heavily-stressed upper deck, Excellent pairing.

THE PONI-TAILS
Father Time; Early To Bed (H.M.V. POP396)*****

THE KING BROTHERS have already made their play with Father Time. It has not seen them into the best-sellers, and I shall be surprised if The Ponitails make it, either. There is little to choose between the two versions. The girls chant it simply to a quick, crisp accompaniment directed by O. B. Massingill. But it will need a lot of work before moving, I think. Early to Bed rides a smooth beat and there is the right rock noise to the backing. Personally, I would let this side come up to be the top disc. It seems to have a much greater current appeal. The girls are in fine form here, and the number is just what the juke box ordered.

TOMMY EDWARDS
Please Mr. Sun; The Morning Side Of The Mountain (M.G.M. 1006)*****

TOMMY EDWARDS has a rich ballad with a beat woven into it—Please Mr. Sun. Somehow, he manages to sound like an American Max Bygraves, which leads me to the thought that this would be an ideal disc choice for Max. But those who have already found themselves enjoying the Edwards' style of fashioning a ballad will not be disappointed with this side. Tommy handles it effortlessly against a powerful orchestra and chorus backing directed by Leroy Holmes.

The Morning Side Of The Mountain is a boy-girl story with a sad little undertow. Tommy sings this quieter ballad with understanding.

RUBY MURRAY
Who Knows; Nevertheless (Columbia DB4266)*****

RUBY has been experiencing something like a return to her old sales form with the Latin styling of "Real Love." Wisely, therefore, Norrie Paramor keeps her more or less to the same tracks for Who Knows. Attractive ballad (though not so potent in itself as "Real Love"), it is sung gently by Ruby with some duetting with herself. Paramor's backing keeps the right rhythmic appeal going subtly all the way. Nevertheless (Ons In Love With You) is the older and it should repay Ruby comfortably for this revival. The girl is in good form and once more receives excellent accompaniment from Norrie.

JOHNNY NASH
Walk With Faith In Your Heart; Roots Of Heaven (H.M.V. POP397)*****

IHAVE been singing Mr. Nash's praises ever since he first sent us records. I maintain the chart now that we get a slow sincere ballad from the boy. Walk With Faith In Your Heart is one of those often-awkward songs, but Johnny carries it capably so that there is no fear of the cliché becoming embarrassing. Good backing from the Don Costa orchestra and chorus. Roots Of Heaven (1st 1000) is (Continued on facing page)



Della Reese
has the right style

DELLA REESE
Sermonette; Dreams End At Dawn (London HL38814) *****

DELLA REESE, who scored with her appearance on the other week on television, gives us her version of the spiritual, Sermonette. And the number is a good choice for this strong-voiced girl. I have already reviewed a Swedish treatment favorably. Hard to say which is the better—or the more commercial. I must say I enjoyed Miss Reese's work since it is so steeped in the idiom. Dreams End At Dawn gets an organ introduction, then Della walks slowly into a soft ballad which has much to commend it. The song will not attract rats so swiftly as the one upstairs, but it is well worth spinning.

YOUR DISCS OF THE WEEK
From PLANETARY-KAHL (London) LTD.

THE STORY OF MY LOVE CONWAY TWITTY
MG3

DIG THIS b/w THE POACHER BOB MILLER
FOOTNOTA

WHEN IS YOUR BIRTHDAY BABY?
JOHNNY RAY | VINCE EAGER
P504ps Parlophone

142 CHARING CROSS ROAD, W.C2 — COV. 1051

FRANKIE LAINE FINISHED? YOU WON'T THINK SO WHEN YOU HEAR HIS LATEST

"inspired" by the film of that title. A slow, ponderous ballad which I found boring. Nash is in typically good voice, but even he cannot arouse my enthusiasm this side out.

ENRICO LEANDROS
Tristesse Dance; Take Me Dreaming
(Orion CB1487)***
ENRICO LEANDROS and his orchestra take *Tristesse Dance* from the film "Bonjour Tristesse" and make a happy little dancing thing out of it.

Strings and chorus keep the quick little theme up in the air all the way and there will be more than a few wanting to share this continental slice of fun.

Take Me Dreaming is a well-known melody already well-aired on disc, and although you will be entertained by this version, I cannot see it selling into the upper reaches.

BUDDY HOLLY
It Doesn't Matter Anymore; Raining In My Heart
(Coral Q7290)****

BUDDY HOLLY has, ironically, found more favour with American customers since his death than he had enjoyed for several months. *It Doesn't Matter Anymore*—released before he died—has gone into the U.S. hit parade now.

Different from Holly's earlier successes, I think it should also sell powerfully in this country. Over here,



BUDDY HOLLY

of course, Buddy sold more swiftly than he did at home. No guitar in the backing this time, but strings and percussion while Buddy sings the flowing melody.

Raining In My Heart is another pleasant ballad. Both discs, in fact, reveal that Holly was getting closer to becoming a ballad man of wider appeal.

FRANKIE LAINE
That's My Desire; In My Wildest Dream
(Philips PB905)***

FRANKIE LAINE steps off on a steady pounding ballad, *That's My Desire*, and might well confound those who reckon the boy is finished as a disc seller.

There could be a heavy demand for this number and this performance if the side is heard around. Frankie brings his old exaggerated emotional technique to bear.

In My Wildest Dream is a more dramatic item and Frankie takes his cue from a thudding drum beat and guitar.

The break into narrative which he takes, spoils the mood which is set so adroitly. From that point, I am afraid, the half palled.

RUSS HAMILTON
The Reprise Of Dooley; Dreaming Of You
(Orion CB1492)***

RUSS HAMILTON has decided to carry the Tom Dooley story a stage further. He has written a number based on the premise that Dooley was set free just in time.

If you are interested in the idea then you may fall for the disc. Me, I found it a fairly routine offering without a compulsive melody.

Russ sings it to a plunking back-

ing, and there is a femme chorus making it sound bigger than it really is.

Dreaming Of You is also a Hamilton composition. A light beat ballad, this one is more in the pattern of previous Hamilton hits. Simple construction and performance. This one could sleep to some success.

JOE HENDERSON
Mr. Piano Plays (Volume I)
(Nixa N15186)***

"*Baby Face*," "Smoke Gets In Your Eyes," "Does Your Cheeking Gum Lose Its Flavour?," "I'll Be With You In Apple Blossom Time," "My Happiness," "All Of A Sudden My Heart Sings." These are the tunes Joe Henderson ripples out from the keyboard in a selection of current Top Twenty tunes.

Nixa tell me that "Volume I" is significant. They intend to make a habit of this "Mr. Piano Plays" idea. Brushes-on-the-drum, and a guitar supply the rhythmic backing for Joe as he makes the melodies count.

For those who have felt the absence of Charlie Kunz.

THE SPINNERS
The "I Had A Dream Dear" Rock; Pedro The Fisherman
(Columbia DB4267)***

GEORGE LOVE directs vocal chorus, The Spinners through. The "I Had A Dream Dear" Rock and it would have sounded a lot better if we had not already heard The Kirby Stone Four.

There is similar vocal construction in this arrangement but the whole thing suffers by comparison. Not bad, just not as good.

Pedro The Fisherman has always been a good chorus number since it was heard in "The Lisbon Story." The Spinners handle it cleanly and with sufficient verve. Love puts a slick accompaniment behind them, and brings in a good trombone noise.

ROBERTO CARDINALI
Mama Cara Mama; With These Hands
(H.M.V. POP955)***

YOUTHFUL Italian tenor, Roberto Cardinali, is someone you may have already noted on television. Here he keeps his country well in the disc fight with a good liquid performance of *Mama Cara Mama*.

A very melodious new ballad, it is sung with a surprising lack of continental accent, though Roberto does break into his native language for a brief spell. Geoff Love's accompaniment underlines everything simply and correctly.

With These Hands is another number brought up from the past—and here Roberto does slip into an accent! He takes the song at almost narrative pace with the Rita Williams Singers flying around somewhere near the studio ceiling the while.

GARY MILLER
The Railroad Song; Jezebel
(Nixa N15188)***

GARY MILLER takes an express route for his performance, with Bill Shepherd's music of *The Railroad Song*. Reminiscent melody and combination of old and new notes.

Gary handles his part of the chore more than ably and should have some sales success.

For the turnover, Gary gets a modern sax rocking intro to a revival of *Jezebel*. I remember Frankie Laine whipping into pop favour with his unrestrained treatment of the ballad. And, even allowing for the years, Gary's version falls far short.

VINCE MARTIN
Old Grey Goose; Goodnight Irene
(H.M.V. POP594)***

YET another performance of that *Old Grey Goose* ("Aunt Rhodie" to some). Vince Martin sings it slowly to a big chorus who sing it right along with him. Male voice chips in with cue lines in the fashion of old time community efforts.

Goodnight Irene is one more old-timer and this one, too, is a Martin-and-chorus production. The boy has a pleasing voice, but it is wasted here on old songs and old ideas of presentation. This kind of going-back cannot be good.

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'KING'
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singing

'GIVE ME
YOUR
LOVE'

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Introducing the

RINKY DINKS
'CHOO CHOO CHA CHA'

45-CL14999

with her current success

'ALRIGHT,
OKAY, YOU
WIN'

45-CL14984

PEGGY LEE

and a host of other favourites

Dick Haymes flies over for TV spots

SINCE our news last week of the big agency deal concluded by Harold Davison in this country, there have been some important new star signposts for appearances in the near future. A particularly exciting visit is one by famous American vocal star Dick Haymes, who will be coming in April to undertake two television shows—"Sunday Night at the London Palladium," on April 26, and "Saturday Spectacular," on May 2.

Another American visitor is dynamic cabaret star Dinah Washington, who arrives in June to film a special contribution for the Granada "Chelsea at Nine" series.

Two more American stars due here for "Chelsea" appearances are Abbe Lincoln at the end of May, and Josh White, the celebrated folk singer, who arrives on June 28.

Since our news last week of Carmen McRae's booking at the Flamingo Club, London, Anita O'Day has been signed for the same venue; she will star there on May 6.

The Flamingo Club celebrates its third birthday tomorrow (Friday), and they plan a big jazz night for the occasion. On the stand will be units led by Tony Kinsey, Ronnie Scott, Tubby Hayes and Eddie Thompson.

N.J.F. celebrate

LAST March the National Jazz Federation took over the Marquee Club in Oxford Street, London, and tomorrow (Friday) they celebrate their first anniversary.

Guest groups to appear at this birthday celebration include the Joe Harriott Quintet, the resident combo on Fridays and Saturdays, Frank Holder, The Jazz Makers, Connie Ross, Alan Ganley and Bert Courtney.

Twitty can keep his name

AN interesting legal case has just been completed in America in which an insurance agent, whose name is Conway Twitty, has tried to stop the well-known singing star from using that name.

Singer Twitty's real name is Harold Jenkins, and, apparently, he was unaware that there was also someone else called by this name.

Mr. Twitty brought an action against Harold Jenkins for having taken the name without consent. The action, however, was dismissed.

The insurance agent found his troubles began about a year ago and he said that he was being pestered by telephone calls from teenagers. The singer's use of his name also affected his business, he claimed.

Leslie Grade off to U.S.

IMPRESARIO Leslie Grade was due to leave this country on Tuesday for America, where he hopes to conclude a number of important deals.

His visit will be brief, but he intends to sign as many names as possible for future British visits.

NEW RECRUITS FOR 'OH BOY!'

CHANGES have been announced for the "Oh Boy!" show. It is understood that from March 14 the musical lineup will feature conductor Bill Shepherd, and the John Barry Seven.

The following week Dickie Valentine has the guest spot, and the week after this Marino Marini comes in.

More dates for Woody Herman

FURTHER dates have now been fixed for the Woody Herman orchestra, which opens its British tour with two concerts at the Royal Festival Hall, London, on April 4.

Herman will be bringing a sextet across the Atlantic, and this will be made up to a full-scale orchestra by the addition of some of Britain's top musicians, whose names will be decided when Herman has disclosed his personnel.

Following their London concert, the band will be at the Gaumont, Southampton (April 5); Colston Hall, Bristol (April 6); Gaumont, Plymouth (April 7); Civic Hall, Wolverhampton (April 8); Odeon, Leeds (April 11); Odeon, Birmingham (April 12); Odeon, Newcastle (April 15); and the Philharmonic Hall, Liverpool (April 17).

It is hoped that before going back to the States, Woody Herman and his Orchestra will play a final concert in London.

Twelve countries in song final

REPRESENTATIVES from 12 European countries meet at the Palais des Festivals, in Cannes, next Wednesday, March 11, for the final of the Eurovision Song Contest.

The songs entered for the competition will be televised by the French network and will be screened for 45 minutes in this country by the B.B.C. Every competing nation will have its own jury of 10 members; they will cast their votes for each song with the exception of the one entered by their own country.

The British entry is "Sing Little Birdie," written by Stan Butcher and Sid Cordell.

This song will be performed, as it was when winning the British final, by Teddy Johnson and Pearl Carr, with Eric Robinson conducting Frank Pourcel's R.T.F. Orchestra.

Stapleton series to be renewed?

ALTHOUGH Cyril Stapleton's successful ATV series, "The Melody Dances" ended its first series last Friday, he and the orchestra are returning for a special programme on March 16.

It is also understood that this popular series may return to the television screens later in the year.

Currently Cyril Stapleton is busy on an extensive series of one-nighters, but he will be featured in the forthcoming Record Show at Wembley on March 22.

The following week, on March 29, Cyril Stapleton and his Orchestra will be featured with American singing star Johnnie Ray at the De Montfort Hall, Leicester.

He returns once again to the Futurist Theatre, Scarborough, for his summer season which opens on June 15. Cyril played Scarborough last year and such was his tremendous success, there that he was immediately re-booked.

LEAVIN



FRANKIE VAUGHAN IS GIVEN L

THE new London Palladium show with Frankie Vaughan as the star originally planned that the show, a 15-week season. Now it has been decided

Dean Martin in Capitol deal

CAPITOL Records in America have announced that they have concluded new long term deals with two of their top stars, Dean Martin and June Christy.

Both of these famous singing stars have had a long association with Capitol, Dean Martin having joined them in 1948 and June Christy as far back as December, 1945. Both have had a long run of successes, with Dean Martin notching up two golden records in the process.

Another label change concerns the popular Shepherd Sisters, who have now signed a new disc contract with M.G.M. in the States.



In London for Monday night's jazz concert at the Festival Hall in aid of the Christian Action Race Relations Fund are Joe Hendricks, Annie Ross and Dave Lambert (right). They are talking to Canon Collins of St. Paul's, one of the Fund's sponsors.

Connie begins an LP

Late night sessions in race against time

CONNIE FRANCIS, currently headlining at the Palace Theatre, London, was due to begin work on her first British LP last night (Wednesday). She has further sessions scheduled for tonight and tomorrow. Each takes place after her second show at the Palace and will continue into the small hours of the morning.

Her accompaniment is provided by orchestras under the batons of Geoff Love and Tony Osborne.

This coming Sunday, March 8, Connie Francis is to headline a "Sunday Night at the London Palladium" TV show before travelling on to Glasgow, where she opens a week's variety at the Empire Theatre the following day.

Further dates for her while she is in this country include a concert at the City Hall, Newcastle (March 15), a week of variety at the Empire, Liverpool, commencing March 16, and a further Sunday concert on March 22 at the De Montfort Hall, Leicester.

Connie Francis is due to return to London on Monday, March 23, to work on the filming of the "Saturday Spectacular" with Johnnie Ray. She leaves for home that same night.

Arlene Fontana here soon

ONE of Pye International's newest record captures, Arlene Fontana, is due to arrive here shortly for a number of important TV engagements. She opens her British TV stint on the "Sunday Night at the London Palladium" show on March 15, and follows this up with an appearance on the "Jack Jackson Show" on March 18. The following Sunday, March 22, she pays a visit to ATV's "Music Shop," and she concludes her personal appearances in this country with a showing on "Cool for Cats" on March 27.

The music of George Gershwin's "Foggy and Bess" is to have a one-hour record programme on the B.B.C. Home Service on March 18. It will be introduced by actor-singer Eddie Connor.

Barrys open at Astor

THE Three Barry Sisters, who recently made their debut on Decca, are due to open an engagement at the Astor Club, London, next Monday, March 9.

Currently the girls are at the Empire Theatre, Newcastle, and they have a busy schedule of engagements lined up for them in the near future, particularly on television. These include a "Jack Jackson Show" on March 25, and appearances in "Cool for Cats" and "Oh Boy!"

They travel North for two TV dates in a new Scottish television series, "Happy as Larry," on March 30 and April 13.

ATV line up more big stars

ATV have a big line-up of record stars for some of their forthcoming programmes, not the least being next Sunday's Palladium show which is headed by America's number one female singer, Connie Francis, and Italy's Marino Marini.

The following week the show will have Johnnie Ray, with American newcomer Arlene Fontana. On March 22, the Palladium will feature extracts from their current, highly successful pantomime "Sleeping Beauty," starring Bernard Bresslaw, Charlie Drake, Edmund Hockridge and Bruce Forsyth.

The "Spectacular" show this week-end stars Jane Morgan, while Dave King makes another welcome return to this series on March 21. This particular show will also feature Sham Wicks.

This week-end's "Music Shop" spotlights Dennis Lotis, the Ray Ellington Quartet and new British vocal team, The Jeanettes.

The "Jack Jackson Show" on March 11 features Joe Henderson, The Lana Sisters and The Dallas Boys.

TOMMY STEELE
Hiawatha

P 1117

DUANE P
EDDY

The lonely one

HLW 8831

The Coasters
CHARLIE BROWN

HLB 8819



VG...



FRANKIE VAUGHAN SHOW LONGER RUN

which opens on Monday, March 30, star, has already been extended. It was Val Parnell's "Startime," should have a six to eight weeks.

Val Parnell announced details of this new show: this week and he promises a spectacular production with a strong supporting bill.

The cast includes Britain's top vocal-instrumental group, The King Brothers, The Kaye Sisters, comedy entertainer Roy Castle and the TV puppets, Pinky and Perky.

Other stars in the show include American comedian Charlie Manna, Joe Church, The Delinns, The Spencers, and The Pierrot Brothers.

Val Parnell announced that the show is planned as a new venture between pantomime and summer seasons, so that further spotlight can be thrown on British talent.

It now seems that with this new policy of seasonal shows occupying the Palladium, there is little likelihood of American stars making their British appearances at this theatre.

The summer show, "Swinging Down the Lane," which follows the Frankie Vaughan season, will be headed by Max Bygraves and opens on Friday, May 29.

Frankie Vaughan has a number of American engagements to carry out this summer, and he will open this visit with a two-week appearance at New York's Copacabana night spot on June 25. While in the States he has further engagements in Chicago, Miami and Las Vegas.

Vaughan's newest film "Heart of a Man," is scheduled for a West End showing at the Odeon Theatre, Leicester Square, during mid-June.

Mack Gordon, famous American composer, died in New York last weekend aged 54. He was responsible for such famous songs as "Chattanooga Choo Choo" and "Did You Ever See a Dream Walking."

Max Bygraves flew to New York on Monday for the premiere of his film "A Cry From The Streets." While there he will appear on the Como show. Also on her way out of Britain was Eve Boswell. She was heading for South Africa and a four-week tour.

Jazz event is filmed

ANOTHER Warwick Columbia film production is to have a very strong musical connection. This week the company announced a big new musical to be called "Jazzboat."

The film will be based on the annual musical event which is held on the Thames between London and Margate when music fans have a tremendous day out aloft with top British bands.

The music for "Jazzboat" will be specially written by Joe Henderson, who was responsible for an earlier song hit from a Warwick Columbia picture, "Trudie."

The title song for the film will be written by ace American song-writers Jimmy Van Heusen and Sammy Cahn.

More poetry and jazz

THERE will be a further poetry and jazz presentation featuring the Tony Kinsey Quintet, this time on the B.B.C. Third Programme, Sunday, March 8. The poetry reader is Christopher Logue, and the music has been specially composed by Tony Kinsey and Bill le Sage.

Rank deal is off

THE Rank Organisation announced this week that their American President, Bob Shad, has broken, by mutual consent, the agreement for a combined record venture.

Bob Shad, well known for his recording work in America, was one of the first names for the new organisation which was recently set up under the title Rank Record Company of America Inc.

The Show Biz XI play a team of journalists from the Northcliffe Organisation at Worcester Park, Surrey, next Sunday, kick-off 3.0 p.m.

PINKY & PERKY

TV'S STAR PUPPETS
Does your chewing gum
lose its flavour
(on the budget overnight?)
P 11110



45/78

THE
THREE
BARRY
SISTERS
P 11110

TALL PAUL
P 11110

of Perry Como on the cover of the March issue—make sure you get your copy
ALBERT EMBANKMENT LONDON E 11

78s drop, but sales of 45s double

RECORD sales for 1958 poured £13,786,000 into dealers' cash registers—the second highest annual total in the industry's history. Only in 1957 were sales higher—£14,092,000 from 78,285,000 records.

In 1958, Board of Trade figures just compiled show that a total of 71,455,000 records were produced during the year.

In an analysis of this total, the most outstanding feature was the sharp drop in 78 r.p.m. discs.

During the year, production of 78s fell by 45 per cent on the previous 12 months output, reaching only 28,314,000.

But, conversely, there was a tremendous increase in production of 45 r.p.m. discs—27,521,000 compared with the 1957 figure of 13,161,000.

The Board of Trade figures show that in the third production section, for L.P.s, there was an increase of 13 per cent with a total of 15,620 records.

Christmas sales obviously hit a new peak with a one per cent increase for the month on the 1957 figure.

Sales for last December were valued at £1,663,000. Exports, too, for the month were up, showing a five per cent increase on 1957.

Although sales of British-made records overseas were not as great as in 1957, last year's revenue of £3,485,000 from export orders was the second highest attained.

At the recent annual general meeting of the Decca Record Company, Ltd., Mr. E. R. Lewis, the chairman said: Despite somewhat lower sales in the record industry, the company had managed to keep its sales slightly ahead of those of the previous year.

'Dig This!' gets an extension

SUCH has been the success of the B.B.C.'s Saturday night teenage programme "Dig This!" that its original thirteen weeks' contract has been extended by another similar period and so will now run until the end of June.

There have been no changes planned for the programme.

Future shows on B.B.C. television include a return series of "Vera Lynn Songs" which will be transmitted fortnightly commencing April 23 and feature guest artists, and a new David Hughes programme which will run on alternate weeks from April 8 until May 20.

Marty, Nancy in Slough...

MARTY WILDE, Nancy Whiskey and The Southlanders will be appearing at the Esplanade, Slough, on March 15, when a retail record concern, Music Hall of Rickmansworth, start a novel series of live stage shows in order to promote sales of records.

Further plans are being made for similar shows in the district.

Alec Smith, managing director of this firm, has already been responsible for a lunch-hour record programme in a Watford cinema. This series of programmes has proved so popular that several rows of seats have been removed so that teenagers can dance as well as listen to the daily recitals of top twenty discs.

...Ruby in Leeds

FOLLOWING her week in variety at the Finsbury Park Empire, Ruby Murray opens next Monday, March 9, at the Empire Theatre, Leeds, and continues to Birmingham, Glasgow and Sunderland on subsequent weeks.

She will undertake other variety engagements before commencing her resident summer season which will probably be in Morecambe.

TOP HITS

PAUL ANKA

(All of a sudden)
My heart sings

COLUMBIA DB4241 (45 & 78)



BERNARD
BRESSLAW
Charlie Brown

H.M.V. POP 599 (45 & 78)

RUSS
Conway
SIDE SADDLE

COLUMBIA DB4254 (45 & 78)

TOMMY
EDWARDS

The morning side of the mountain

MGM1006 (45 & 78)

THE
PONI TAILS

Early to bed

H.M.V. POP 598 (45 & 78)

CONWAY
TWITTY

The story of my love

MGM1003 (45 & 78)

SARAH
VAUGHAN
Cool Baby

MERCURY AMT1009 (45 & 78)



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THE BIG BEAT

It's the best yet from John Barry's boys THE SEVEN ROCK A SEA SHANTY

JOHN BARRY SEVEN

Long John; Snap'n Whistle

(Parlophone R4530)★★★★

JOHN BARRY'S boys seem as if they are pitching for the Rockingham coronet with their besting instrumental *Long John*. It has the sex noise which sells out from "Oh Boy!" and it also has a very familiar tune. We use to call it "What Shall We Do With The Drunken Sailor."

A rocking shanty which should sail to the top for the Seven.

Finger snapping and whistling identifies the flip at once. Then the Seven are off on a steadier tempo with another very commercial performance.

This group has been very close to the Twenty, but this time they could well make the grade. I certainly rate the new coupling as the best they have done.

THE KNIGHTSBRIDGE BRASS

Io Sono II Vento; Italian Blu

(Top Rank JAR104)★★★★

THE first British-made record from the new Rank Organisation label joins the talents of Reg Owen and Malcolm Lockyer. Reg acted as arranger of both melodies here—and also composed *Italian Blu*.

Lockyer is the musical director of the Knightsbridge Brass, which turns

out to be a pretty powerful orchestra. Emphasis is naturally on the brass section, but good rhythm work and organ noise make itself felt, too. *Io Sono II Vento* did well at the San Remo Festival and is a solid theme taken on the weak. Owen's own composition for the flip is a quicker Latin theme.

Production and performance are both good for a disc which should do nicely.

MOE KOFFMAN

Shepherd's Cha-Cha; The Great Healer

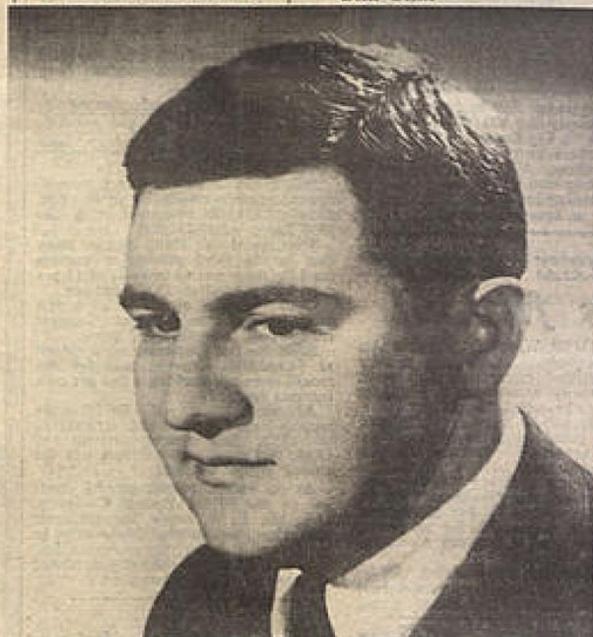
(London HLH813)★★★★

MOE KOFFMAN'S "Swingin' Shepherd Blues" made a terrific impression last year. Now the man with that good instrumental group brings out his *Shepherd's Cha-Cha*.

The flutes once more have it, but this time with the rhythm section planting some good Latin behind the melody. Attractive side which is at once both tuneful and danceable. I think you will enjoy this performance more than the one which was reviewed here previously.

The *Great Healer* carries much the same sort of noise across a slower and more deliberate tempo. Melody is catchy once again, but it lacks the immediate appeal of the upper half.

MOE KOFFMAN: His instrumental group put some good Latin in as a backing.



THE SAGA SATELLITES

Regimental Rock; Swingin' Spoerans

(Saga SAG2901)★★

THE commanding voice of ex-RSM Britain opens up *Regimental Rock* and sends the instrumental group away on a steady beat number featuring sax in a rather tepid impersonation of the topical fashion.

Saxes take the melody all the way and the sergeant-major interjects here and there with odd commands designed to grab a laugh, I think.

Swingin' Spoerans, using organ, sax and rhythm section, is "Comin' Thro' The Rye" and The Satellites sound like the Rockingham XI on a day when the last line of reserves had to be fielded.

THE KINGSMEN

Conga Rock; The Cat Walk

(London HLE 8812)★★★★

NOT "Rocka Conga" but something with very much the same idea is *Conga Rock*. The Kingmen chant their lyric to a swift beating background by the instrumental outfit. Guitars and sax are there to

REVIEWED BY DON NICHOLL

THE Champs come out of their corner once more and "Beatnik" should get them the decision. One of the best they have made since crashing the instrumental scene.

This section is becoming more and more cluttered with imitative performances, I am afraid, but there are still people and groups who can produce good noises and plenty of excitement. I name the John Barry Seven in this bracket. Listen to their latest and make a point, too, of spinning Moe Koffman's "Shepherd's Cha-Cha."

D.N.T.

Swinging
all the
time

THE CHAMPS

Beatnik; Gone Train
(London HLH8811)

I KNOW that The Champs have not made it with every side they have had released on this side of the water, but I am plunging for a hit this time out.

"Beatnik" is a rocker which swings in great fashion from start to close. And it's a good exciting close, too! Electric guitar, hand-clapping and a really rasping tenor saxophone provide the main slab of sound. No vocal, but the theme should get under your skin quickly.

"Gone Train" also puts out a fine noise for a slower beat offering, with guitar predominant this time. Sax has its moments, but it is mainly that guitar which will make the half a good support for "Beatnik."

Incidentally, a lot of people have been wondering about The Champs' line-up; it's guitar, electric guitar, bass, tenor sax, piano and drums.

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).

be this which will tell across the counters.

Rockaroo, which The Cutters chant on the flip, gets a squawking sax introduction. A quick-beater with some gimmicky vocal and instrumental aspects, it should succeed in the juke boxes.



GARY MILLER

"The Railroad Song"

b/w "Jezebel"

7N 15188 (45 & 78)



JOE "Mr. Piano"
HENDERSON

"Chick"

b/w "Dream Of Owen"

7N 15187 (45 & 78)



THE CUTTERS

I've Had It; Rockaroo

(Decca F11110)★★★

THE CUTTERS are really the Neville Taylor vocal group we have heard and seen on "Oh Boy!" Here the West Indians throw themselves into battle with the Bell-Notes.

I've Had It still strikes me as a monotonous number (though I cannot argue against its obvious commercial promise). If I had to choose between the two versions offered, I would pick this British made half. Harry Robinson has backed the group with an "Oh Boyish" sound, and it may

NEVILLE TAYLOR (second from left) with his Cutters.
DISC Pic



CONNIE AND TONI SERVE UP A VERY TASTY DISH

ON STAGE



VARIETY returned to London's Palace theatre last week and followers of singing stars had a first-class meal served up for them by Connie Francis and Toni Dallí. The menu could almost be described as a meaty dish from Dallí and a tempting dessert from Miss Francis.

Petite, dynamic Connie Francis is a charmer. That special brand of dressed-up songs from yesterday becomes even more pleasurable when presented in person.

Her programming is well varied, and her hit records are not rammed down one's throat. In fact, she bundles up her hits into one neat medley package and, in doing so, prevents much of the applause between songs that should really be her due.

There is no denying that she has a powerful and musical voice, but it is a pity that much of the charm of her singing was marred by a harsh, over-amplified speaker system. This, plus a ragged, under-rehearsed orchestra could have piled up black marks for her in the eyes of

some. However, her ability and presence won all hearts.

I should also like to suggest that this diminutive Miss Francis is presented on a smaller stage. The wide-open Palace "arena," plus her lack of movement around it, tends to dwarf her. The use of drapes and some furnishing would help to show her off to better advantage.

Toni Dallí, making his first London stage appearance, had to contend with a touch of catarrh and a large helping of first-night nerves.

However, despite these disadvantages, his tremendous tenor voice carried him through to a big, successful climax. There is no doubt that he has one of the most magnificent voices to come our way in a very long time and, though the severe music critic might have faulted him on one or two occasions, the Palace audience enjoyed every moment of his presentation.

He, too, suffered from the sound system, but no doubt this will be rectified before many shows have passed.

It was a big night for both these young record stars, and they kept the flag flying for each side of the Atlantic.

DOUG GEDES.

Connie and Toni take time off for a cup of tea and a chat.

THE ARMSTRONG MAGIC IS THERE

LOUIS ARMSTRONG and his ALL-STARS, Ganmont State, Kilburn.

IF you don't like Louis Armstrong, then you don't like jazz. But true as this may be, you would have had it put to the test on Sunday when Louis and his All-Stars gave their second day's concert.

The band is not a patch on the one we heard two years ago. Peanuts Hucko, though playing very well, still doesn't come up to Edmund Hall. And Trummy Young's hard-hitting, one-note solos that thrilled before were missing.

I could have done without Velma Middleton's cawing on the stage, though I enjoyed her singing and banter with Louis.

As for the great man himself, of course, every note is steeped in the New Orleans tradition, though he hardly plays any true N.O. numbers.

As pure entertainment the show is great—the greatest, in fact. It is well balanced, well presented, highly musical and exceptionally entertaining.

Alex Welsh, who opens the show and will do so throughout the tour, faces the hardest task of his career. On this occasion he didn't seem to know whether to do a "Louis" or a "Wild Bill." One can understand his dilemma, particularly as the mainstay of the band, Archie Shiple, is still unable to play. His place is filled by Bruce Turner.

The band gave a competent, though rather uninspired performance.

OWEN BRYCE

"Satchmo" and his wife Lucille arrive in London last week for the start of the new Armstrong British tour.



MUSIC in the AIR

AFN

Radio

Luxembourg

271, 344 and 547m, Medium Wave

MARCH 5
6.00—Music In The Air.
9.30—World of Music.
10.00—Late Request Show.

MARCH 6
6.00—Music In The Air.
9.30—Stars Of Jazz.
10.00—Club Date.
10.30—Late Request Show.

MARCH 7
6.00—Music In The Air.
7.00—Grand Ole Opry.
7.30—Upbeat Saturday Night.
8.00—America's Popular Music.
9.00—Disie Beat.
9.30—Cha-cha Time.
10.00—Late Request Show.

MARCH 8
9.15—International Handstand.
10.00—Romance In Music.
11.00—Serenade.

MARCH 9
6.00—Music In The Air.
9.30—Golden Record Gallery.
10.00—Late Request Show.

MARCH 10
6.00—Music In The Air.
9.30—Modern Jazz 1959.
10.00—Late Request Show.

MARCH 11
6.00—Music In The Air.
9.30—Jas Reeves.
10.00—Club Date.
10.30—Late Request Show.

208 m, Medium Wave
49.26 m, Short Wave.

MARCH 5
6.00—Non-Stop Pops.
6.30—Thursday's Requests.
7.45—Record Hop.
8.00—Bristol Club.
8.30—Lucky Number.
9.00—Anne Shelton.
9.15—Jo Stafford.
9.45—Jeremy Lubbock.
10.00—It's Record Time.

MARCH 6
6.00—Non-Stop Pops.
6.30—Friday's Requests.
8.00—Rand Parade.
8.30—Musical Monogram.
9.00—Pop Club.
9.15—Dickie Valentine.
9.45—Scottish Requests.
10.15—Record Hop.

MARCH 7
6.00—Non-Stop Pops.
6.30—Saturday's Requests.
8.00—Jamboree.
9.45—Juke Box Parade.
10.00—Irish Requests.
10.30—Sgin With The Stars.
11.30—Record Round-up.

MARCH 8
7.00—Jack Jackson's Juke Box.
7.30—The King Brothers.
7.45—Winifred Atwell.
10.00—Record Rendezvous.
10.30—The Stargazers.
11.00—Top Twenty.

MARCH 9
6.00—Non-Stop Pops.
6.30—Monday's Requests.
8.30—Smash Hits.
9.00—Deep River Boys.
9.15—Lawrence Welk.
9.45—Michael Holliday.
10.00—101 Parade.
10.30—Top Pops.

MARCH 10
6.00—Non-Stop Pops.
6.30—Tuesday's Requests.
7.45—Gala Party.
8.00—Dennis Day.
9.15—Big Ben Banjo Band.
9.30—Your Record Date.
9.45—Records From America.
10.00—The Capitol Show.
10.30—Fontana Fanfare.

MARCH 11
6.00—Non-Stop Pops.
6.30—Wednesday's Requests.
8.00—Liberace.
8.30—First Time Round.
9.00—Embassy Double Top.
10.00—Record Show.

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SIDETRACKS

He came to help out a friend—but left as MY ONLY DISCOVERY OF THE DAY

I'M sitting here in the Strava Ballroom Club, Islington, where all the "Oh Boy!" rehearsals and additions take place, and I'm exhausted. The whole day long I have been listening to new artistes making a bid for a spot on the show. Mostly they have been rock 'n' roll singers who have brought their own backing along with them. The noise is still ringing in my ears.

As the whole day wore on I had found only one artiste who had that certain something that suggested that he would merit a spot on the programme—and then I discovered that he was not, in fact, auditioning at all, but simply backing another candidate, playing rhythm guitar for a group.

Actually the boy who sang—Johnny Dark—was very good, and I understand that the ubiquitous Larry Parnes had already seen him and booked him as a potential winner.

But it was this rhythm guitarist who seemed to have the star personality. And sure enough, he seemed to be singing as he was playing, although as there was no mike in front of him, there was no knowing what his performance was like.

Talented

I suggested to Johnny Dark that he should include more Jerry Lee Lewis numbers in his repertoire, and he replied that he didn't sing much in that line. "He does, though," he added casually, pointing to the rhythm guitarist.

I asked the lad to show us a few of his numbers and as soon as he cracked into his first it was obvious that here was a man to be reckoned with. His style seemed to be completely personal... not like any of the rock stars, as far as I could tell. He had black wavy locks... a slight too long for my liking, but we'll soon fix that... dark eyes.

Powerful voice

In height he stood somewhere between Cliff and Marty. His voice was powerful with plenty of attack. And his choice of songs very varied... as was Cliff's, I remember, at his first audition. Family enough, both included a Jerry Lee Lewis number and, even more surprisingly, a Larry Williams' song. Cliff sang "Dizzy Miss Lizzy," and this boy sang "Bony Moronie." But there the similarity ends.

What makes these boys different, I'd find very hard to tell. But they are, though you may well like both.

The new one is called Pierce Rodgers. Will he appear on "Oh Boy!"? But of course, on March 28.

The big sleep

CHERRY WAINER has not been too well of late. After last week's show she spent a few days in a nursing home, where the treatment was artificially induced sleep—for some 48 hours.

It seems to have worked. Cherry turned up to rehearsals the other day looking much better, and in high spirits.

Mind you, all of us on "Oh Boy!" are feeling good just lately, with the news that the show is definitely scheduled to reappear on the old electric telly in September, after three months' rest. When it comes back you can be sure there'll be quite a few changes.

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

Not that we don't like the show as it is... on the contrary, it's just that it doesn't do to stand still. We must keep a few jumps ahead. If only to give the opposition something new to worry about.

Quietly determined

MIKE PRESTON is going down very well with the "Oh Boy!" public. There's something about this early ex-boxer that everyone likes. He's quiet and polite, yet he knows what he wants and intends to get it.

Taylor's Cutters

DID you know what a talented lot The Cutters were? I don't just mean that Neville was a university graduate—which he was—not that Al Timothy composed "Kiss Me, Honey Honey, Kiss Me"—which he did. Apart from Neville, all are, first and foremost, instrumentalists. Al plays tenor; Shake—the bearded one—is a well-known trumpeter—and Sonny plays bass. One day soon, we'll get them to play their instruments on the programme.

● One of The Vernons Girls—Dolly—is leaving soon to marry a gentleman named Rothschild. With a combination of Rothschild and Vernons, I've no doubt that the marriage certificate will prove a winning coupon.



A man to be reckoned with is PIERCE RODGERS. You will see him on "Oh Boy!" soon. (DISC Pic.)



Your fans (and DISC) are waiting for you JOHNNIE RAY

ONCE again we roll out the carpet for America's consistently popular entertainer, Johnnie Ray, who returns to Britain to headline a two-week variety season at London's Palace Theatre from next Monday, March 9.

Despite long absences from the Hit Parade, Ray, like no one else, holds a magic spell over his followers so that his new visit is as welcome as his first in 1955.

Johnnie's "Little White Cloud That Cried" was his first introduction to us and, though he may have taken a tumble in recent years on disc popularity alone, his added experience has made him an entertainer plus.

One thing the Ray fans are always sure of is a good slice of entertainment. Johnnie never spares himself in seeing that his public have value for their money.

It says much for his continued success that, though he was one of the first in a gigantic wave of American record stars to come flooding over to us, he is practically the only one who has managed to sustain and increase his magnetism over audiences.

He is also one of the few who managed also to weather adverse criticism for, though the fans went wild over him from the first, the critics did not go overboard in their reviews.

Johnnie Ray arrived in this country almost before the arrival of big beat and rock and roll and, in consequence, some of his public were not quite sure just what had hit them.

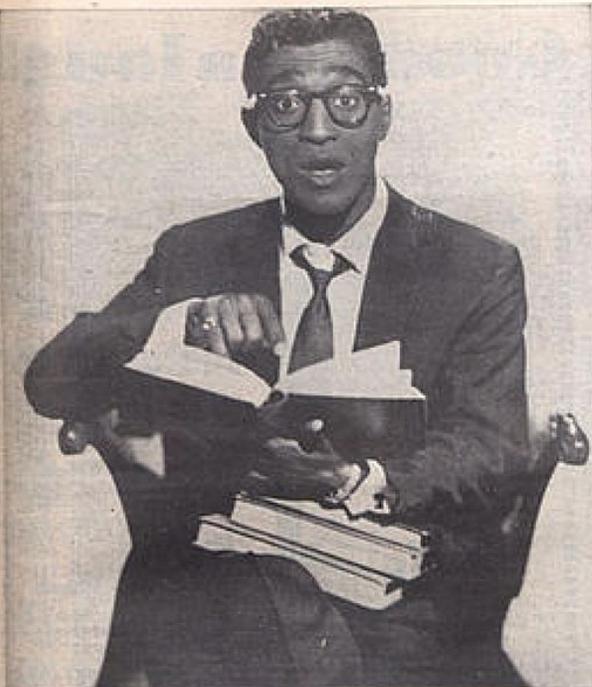
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NO HITS FOR TWO YEARS

But he's still on top with the fans

CONSPICUOUS by its lengthy absence from the best-selling charts is the name of Sammy Davis Jr. Yet this singer, who has not had a single disc hit for the last couple of years, has still countless record worshippers in this country.

About five or six years ago, Davis had a consistent run of good selling discs, not the least of which were his brilliant mimic version of "Because Of You," "That Old Black Magic" and "Something's Gotta Give." Through these, and the many that followed, Sammy was acclaimed as one of the few artists whose performances really lived up to their publicity.

But that was six years ago, yet today Sammy Davis Jr. is even more popular in this country—without having to rely on good recording material, something usually unheard of. A recording artist, minus a complete succession of hit parade

discs is normally as dead as the original clockwork turntable!

When we first sat up and took notice of Sammy Davis Jr. in this country, he was well established in America, having scored heavily on discs, TV and cabaret. In fact, he had had bookings since he was four years old!

Sammy Davis Jr. was born in 1926. His parents were in show business and almost from the time he was able to utter a word, he learned how to sing and dance and soon he was out on the stage with his parents.

Throughout his childhood and early teens, Sammy concentrated on dancing and soon became recognized as a performer in his own right.

In the early 1950s, he signed his first recording contract with Brunswick. His first release was "Hey There," from the long-running and successful "Pajama Game." On March 22, 1956, "Mr. Wonder-

ful," starring Sammy Davis Jr., opened on Broadway, and Sammy waxed an LP of the show. This finally demonstrated to both sides of the Atlantic that his talents were not just confined to very able stage performances.

"Mr. Wonderful" ran for a year on Broadway, and through its great success Sammy was snapped up for nation-wide TV shows and cabaret spots in the most exclusive of places.

To complete his climb to the top, Sammy Davis Jr. started making films. His first was a guest song spot in "Viva Las Vegas." Then came "Porgy and Bess," which has yet to be seen in this country, and finally "Anna Lucasta," in which he starred with Eartha Kitt.

A recording artist with a series of golden discs? Maybe not. But you'd have to go a long, long way to find a greater performer than Sammy Davis Jr.

JUNE HARRIS

NEWS FROM BEHIND THE LABEL

DISCLOSURES

by Jean Carol

Richard has a rival

It was just an act, but then the fanmail poured in

"MAN, I've got competition!" joked Cliff Richard as 22-year-old Jess Conrad sang a few bars for the film "Serious Charge," soon to be released, in which they both appear. Well, Cliff didn't know it—but he was right. Overnight, after appearing as a fictional rock 'n' roll singer in Associated-Rediffusion's "Rock-a-Bye Burnie," Jess had hundreds of fan letters—on the strength of one song he sang in the last act.

Yet it was his first singing role of any kind. "I'm not a singer; I'm an actor," he told me when I called on him at his Dulwich Common home this week.

"I was amazed at the teenage viewer reaction to my song, 'Gonna Have Some Loving Tonight,' which I wrote myself for the play."

Jess, a handsome six-footer, had to learn the guitar for his role. He already plays the drums—"for fun within the family circle only"—accompanying his father, a former jazz pianist.

Is there an "Expresso Bongo"—like ending to the story, with Jess being asked to make a disc like James Kenney?

"Someone has only to ask me!" he said.

'Satchmo' film

LOUIS ARMSTRONG, currently over here for yet another tour, has gone into films again, this time in Germany.

During his recent trip there he shot a number of scenes for "The Night Before the Premiere" and also sang—in German!

Too famous!

LAST week I bumped into new Columbia recording artist Brian Gray, ex-time secretary of the Jim Dale fan club.

The break which Brian needed

to establish himself as an artist came on a recent "Cool For Cats" programme, and last week he was supposed to have appeared in the Midlands network of "Bid For Fame." Unfortunately, that show suddenly dropped his booking because, they said, he was an already established performer in spite of the fact that "Cool For Cats" has been his only TV date!

Cup game

THE Show Biz XI, whom we featured on our back page last week, are in the news again. This time with a fixture against DISC's companions in Fleet Street, the sports writers of the national Press.

The match has been arranged by Charles Buchan's "Football Monthly," who will present a

Quote of the week—from Count Basie—

"Although I love your country, I find the hotel beds so narrow that when I wake up I feel like a hunch-backed mouse."

Challenge Cup to the winners, and it will take place at Queen's Park Rangers' ground on Monday, April 13; kick-off 7.30 p.m.

Captaining the Football Writers XI will be ex-England amateur international and former Arsenal centre-half, Bernard Joy. If com-

mitments allow, the team will include Stanley Matthews and Len Shackleton.

It is hoped that this match for the "Football Monthly" Challenge Cup will become an annual event.

Dutch disc

DID you see Johnny Jordaan on television last week? He's Holland's answer to Max Bygraves. A couple of years ago he made a record (in Dutch) called "In Old Amsterdam." It sold a million copies and Johnny became the only Dutchman to achieve a golden disc. When he came over to Britain for last week's TV, it was hoped that he would record the song in English for distribution over here. But time did not permit and so it was decided to record the song in English in Amsterdam and have the tapes flown over for waxing in this country.

The disc should be released about the middle of March.

Alma's secret

ALMA COGAN is back in Britain after a four-day visit to New York—with a secret. The title of a new song she has brought home.

"I'm not saying what it is," laughed Alma when I spoke to her soon after her return to her London flat. "But," she added when I pressed her to lift just one corner of the secrecy veil, "it's definitely one of this era. And I hope that you will be hearing it soon on disc."

Alma, who went to the States to promote her "Last Night On The Back Porch" disc, was thrilled with the reception given her version by all the D.J.s she met. The record is for release this week across the Atlantic.

When she arrived at London Airport last week, I noticed that



JESS CONRAD is an actor, but one part as a rock 'n' roll singer in a TV play brought him fame and a fanmail.

she was carrying an enormous cake. And also in her baggage were half a dozen new albums recorded by her favourite American artists.

Sammy Davis, Lena Horne, Johnny Mathis, Dakota Staton and Frank Sinatra, you cost pretty Miss Cogan a few shillings on duty. But, she says, you are all worth it!

Soccer singer

ENGLAND and Sunderland footballer Colin Grainger planned to visit the Sunderland Empire one night last week to see his friend, pop singer Kirk Stevens, who was appearing there—but he finished up by taking over Kirk's place on the bill.

Kirk had had bronchial trouble, and when he arrived in Sunderland he "reported sick" immediately, but because no substitute could be found in time he agreed to make

his scheduled appearance on the first night.

The following day, however, he was ordered by his doctor not to continue. And it was then that Colin was invited to stand in.

"I was planning to go along and see Kirk at the theatre, but instead he came along to see me taking his place on the stage," said Colin.

for himself as a singer—he has made a number of records and during the summer toured provincial theatres.

Buddy's last

SOMETIME before his tragic death Buddy Holly made a new record, but it just lay around the D.J.s' offices without being touched.

Then, after he died, they started plugging his disc and now "It Doesn't Matter Any More" is in the American best sellers. I'm sure it won't be long before it reaches the same status here.

TALENT IN YOUR TOWN

presented by
DISC
the paper
with news of
tomorrow's
stars

BLACKPOOL

Summer shows helped him

TENOR John Brendon has the advantage of living right in the heart of summer show business in Blackpool, and, in fact, that is where he has been able to grab all his chances. He has entered for many local talent competitions and won quite a lot of prizes.

His biggest came when he entered for "The Search for Stars" competition which formed part of the programme "Sunday Star Time" at the North Pier Pavilion, Blackpool. He was so successful that he was given a permanent place in the show.

He is now working in various parts of the north, and waiting for the big opening that his enthusiastic reception seems to promise him.

DAGENHAM

Too tiring, so they turned professional

CATH and Rob Carpenter spent many years as semi-professionals. Cath was a window-dresser at a large store in Dagenham and Rob was a salesman at a London market. However, early mornings and late nights began to tell, so Cath and Rob turned professional. Both of them play guitars and have been doing so for the past ten years. They also use ukes, castanets and maracas, and they dance a bit in their act. They have a ball-billy speciality during which Cath does a bit of yodelling.

Everywhere they go they get an enthusiastic reception and their audiences are always calling for encores. But they're still waiting for a really good break.

Their best dates have been at the Continental Palace, Hull, several weeks in Grimby and a week's engagement at Nottingham. They have also gathered together a full show to tour the villages of Wiltshire.

GUILDFORD

'Discovered' by Levis—twice!

FOURTEEN-YEAR-OLD Douglas Downs began entertaining with a ventriloquist's act. During this act he sang a couple of songs which so impressed many of his listeners that they persuaded him to drop the vent. act in favour of singing. It was as a ventriloquist that Douglas was booked for the Carroll Levis Junior Discovery TV programme, but now he has another booking from Mr. Levis to appear just as a singer. Douglas also appeared at the Radio Show, Earls Court.

BRISTOL

BBC and ITV are waiting

THE Portlanders, a close harmony vocal group centred on Bristol, are just at the stage where they are about to burst out of their local fame into a more national recogni-

If your local favourites have not been mentioned yet in this feature, write and tell us all about them

tion. Yet they've only been working together for six months.

The group consists of 16-year-old Richard Tattersall, Stanley Morris (18), Robert Porter (16) and Tony Rundle (23). They have appeared at the Regency Ballroom, Bath, the Grand Hotel, Bristol, and many other local places of entertainment. They went over so well at the Winter Garden Pavilion, Weston-super-Mare, that they were immediately re-booked, and as a result of the same performance they were offered a contract for the big "Band Show" to be put on in the summer at the Knightstone Theatre, Weston-super-Mare.

Now they are really spreading their wings. They have been booked for Radio Luxembourg, have passed an audition for ITV and are soon to visit London for a hearing from the B.B.C.

LEEDS

'Rocket' enterprise

FFIFTEEN-YEAR-OLD David Booth and his pals Colin and Leslie Wrigg and Kenneth Widdowson have shown a surprising amount of enterprise. They have formed a skiffle group, which they call "The Red Rockets," and have given themselves the professional look by buying their own uniforms.

They have appeared at the Leeds Empire with Carroll Levis, besides their usual dates at picture houses, clubs, road safety concerts and other local functions. Now they're practising so hard and polishing up their act so assiduously that they are sure bigger dates will be coming their way in the not-too-distant future.

SALFORD

Two years of skiffle

FRESH from the triumph of an audition with the B.B.C., the Rebels of Salford feel that at last they are being noticed after two years skiffle, rocking and ballad-eering.

Seventeen-year-old Ken Mills (guitar and vocalist) leads this promising group, which is in great demand at dances, socials and weddings in Salford and district. All the other four members live close to Ken's home in Weaste Lane,

Good for a laugh



"Did you hear it? That's where the bass comes in suddenly!"

"I've come to sit in and I like music while I work!"

"I said, apart from having their record player so loud they're perfect neighbours!"



The REBELS from Salford.

competitions with their uninhibited style and wide range—they don't care what school the music fall into as long as they like it.

BRADFORD

Not for the youngsters only

THE Rhythm Rebels of Bradford are hoping to make music their career if the right opening presents itself. The group is mainly a rock group, but the boys are widening their sphere and can play numbers for mums and dads, too, when the occasion demands it. The group consists of Mike Cryer and Ken Raper (electric guitars), Ian Jowett and Phil Heath (rhythm guitars), Roger Smith (bass) and Maurice Wilde (drums). They are playing many cinema and dance hall dates round the Bradford area at the moment.

EPHING, ESSEX

'Guitar Club' date was a record for Tony

WHEN 18-year-old Tony Harman appeared on B.B.C.'s "Guitar Club" last month, he ranked as the youngest folk singer to be featured on the programme.

Tony, who lives at Epping, Essex, works in London as a stockbroker's clerk. He has studied the guitar for over three years, two of them with Len Williams at the London Guitar Centre.

"Guitar Club" was his second airing on the radio. When he was 16 he sang two folk songs on a Children's Hour programme, "First Attempts." This, in fact, was his second attempt, as shortly after he passed the B.B.C. audition his voice broke.

However, only 18 months later he came up again and passed the same audition—this time with a different style of singing.

Tony, a six-footer, shunned skiffle when it could have made his name. His group—the Rhythm Ramblers—was disbanded when it had reached the semi-finals of the National Skiffle Competition and had two of their records played on Radio Luxembourg.

He decided to break up the group to allow himself more time to study folk music.

His style of playing the guitar is based on that of the late Big Bill Broonzy, and his singing is not unlike that of folk singer Burl Ives.



SPECIAL TOWNS WITH SPECIAL TALENT

Next week
DISC
goes to
CARDIFF
to search for
tomorrow's
stars

TEDDY JOHNSON'S

MUSIC SHOP

**What the U.S.
does today—poor
old Britain does
next week!**

I AM continually amazed by the credence we place on all that is uttered from the other side of the Atlantic. Make no mistake, the American way of life is with us. If "Billboard," "Cashbox" or "Variety" decree that "Melody X" is a hit in the 49 States, then hey presto! before you can utter "Top Ten" you will find the tune gleaming royalties here as if it had a half interest in the Bank of England.

But to do this it needs an edict from

SHORT ODDS

Stardom may be just around the corner for Ethyl Ayler, Gail Fisher and Kim Hamilton. One of them will be chosen to play Harry Belafonte's wife in the film "Odds Against Tomorrow." The singing star discusses the part with the trio.



Second chance now for Ray

the States! We poor gullible Britishers rarely usurp the U.S. top seller charts—neither will we create a hit anew! I am reminded of this by The Case of Ray Anthony, as interesting a mystery as you will find in the annals of Tin Pan Alley. Last September Capitol issued in Britain Ray's disc "Peter Gunn." A forceful morsel—contemporary in sound and beat. Did it fly into the Top Twenty? I regret not. We had not got the message. Now, six months later, this theme music from a TV crime series, in the States, has climbed into the best sellers 3,000 miles away—so the bibles of D.J.s report.

RAY ANTHONY—second time round for his version of "Peter Gunn."

Now we are to have a rush of British "cover" jobs. With this top-ten pedigree, "Peter Gunn" becomes news. Doubtless it will sell in large quantities. But had we had our ears open, instead of eyes pinned on that U.S. top score, maybe it might have been a royalty earner before Christmas—and before America, too! And what are Capitol to do with their hit version? Release again, grateful to get a second bite at the apple, and mighty confident that their Gunn, aimed by Ray Anthony, will hit the target.

Versatile

NEARER home I reserve the right to stay amazed—by a home-grown musician.

I want to blow a trumpet—or something—for the quietly efficient and versatile Peter Knight who will

be conducting for Billie Holiday in "Chelsea at Nine" on March 19.

Peter will then take up the baton and accompany the famous pianist Julius Katchen in Beethoven's 4th piano concerto; not content with this he will conduct the music for the Yugoslav Ballet in excerpts from Prokofiev's "Romeo and Juliet."

From the jazz of "Lady Day" to the delicate cavorting of ballet from Tito's men (not the Burns' band) is something of a step. One, which I contend, marks Peter down as a near-genius.

Oh, and if you wish to gain further first-hand information of his brilliance, cast an ear to his "West Side Story" EP on Parlophone—or the backing to Cleo Laine as she sings the Sandy Wilson melodies from her starring musical "Valmouth" (Pye).

Altogether a fine musician—and one who will, I am sure, have big news to announce in the near future.

Bell Notes

WHO are The Bell Notes asks reader Margaret Hoskins from Ewell? The Johnson research department sent a cable to America. Result was a single sheet of typewritten paper that gave little news.

I gather, however, that The Bell Notes are a vocal-instrumental quartet who hail from Long Island and have

made the U.S. hit song "I've Had It." Over here it is issued on Top Rank. These five teenagers feature singing backed by their own music making on four rhythm instruments and the front line lead of iron sax.

Two of the boys are medical students—the others appear to be studying music.

Names? CARL BONURA (leader and sax); RAY CERONI (guitar); ELENIE GIAMBALVO (bass); PETE KANE (piano) and drummer JOHN CASEY.

Our 'Little Birdie' goes out to Europe

LAST week-end more than 100 Columbia records were released across Europe to the various radio stations from the north of Sweden to the southerly points of Sicily. It is our new recording of Britain's entry for the Eurovision Song Contest. A pleasant melody, "Sing Little Birdie." Next week Pearl and I fly to Cannes to sing the song. On March 11 you can see how we fare on B.B.C. TV

in competition with 11 other nations. Keep your fingers crossed for us, and for the composers Stan Batchelor and Sid Cordell.

A battle over Venus

THE Battle is on—seconds out, and come out fighting! For that time honoured sport of scrapping over a woman is in progress.

Lady in question is "Venus"—disputing for the top ten title, as they sing of her charms, are Dickie Valentine (Pye) and Frankie Avalon (H.M.V.).

I got the "reference library bug" and found that Venus was quite a girl. This goddess of Roman mythology had a brace of temples in Rome—and merged her identity with that of the Greek goddess Aphrodite, thus assuming the patronage of love. That's what the book says!

Personally, my own book states that this is going to be one big battle for top honours. But Dickie may well win on a knock-out decision.

He has made, in his Pye debut disc, one of his finest recordings to date. Clearly sung—but possessing a nicely gauged riding beat which may well clip the edge from his teenage rival from Philadelphia.

A singer-composer from down under shoots up in the charts

THE music business is always full of pleasant surprises and it is the unexpected that continues to make it so interesting. A surprise, to me, was the entry into the charts of the plaintive

Born 32 years ago in Kempsey, New South Wales, Slim Dusty found the flair for song-writing by the time he had reached the ripe old age of 11.

Having by this time moved out

SLIM DUSTY IS INSPIRED BY COUNTRY LIFE

ballad offering by Slim Dusty, called "A Pub With No Beer."

I hasten to add that it was an enjoyable surprise, but against the avalanche of beat songs and instrumentals, I would never have believed that it could have withstood the opposition.

But I was wrong. Just how wrong is emphasised by the number's climb in the Top Twenty. It is refreshing to see something completely different making the occasional impression.

Australian, Slim Dusty also composed the ballad.

"A Pub With No Beer" is but one of his songs and he has quite a reputation in Australia for his musical outpourings.

into the country, he would travel the three miles to school by pony cart. It was to the rhythms of the spinning, grinding wheels, that Slim Dusty made up his songs.

His simple songs were composed about daily happenings.

This method of song composition remains with him today, and Dusty gains immense pleasure in gathering material for them. He feels that they are typical of Australian country life.

As soon as he was able, Slim Dusty was teaching himself to play the guitar and this, with his cute but authentic songs, soon made

him a popular favourite at parties and dances.

It brought him virtually no money, but it gave him a deal of experience and personal pleasure.

When he became better known, he was invited to join a travelling show and, by that time he was 20, Dusty had reached sufficient popularity to make his first record for the Regal-Zonophone label in 1947.

Since then he has become a big recording favourite in Australia and, on the success of this career, Slim Dusty has been touring and presenting his own package shows.

For one, will be watching with considerable interest to see whether he can set a new fashion in songs over here.

"A Pub With No Beer" continues to satisfy the hungry (not thirsty) record buyers, and last week had reached the healthy position of No. 3 in the charts. Which only goes to show that Slim is not so Dusty!

MERVYN DOUGLAS



Tommy puts four hits together, and there are

No gimmicks, just sheer talent

TOMMY STEELE

Comin' Let's Go; The Only Man On The Island; Put A Ring On Her Finger; Number Twenty-Two Across The Way. (Decca DFE6551)*****

A TYPICAL offering from one of the finest artists to emerge in Britain during recent years. The happy-go-lucky Tommy has collected four great waxings and makes up a meaty package.

It is no wonder that Tommy has won his countless fans. His talent has come right out in front now and beaten down the gimmicky start he had in show business.

I enjoyed every minute of this one. And before the people of the letters page pick up their pens, I also like Elvis and Frank Sinatra, too.

THE PLATTERS

Twilight Time; Out Of My Mind; I Wish It's Raining Outside. (Mercury ZEP10,000)*****

"TWILIGHT Time" was one of my favourite pop hits of last year (or was it earlier?), and here are the artists concerned bringing this delightful melody back to me.

RATINGS

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

The Platters have also come a long way since they first launched their career. They have climbed out of the rut and developed into a distinctive vocal team who have won world-wide fame.

If they keep on singing songs like these they are going to be around for many years to come.

THE KING BROTHERS

That's Entertainment; Underneath The Arches; That's Entertainment; Elmer's Tune; The Waiter And The Porter And The Uptown Maid. (Parlophone GEP8726)****

I WOULD have awarded another star, or maybe two, for this disc if it were not for the fact that too much time is taken up by the accompanying vocal team instead of the King Brothers. The boys come through with flying colours and although it is not hit parade material it makes for excellent listening.

The songs are all great for a variety act and I suspect that the boys are using them on their tours.

sheer talent

STEVE LAWRENCE AND EYDIE GORME

Beaming Mugs; Knickerbocker Mambo; Take A Deep Breath; Make Yourself Comfortable. (Coral FEP2017)****

HERE are some earlier recordings of that now man and wife pair, Eydie Gorme and Steve Lawrence. Their talents, though highly individual, blend beautifully and this proves to be a delightful four-tracker.

Both artists have since developed quite a bit but there are many signs of their latent capabilities here. This album would have rated much higher if the songs had been better.

PEGGY LEE

Sea Shells; Part One; Sea Fever; The White Birch And The Sycamore; Of Such Is The Kingdom Of God; A Brown Bird Singing. (Brunswick OE9400)****

I DON'T want to play in your yard: The wearing of the green: The Riddle Song: The Gold Wedding Ring. (Brunswick OE9401)****

HERE is a two-EP excerpt from the unusual Peggy Lee album I reviewed several weeks ago. Most of the best tracks have been included.

The talented Miss Lee has come up with something of interest and once you get used to the idea I know that you will like it.

JULIE LONDON

Julie; Part One; Somebody Loves Me; Dream Of You; Daddy; Bye Bye Blackbird. (London RE-U1180)****

Part Two; Free And Easy; All My Life; When The Red, Red Robin; Midnight Sun. (London RE-U1181)****

Part Three; You're Getting To Be A Habit With Me; Don'tcha Go Way Mad; Indiana; For You. (London RE-U1182)****

HERE is another album breakdown set and this is also one of the best of Julie London's efforts. The LP was released last summer. I am inclined to agree with those who said then that it included some of her best work.

I like this very much.

BARRY FRANK

Mardi Gras; I'll Remember Tonight; Mardi Gras March; Bourbon Street Blues; Bigger Than Texas. (Coral 45XP1035)****

HERE'S a name to watch out for—Barry Frank. I prefer his versions of these songs from "Mardi Gras" to the original Pat Boone recordings.

Mind you, the arrangements fall short of the originals, but this boy's voice has a lot to offer and deserves some disc jockey spins.

Also singing on the record are Janet Eden and the Michael Stewart Quartet, but Barry takes all the honours.

Don't miss this lad—he is going places.

MANNY ALBAM

Sophisticated Lady (Vol. 1); It Don't Mean A Thing; Don't You Know I Care; In A Mellow Tone; In A Sentimental Mood. (Coral FEP2008)****

AS usual, Manny Albam's orchestra is superb, but I am afraid I do not like his use of voices in this case. The tunes, all by Duke Ellington, are also in the "great" class. In some places the voices are very

THE LATEST ISSUES REVIEWED BY



LAWRENCE WELK

Li'l Abner; Namely You; If I Had My Druthers; Unnecessary Town; Love In A Home. (Coral FEP2004)****

LAWRENCE WELK is the rage of American TV audiences. He is the Librarian of the orchestra leaders. But one thing is certain—the British public have not taken him to their hearts as our American friends did. Maybe it would be a different story if we saw him on our TV sets.

I found the music lifeless and nothing that couldn't be bettered by practically any British orchestra of the same type.

The vocal efforts, too, I found weak in the extreme. It's a pity, because Gene De Paul and Johnny Mercer have written a fair musical show here that could possibly have clicked big.

NEAL HEFTI

Swinging, Singing Instrumentals No. 1; Opus 1; I Can't Get Started; At The Woodchopper's Ball; Mood Indigo. (Fontana TFH17034)****

NEAL HEFTI has done some pretty exciting things in his time. This is not one of them. This was all done recently and much better by The Clark Sisters last November. If you remember, I raved about that particular album then.

The voices here lack fire, inspiration and the ability to entertain me. The whole atmosphere is flat and lacking in anything that could make it stand out among the crowd.

effective but I found them breath in others. A pity, as this is otherwise an excellent set with the usual Albam excitement prevalent.

No doubt many will take great delight with this set, for it has excellent jazz feeling and yet pop appeal.

MICHAEL FLANDERS-DONALD SWANN

Excerpts from "At The Drop Of A Hat"

The Gnu Song; A Transport Of Delight; Song Of Reproduction; The Hippopotamus. (Parlophone GEP8725)****

HERE is an excellent excerpt from the best selling album released about 18 months ago featuring the twosome who took London's West End by storm when they put on their revue at the Fortune theatre.

This is British wit at its best and I have even heard several guffaws from my transatlantic friends when I have spun the album for them.

Even after all this time I still find myself laughing at this witty pair as they delight their audience with their needle-sharp wit.

Meaty package from TOMMY STEELE



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KEN GRAHAM

LONG PLAYING REVIEWS

THE FOUR FRESHMEN

Voices In Love

For Always Chasing Rainbows; There Is No Greater Love; Moonlight It Could Happen To You; Out Of Nowhere; In The Still Of The Night; I'll Remember April; While You Are Gone; Warm; Time Was; You're All I See; I Heard You Cried Last Night.

(Capitol T1074)***

I SEEM to be coming up against quite a bit of opposition from several of my colleagues because I still enjoy recordings by The Four Freshmen. But I'm going to stick to my guns—I enjoyed this album, too.

I agree that The Hi-Lo's are probably the greatest thing that has happened to harmony singing, but I still remember old friends, especially those who continue to give me pleasure.

This is a subdued Fresh set with the foursome in romantic setting weaving their voices over a background of strings. The mood is ideal for evening listening, but I have liked it during the light hours as well.

Although this isn't the greatest ever Freshmen disc, it certainly ranks among their best. There's only one thing I wish they would do, and that is record another "Five Trombone" set—are you listening Capitol?

Burns. This has warmed my heart, being a hundred per cent Scot, and a Burns devotee, and I am sure that the beautiful melodies and poetry will delight many of you, too.

The artists taking part are Jimmy Shand, Kenneth McKellar, Ian Wallace, Duncan MacRae, Peter Mallan, Alivair McHarg, and Stuart Gordon.

There is also a contribution from Ron MacGoodwin and his orchestra with another couple of sassnachs also joining in with their batons—Bob Sharples and Phil Green.

Famous throughout the world for his poetry, Burns is not so well known as a song writer, although his songs are sung everywhere even to this date. Just glance through the titles above and you'll see what I mean.

JONAH JONES QUARTET

Swingin' At The Cinema

True Love; Tummy; A Gal In Calico; Around The World; Love Is A Many-Splendored Thing; Colonel Bogey March; An Affair To Remember; Secret Love; Three Coins In The Fountain; Fascination; All The Way; Lullaby Of Broadway.

(Capitol T1083)***

ONCE again I go where angels fear to tread, etc., by reviewing a semi-

Maybe if I spoke nicely to Capitol boss Arthur Maxlow he would get me the phone numbers of the gals on this sleeve. They are, as our American friends might comment, "like wow, man."

HAIL VARIETY

(Charity Record)

Approximately fifty artists including: Frankie Vaughan, Tommy Steele, Lonnie Donegan, David Whitfield, Anne Shelton, Max Bygraves, Mantovani, Marie Lloyd, Dan Leno, Harry Lauder, George Robey, Grace Fields, Tommy Handley, Noel Coward.

Profits from the sale of this record go towards the cost of a new home at Condlow Hall, near Shrewsbury, for blind, deaf and dumb children. The Variety Club has promised and guaranteed £20,000 towards this project, and this record is part of the scheme.

(Orjole MG20033)***

THIS album deserves five stars for sheer effort and for the cause which it supports. But I'm afraid I find that it falls between two stools.

There's something for the parents and something else for the younger element, but it's a great pity that the planners did not make this into a two-disc set, one for each taste, or perhaps better still, a series of EPs.

Narrator George Elrick does a fine job and, together with Orjole chief Morris Levy, was responsible for devising and producing the album. All the artists concerned are show-cased



This is music of the Gods—to a Scot

with some of their best material.

Everybody will find parts of this disc which they will thoroughly enjoy—but how many will enjoy it from start to finish?

I sincerely hope that the album gets a huge sale as the cause is certainly a worthy one.

PATTI PAGE

Let's Get Away From It All

Autumn In Rome; Let's Get Away From It All; Under Paris Skies; Basin Street Blues; Just A Little Bit South Of North Carolina; Route 66; Mississippi Mud; South Of The Border; Way Down Yonder In New Orleans; April In Paris; Too-Ra-Loo-Ra-Loo-Ra (That's An Irish Lullaby); The Whole World Is Singing My Song.

(Mercury MMC14000)****

BEFORE I had received this album for review, a colleague mentioned the fact that the title song came second on the LP while a slow number had the opening spot. He was puzzled and so am I as Let's Get Away is a much brighter opener.

But in whichever order they run these titles, they can't take away the talent of the beautiful Miss Patti Page, who deserves a much wider appreciation in Britain than she has had to date. In America she is rarely absent from the hit parade, but over here—next to nothing.

VALERIE CARR

Song Stylist Extraordinary

I'm Glad There Is You; Make The Man Love Me; Try A Little Tenderness; They Didn't Believe Me; Lazy Afternoon; Time After Time; My Fanny Valentine; I Got It Bad And That Ain't Good; When I Fall In Love; In The Wee Small Hours Of The Morning.

(Columbia 3351137)***

WITH a little more experience behind her, Miss Valerie Carr will be right at the top of the vocal

IT'S GOOD TORME, BUT HE HAS DONE BETTER

MEL TORME

That Old Feeling; Gloomy Sunday; Body And Soul; Nobody's Heart; I Should Care; House Is Haunted; Blues In The Night; Don't Want To Cry Any More; Where Can I Go Without You; How Did She Look; 'Round Midnight; I'm Gonna Laugh You Out Of My Life.

(HMV, CLP1238)****

THOUGH this may not be good Tormé, by any other standards it rates high marks. At

times I found the Marty Paich backing was inclined to intrude rather than blend with the vocalist as it should.

As one expects from this artist the song selection is out of the ordinary and therefore all the more pleasant for the surprises.

There is an excellent cover picture of Mel—in fact one of the best I have seen.

You'll enjoy this, but don't let it be your introduction to Mel Tormé's work; they will give you a better picture of his talents.

THE IMMORTAL MEMORY

A Tribute To Robert Burns

Auld Lang Syne; There Was A Lad Born In Kyle; A Man's A Man For A' That; My Love She's But A Lassie Yet; Go Bring Me A Pint Of Wine; O' A' The Airts; Ye Banks And Braes; Mary Marston; Corn Rie; Bonnie Wee Thing; Green Grow The Rushes; O' A' Fond Kiss; My Love Is Like A Red, Red Rose; Star O' Rabbin' Burns.

(Parlophone PMC1077)****

ALL praise to Parlophone for this magnificent tribute to Robert

pop jazz set. I think that the thing that most pop fans have against jazz is that they don't know the tune—well, there's certainly no excuse in this case.

Jonah Jones and his boys have taken 12 big film tunes and gaily swung them through the album.

And, oh how I wish I'd written *All The Way*—it's cropped up again. A guy could retire on money like that.

No pop fan can register a complaint about this jazz collection; it is a lightly swinging affair suitable for jiving or listening, and enjoyable whichever you do.

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tree. Her style tends a little towards the "straight," but this is probably because of her classical background as a piano student.

There is a wonderful warmth in her voice which caresses the ear nicely. A few more unusual songs might help her career along a little. In my opinion she is at her best in this album with the rarely heard titles.

I for one am going to watch this lass as I feel she has a big musical future ahead of her and I'm going to stick my neck out and predict that within the next year, or perhaps two, she will hit the top with a bang.

JO STAFFORD

I'll Be Seeing You

I Don't Want To Walk Without You; It Could Happen To You; I'll Walk Alone; I'll Remember April; We Must Say Goodbye; Yesterday; No Love; No

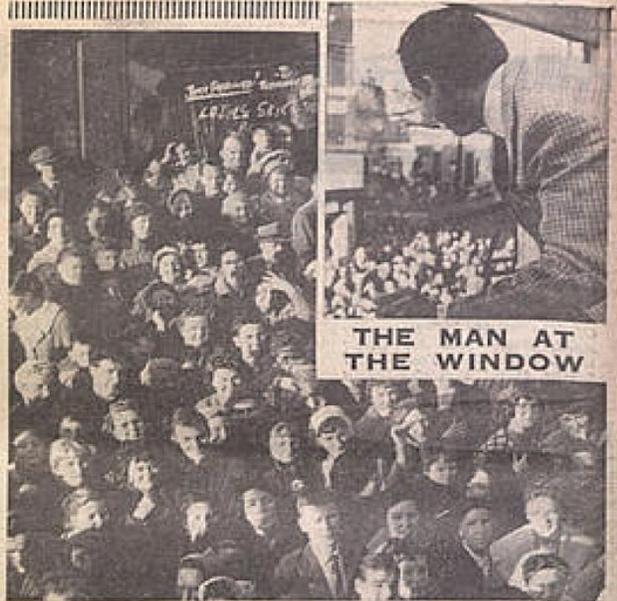
Nothing; I'll Be Seeing You; I Left My Heart At The Stage Door Canteen; I Fall In Love Too Easily; You'll Never Know; I Should Care.

(Philips BBL7290)****

JO STAFFORD possesses one of the most distinctive and softly beautiful voices in the world of pop music. And it's not so long since she was a permanent member of the hit parade fraternity. Styles and times have changed, but this girl's talent still soars from the record-player like a fresh spring day.

Jo is dreamily reminiscent in this set and husband Paul Weston enlarges on the mood with his orchestral backings. When Jo Stafford says I'll Be Seeing You then I'm with her—I'll be waiting wherever and whenever she sets the date.

As her vocal standard never falls short of perfect, surely it's time that she was brought over here for some TV shots?



THE MAN AT THE WINDOW

A crowd of 2,000 fans turn out to welcome Frankie to East Ham, where he opens a new ladies' hairdressing saloon. Left: He offers actor Tony Britton a wedge of celebration cake.

A DAY OF 'REST' FOR FRANKIE VAUGHAN

It's been a long day already with a recording session crammed in, but there are three hours' work with band-leader Basil Kirchin (left).

The clock watcher—that's Frankie Vaughan, whose life is regulated by the time of day. Even on a "day off" from filming there is no opportunity to relax at home. His appointments book is full, as this picture series shows.

Photographed by **RICHI HOWELL**



He has not had time for lunch but visits Hendon to dig the first turf from the site where a new sports pavilion will be built.



A boys' club wanted a visit from their hero. Unfortunately it cannot be fitted in. Instead, off goes a personal message on tape.



Left: Big morning appointment is with producer Robert Nesbit to discuss Frankie's season at the London Palladium which starts at the end of the month. Above: His first "breather" after a non-stop 12-hour round of engagements—some rest day!