

September 12, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 77 Week ending September 12, 1959

## DUANE EDDY

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



*Watch it climb to the top!*

# DUANE EDDY's latest record

## FORTY MILES OF BAD ROAD

HLW 8929



'RECORDS MAGAZINE'—there's a new colour portrait of **DUANE EDDY** on the cover of the September issue, 16 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sixpence from your dealer or newsagent.

LONDON RECORDS division of  
THE DECCA RECORD COMPANY LIMITED DECCA HOUSE ALBERT EMBANKMENT LONDON S 811

45/78

# Let off steam and win an LP

Charles Buchan's Publications,  
Ltd., Hulton House Fleet  
Street, London, E.C.4. FLEET  
Street 301L.

## PRICE CUT

**A**UTUMN spending on records this year could well be a bumper one with more and more record companies entering the market with cheaper discs.

We have never advocated cheapness for cheapness sake, but we have always believed that records could be cheaper subject to certain limitations.

Some companies have already shown that they can still produce the big names, yet keep LPs down to around 21 shillings.

"Embassy" records set the trend and now we have additional material available on various labels. Decca's "Ace Of Clubs" was an early starter and so, too, were "Gala" and "Saga." More recently, Decca have made a reduction in the selling price of "Ace Of Clubs" and have widened the range of the label's repertoire.

Another welcome sign has come from EMI with their "Golden Guinea" series. The "King size" Top Rank label is another concession to the disc buyer and now it would seem that E.M.I. will have things to offer soon in the lower price range.

All these moves can only do good for the record industry as a whole and, at the same time, please the record buyer.

With the range of music and artists available on lower priced discs, there should be something for everybody to afford.

## So tempting

**T**HANK YOU DISC for your excellent article dealing with young "would-be" singers. I hope these young men will now realize that to be a top entertainer imitation alone is not sufficient. I listened recently to a Duffy Power recording on Radio Luxembourg. No doubt the girls go for his accent, but to me it sounded as though a herd of bull elephants were having a party in an iron-monger's shop.

Cliff Richard is one of our most talented entertainers, and yet even he, at times, succumbs to the temptation of copying Presley. However, in "Living Doll," Cliff has the "Richard sound" and fully deserves all the popularity that comes out of it—**JAMES DRENNAN**, Horsenden Avenue, Sudbury Hill, Middx.

(Even as far away as Spain we know the seniors are digging "Living Doll")

## Plea for repeats

**A**T a time when good rock 'n' roll films are few and far between, why don't the film companies re-release such films as "The Girl Can't Help It," "Loving You" and "Rock Around The Clock."

Unless they do, we shall never again have the chance of seeing these masterpieces—**J. CAMPBELL**, High Street, Carisbrooke, Newport, Isle of Wight.

(Perhaps the cinemas prefer their seats as they are.)

## Swap, please

**I**HAVE quite a few pictures and articles on Tommy Steele, Dirk Bogarde and Frankie Vaughan, and some of other singing and film stars

too. I should like to exchange these with other readers for any pictures or articles on Cliff Richard, Ricky Nelson or Fabian.—**CELIA CHAMBERLAIN**, Sea Winds, Smithies Avenue, Sully, Glenties (Change of camp)

## Atmosphere

**F**OR once I disagree with Don Nicholl. His nominations for the hit parade are usually correct but when he states that Billy Vaughn's "All Night Long" is one of his worst records, I think he is quite wrong.

## PRIZE LETTER

### TOP TWENTY—the true test

**W**OW! I've just picked myself up off the floor after reading the slashing attack made by Reader Alan Harris (DISC 5-9-59) who speaks of the majority of the record-buying public as "uneducated and largely unintelligent masses who will always buy inferior and poor quality imitations of the great." The truth is, of course, that what most people sing is not what they like, by the artists that they like, there is always the snobbish let-it-be-different clique who consider it "smart" to collect records of less popular and so-called superior artists.

The Top Twenty is a faithful indication of public taste in pop music, and whilst now and again, a gimmick record will put a one-record character high in the lists, generally speaking, it is also a reflection of what is BEST in pop music.

The list regularly includes artists of the very highest caliber, Como, Boone, Sinatra, Mathis, Frankie Vaughan—are these poor quality imitations of the really great, Mr. Harris—and to demolish your argument completely, let me remind you that the vast record-buying public whom you despise, were quick to put one of your own idols, Peggy Lee up in the Top Twenty, when she made that stunning record, "Fever."—**C. TAYLOR**, 15 Ednaston Road, Dunkirk, Nottingham.

This record has everything that any disc fan can want. It certainly has atmosphere and you can almost feel the happiness of the musicians. It has a catchy tune, which although a little repetitive, does not bore one.

It has heat and, above all, a good band. Billy Vaughn made his first British hit with "Raunchy" and given half a chance I feel this will do the same. **RICHARD COLLINSON**, Ridler Road, Enfield, Middx.

(But has it a hole in the middle?)

## Combined talents

**S**HEILA BUXTON'S personality in "Make Way For Music" is irresistible, and I feel that she has more talent in her little toe than most of the pop singers have between them.

Certainly, Sheila Buxton is the girl with whom I should most like to be alone on a "Desert Island"—**LESLIE ADE**, East Dulwich Road, London, S.E.22.

(So she can twist you around her little toe?)

## Summer wait

**C**ANT anyone keep their promises these days, not even Jack Good? All this summer my cousin and I have longed for the day when "Oh Boy" returned to our screens and now we read that it is out for good.

I am sure many other teenagers will be as greatly disappointed about this as we are.—**VALERIE JOHNSON** and **PAT PAVER**, Westmound Road, Eltham, S.E.9.

(Before you "sentence" him, see what Jack has to say in his column on page 4.)

## Imported

**E**VER since I went to Italy for a holiday recently I have been a fan of Little Tony... I think he is the greatest.—**JEANNETTE RICHMOND**, Canute Road, Minnis Bay, Bournemouth, Kent.

(So does Jack Good!)

## Credit squeeze

**P**EOPLE everywhere have been singing their praise of Cliff Richard's excellent recording of "Living Doll" for which he has been awarded a Silver Disc. But what about the Drifters? Surely they should get some of the credit! No other group can give such an original and excellent backing.

In my opinion, it should be "Congratulations Cliff and The Drifters."—**GLORIA SUCH**, Wetherfield Road, Birmingham, 11.

(Take a bow, boys.)

**Each week an LP of the writer's choice is awarded to the sender of the prize letter. Your turn to be lucky next week?**

He has fought hard to obtain his position, and deserves to stay there.—**A. C. WHEELER**, Newbury Gardens, Harold Hill, Essex.

(Anybody dare to disagree?)

## Tailored for Elvis?

**I**S the recording of "Danny" (the flip side of "A Teenager In Love" by Marty Wilde) a song originally composed for Elvis Presley when he played the part of Danny Fisher in "King Creole"?

I noticed that the composers are Wise and Weisman, who co-authored four songs for the movie, and on the record it seems that Marty Wilde describes Danny Fisher's character quite accurately.—**A. G. POOLE**, Cambridge, 10 Muck Creek Avenue, Green Park, Cambridge.

(Yes, this song was originally intended for Presley when he played the role of Danny Fisher in "King Creole.")

## From the past

**I**AM a great fan of the late Buddy H. Holly, but lately I have been disgusted. Since his death two EPs and a thing called "Midnight Shift" have been dug up from the past. These records are absolute drivel when compared with Holly's, usually high standard. The companies should stop trying to cash in on his untimely death. **JACK TEMPLE**, Fraser Avenue, Hawick, Scotland.

( Spare a thought for all those Holly fans trying to build a comprehensive collection.)

## ... and now silence

**I**S Britain becoming the "burial ground" for American visitors? Recent examples show that this could be true. For instance, before Bill Haley visited Britain, he could put up to three records simultaneously in the hit parade, but since his ill fated visit, I cannot recall any which have made the Top Ten.—**D. JONES**, Muirhead Avenue, Liverpool 13.

(But there are many exceptions, Connie Francis, for instance.)

## Buy British

**I**HAVE recently returned to England after living for some time in Trinidad. It is obvious that there is a remarkable scarcity of British records on the island. With the exceptions of the releases by Lonnie Donegan, Russ Hamilton, Laurie London and Mantovani British discs make little headway.

The average American pop fan considers the British to be squares. Even good old Lonnie is, to them, C and W singer.—**MIKE SMITH**, Kenton Estate, Gosforth, Newcastle-on-Tyne.

(They'll learn.)

## TOP TWENTY MEMO NO. 4

Here Comes Summer  
**GERRY MILLER**  
MILLS MUSIC LIMITED

THE  
**TUNNEL OF LOVE**  
Doris Day's Greatest

PHILIPS RECORDS PB 949

MELCHER MUSIC LIMITED, 30 OLD COMPTON STREET, LONDON, W.1

THESE DAYS  
MOST PEOPLE SAY  
'GORDON'S' FIRST



They say Gordon's and tonic, Gordon's and orange, or Gordon's and whatever their guests like most. It's a courtesy that is appreciated, too, for no other gin is so coolly, refreshingly satisfying as Gordon's, the gin that has been known and trusted everywhere for nearly 200 years. So please yourself and delight your guests, say Gordon's first—always.

more people ask for

**Gordon's**

than any other gin



# Teresa Brewer

BYE BYE  
BABY  
GOODBYE

Q 72375 CORAL 45/78

# COVER PERSONALITY HAS GUITAR, WILL GO PLACES

DUANE EDDY

DUANE EDDY certainly justifies his position on our cover with two discs riding high. His recording of "Rebel Rouser" last year impressed his name on our minds and on the Top Twenty charts and, since October last, he and his records have never been far away. Right now he is striking it rich with "Peter Gunn" (coupled with "Yep") and "Forty Miles Of Bad Road." He has also made his mark with his exciting and popular LP "Have Twangy Guitar, Will Travel." So far we in this country have had to be content just with his voice, but, as his popularity increases, so, too, will the fans' demand that he comes

to visit us as soon as possible. Our regular DISC mail is full of praise for this young performer, and there's little doubt that an exciting welcome would await him. Duane Eddy was born 21 years ago, on April 26, 1938, in the town of Corning, New York. The story goes that he first picked up the guitar around the age of five. According to his mother, "he hasn't put it down for any appreciable time since!" There is no doubt that Duane's like of the instrument was more than a childish whim for, once starting, he really kept at it. He was not content to strum out a few chords and was soon making a

serious study of American folk music. His style today reveals much of that early interest. His record collection, too, is ample evidence of the seriousness of his studies. As his skill increased, so his reputation grew and, by the age of 17, he was already being sought after for recording sessions. At high school his service were always in demand for dances and clubs and before he left school he had made up his mind that music was to be his career. In the past four years this soft spoken, shy six-footer has made steady progress, to establish himself in the safe position that he holds today. M.D.

# JENNY

RAY  
SONE

F 11159 DECCA 45/78

## AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending September 5)

Last Week	This Week	Title	Artist
1	1	THREE BELLS	The Browns
2	2	SEA OF LOVE	Phil Phillips
8	3	SLEEP WALK	Santo and Johnny
3	4	LAVENDER BLUE	Sammy Turner
—	5	I'M GONNA GET MARRIED	Lloyd Price
6	6	WHAT'D I SAY	Ray Charles
4	7	BIG HUNK O' LOVE	Elvis Presley
7	8	THERE GOES MY BABY	The Drifters
—	9	RED RIVER ROCK	Johnny and the Hurricanes
10	10	I WANT TO WALK YOU HOME	Fats Domino

### ONES TO WATCH

'Til I Kissed You	Everly Brothers
I'm Gonna Be A Wheel Someday	Fats Domino
Corgy	Nina Simone

## JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending September 5)

Last Week	This Week	Title	Artist
2	1	ONLY SIXTEEN	Craig Douglas; Sam Cooke
1	2	LONELY BOY	Paul Anka
3	3	LIVING DOLL	Cliff Richard
4	4	THE HEART OF A MAN	Frankie Vaughan
10	5	MONA LISA	Conway Twitty
7	6	CHINA TEA	Russ Conway
5	7	LIPSTICK ON YOUR COLLAR	Connie Francis
8	8	DREAM LOVER	Bobby Darin
9	9	TEENAGER IN LOVE	Marty Wilde; Dion and The Belmonts
6	10	SOMEONE	Johnny Mathis

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

## TOP TWENTY


Same at the top ... new Sinatra in ... Jerry Keller moves up ... another one for Lonnie?

Compiled from dealers' returns from all over Britain  
Week ending September 5

Last Week	This Week	Title	Artist	Label
1	1	Only Sixteen	Craig Douglas	Top Rank
2	2	Living Doll	Cliff Richard	Columbia
3	3	Lonely Boy	Paul Anka	Columbia
11	4	Here Comes Summer	Jerry Keller	London
5	5	Lipstick On Your Collar	Connie Francis	M.G.M.
4	6	China Tea	Russ Conway	Columbia
6	7	Battle Of New Orleans	Lonnie Donegan	Pye
9	8	Someone	Johnny Mathis	Fontana
7	9	Heart Of A Man	Frankie Vaughan	Philips
10	10	Mona Lisa	Conway Twitty	M.G.M.
8	11	Dream Lover	Bobby Darin	London
20	12	Forty Miles Of Bad Road	Duane Eddy	London
13	13	Roulette	Russ Conway	Columbia
14	14	Teenager In Love	Marty Wilde	Philips
15	15	I Know	Perry Como	R.C.A.
12	16	Big Hunk O' Love	Elvis Presley	R.C.A.
18	17	Twixt Twelve And Twenty	Pat Boone	London
—	18	Broken Hearted Melody	Sarah Vaughan	Mercury
—	19	High Hopes	Frank Sinatra	Capitol
17	20	Ragtime Cowboy Joe	David Seville & The Chipmunks	London

### ONE TO WATCH

Sal's Got A Sugar Lip - Lonnie Donegan




# Lonnie Donegan

## DOES IT AGAIN WITH

### "SALS GOT A SUGAR LIP"

7N 15223 (45 and 78)

PYE GROUP RECORDS (SALES) LIMITED, 10a Chandos St., W.1.



# TOP RANK RECORDS

NEW RELEASES

A big beat number from Stateside

**BOBBY RYDELL**

**Kissin' Time**

coupled with

**You'll Never Tame Me**

45-JAR 181

Dig this beat too. (A U.S. Original)

**BIG BOB**

**What Am I**

coupled with

**Your Line Was Busy**

45-JAR 185

Another new American Original

**BOBBY JACK**

**Tempting Me**

coupled with

**Early Morning**

45-JAR 190

A top British artist's first for Top Rank

**VINCE EAGER**

**Makin' Love**

coupled with

**Primrose Lane**

45-JAR 191

Hear them on Radio Luxembourg! Sunday-Midnight Monday-8.0 p.m. Wednesday-9.0 p.m.

# ROCK & GOOD TIMES CHANGE - and so must TV shows!

**THE** start of my new series, "Boy Meets Girls," this Saturday could be the beginning of a new era—that of my unemployment. It all depends on whether you like it enough to watch. And I'm not banking on anything!

I know that a lot of you will be disappointed in the new show. You will be expecting something like "Oh Boy!" Well, "Boy Meets Girls," while it has some of the same ingredients as "Oh Boy!" is as different as an omelette is from a boiled egg. The sound will be different. **GONE** is the Rockingham-style front line of our saxophones. **IN** comes a Denmark-influenced fronting of trombone trumpet and clarinet/saxophone. **GONE**, too, are permanent male vocal groups. **IN** comes a section of 16 strings—including a harp. And the look of the show will be different, too. We are sticking to the black and white lighting effect, "Drumbeat" never quite managed to reproduce this technique, so it has not been done to death yet.

**Bash-bash is out**

But the set is a different shape, and there will be a little more variety in the positioning of artists than there used to be.

But probably the most noticeable thing will be that the programme will not be a frantic bash-bash affair.

Wild rock 'n' roll will still have a firm place. But the onslaught of one number on the heels of another will no longer be a feature.

You will be told the names of artists and what they are singing. The artists themselves may even say something—that is if, unlike Little Tony, they can speak any English.

So there you have some of the changes that have been made. And possibly you are miserably asking, "Why?"

The answer is fairly simple. Times change, people change, fashions change.

To remain the same in a changing world is a sure sign of lifelessness. A television programme should be like a living creature. If for some reason it remains static it dies, however good its original formula may be.

We have—all seen programmes which, when they first hit the home screen, made you say—"Here's a show that will run for ever."

But just the same they ultimately disappear if they do not have the germ of life that makes a continual (though maybe unnoticeable) change and development possible.

## Risk worth taking

Please don't misunderstand me. I am not suggesting that continual change in a programme is a sure-fire secret of success.

Change always involves the element of risk, especially change from a successful formula.

Indeed, it could be that you might kill off a programme much quicker by making changes that do not click with the public than by leaving well alone and letting the thing die a natural death.

But the risks, if taken with the eyes wide open, are always worth taking. There is no security in show business. All of us gamble for high stakes.

That is the theory behind the transformation from "Oh Boy!" to "Boy Meets Girls."

Now for practical considerations. There is no doubt that the balance of power in popular music has changed.

Five out of the American Top Ten records have orchestration that employ strings. Melody counts. Lyrics count. There is a much wider variety of successful records. Nowadays you have to tickle the public's fancy, not beat it to submission.

These things will all be reflected in the new show. Another point is that the public now seems to be more interested in recording stars as people than they ever were.



"Boy Meets Girls" makes its debut next Saturday. Here, MARY WILDE, the "Boy" around whom the show will be built, meets "The Girls"—THE VERNONS—GIRLS. (DISC Pic.)

They seem to be more aware that their idols have an existence outside the recording studio. And this consideration, too, will influence. We will try to bring our artists to life as real people. Sometimes this could be a problem!

Well, there it is. That's how I have been thinking about the whole thing. But all the thinking in the world does not make a programme. The proof of the pudding is in the eating, and I confess that I have not, at the time of writing, the foggiest idea of how the show will turn out. Probably I shall not know even after the first transmission. But you will. And I dare say you will let me know.

## EXPRESSIVE

WHATEVER is said about fashions changing, there is always the artist who defies the current trends and with the sheer weight of personality gets away with it.

If the tendency is nowadays away from the wild rock one person who is completely indifferent to this tendency is Little Tony—as you will see on Saturday.

And I think he's right. Rock is the ideal medium for expressing his vibrant personality. And if you don't understand the lyrics—not to worry—neither does he. But he has the message all right.

## PARTING?

**RUMOUR** has it that Pete Murray is leaving "Juke Box Jury." Could it be that he was right too often? Seriously, I can't believe that the B.B.C. would let Pete go without a struggle.

He is the one man on the show, who not only knows what he is talking about, but also says what he thinks.

If there is some question of Pete leaving, personally I shall be delighted. "Juke Box Jury" will be in opposition to "Boy Meets Girls" for part of the time on Saturday.

If Pete leaves, I don't have to worry so much.

## Some people are having a HEATWAVE 'CHRISTMAS'

WELL, what are you doing for Christmas? I can almost hear the reply: "Give over, mate. I am still in the middle of my summer holidays."

But to a lot of people, you know, Christmas starts in the summer. If you were associated with the disc industry you would know just how early the festive season begins demand attention.

It may sound mercenary, but there is so much preparation in the making of a record that plans for snowflakes, Santa Claus, reindeers, and "that dear old home of mine garlanded with holly" have already been put in hand. Probably during the hottest week of the year, too!

Songwriters have already written their festive pieces, while others are dusting off last year's rejects (and the year's before!) and pushing them out to the music publishers.

The publishers themselves will have a goody share of such songs in stock; there are always the ones that were successful in the States last year but which arrived here too late to be exploited.

Mind you, the "race" is not as bad as it was. There are snags in Christmas songs that make all concerned a little wary. If a song does not "click" with the public it can prove a liability to its publisher. He only has a limited time to promote it, and if it has not made an impact by December 25 then there is no further pursuing it. No one wants to sing about Christmas when the January bills begin to arrive!

Another big factor is the limited time for a publisher or a record company to promote the song. There was a time when one heard broadcasts of "Christmas" songs weeks before the occasion. The public were so saturated with them that the songs lost their sincerity.

Now, at least where broadcasting is concerned, we are saved from this.

Songs relative to Christmas are

not encouraged for broadcasting much more than four to five weeks prior to December 25. And carols are limited, generally, to an even shorter period.

The overall effect of this has been to discourage publishers from even trying to push a song with a Christmas flavour.

Last year it was particularly noticeable. Apart from the obvious party records like those of Russ Conway and Winifred Atwell, which can serve their purpose at almost every celebration, there was an absence of new Christmas songs.

Only one really made an impact on the Top Twenty—"Mary's Boy Child" by Harry Belafonte, and that was a carry over from the previous year!

In this particular case I think that it came back into our mind not as a pop but as a perennial favourite. It was good enough to classify in this category and, like several of this type, will come around every year.

Among the others, there comes quickly to mind such "regulars" as "White Christmas," "Silent Night" (by Bing Crosby), "Rudolph the Red-Nosed Reindeer," "Where Did My Snowman Go?" and even "The Happy Wanderer."

LPs are now a useful means of presenting Christmas material, and most of the record companies are preparing issues for October and November.

Christmas pops can wait a little longer, but meanwhile all eyes are being kept on this period of the year, and, if the right song comes along, we shall expect a deluge.

Naturally, at this point, no one will forecast what these songs might be, but you can be sure that someone, somewhere, has just finished writing or re-writing a song with Christmas in mind. Pass me my sunburn lotion!

**Doug Geddes**

# 4 FROM fontana

RIGHT  
OUT

# IN FRONT



**JOHNNY  
MATHIS'**

**AL  
SAXON'S**

**DUFFY  
POWER'S**

**MARTY  
ROBBIN'S'**

**SOMEONE**  
(H 199)

is at the top of the charts  
And his great new L.P. is now  
available too:

**JOHNNY'S GREATEST HITS**  
(TFL 5058)

**ONLY  
SIXTEEN**

— the big-selling "beat"  
version that's really  
going places  
(H 205)

sensational new hit

**KISSIN'  
TIME**

clw his intriguing version of  
**AIN'T SHE SWEET?**  
(H 214)

big one in the American  
Hit Parade

**CAP AND  
GOWN**

(H 212)  
— will be "top of the  
class" here too

# KILLED-OFF TEENAGE SHOWS HAVE LEFT BEHIND A PROBLEM

**WANTED, A SHOP WINDOW FOR OUR YOUNG BEAT TALENT.** If you saw that as an advertisement, it might strike you as odd. But the truth is that before long our young recording stars will find it difficult to find a place to display their talents.

Not so long ago young rock 'n' roll and beat artists always had the chance of a "Six-Five Special" booking—if they were good enough. The B.B.C. programme for all that it may have run itself to earth by overstaying its welcome, was certainly one of the finest platforms new names ever had. During its long run, "Six Five" made the reputations of many who are stars today. Need I remind you of those who found a welcome on the programme? Artists like Tommy Steele, Laurie London, Don Lang, Terry Deane, Marty Wilde, Jackie Dennis, The Vipers, and Jim Dale.

"Six-Five Special" came to the end of the line in December last year. The show's successor was the ill-fated "Dig This!" a concoction that seemed doomed from the start and which never had the audience appeal of the old "Six-Five."

After three months, "Dig This!" disappeared to the relief of many. Apart from the pattern of the show not coming up to the standard set by

# The big beat is going out of TV

## AND WITH IT GO THE HOPES OF OUR YOUNG TALENT

disc stars because the show made strenuous efforts to launch their own new stars.

If "Dig This!" and "Drumbeat" failed in their objective, the dropping of all such shows by the B.B.C. makes things even worse for the stars of today and tomorrow.

The viewer, too, seems to have been ignored. True, we are promised a new programme next month called "Flying Standards" but first indications are that it might not be exactly a platform for teenage talent. In any case it will be shown on Friday nights, leaving the B.B.C. Saturday tea-time slot without a musical show.

The fact is there is a need for a good, uninhibited beat show for the disc buying generation. Past figures have shown this and the continued high sales of beat records more than backs up this claim.

But not only is the beat going out of the B.B.C. Even that champion of the teenager, Jack Good, looks as though he is about to mellow and neglect the tremendous following that he built up through "Oh Boy!" on the commercial channel.

When "Oh Boy!" first hit the TV screens last year, it was an instant success—Nothing had ever been seen quite like it before.

### Dumped

When "Oh Boy!" went into summer retirement it was riding high. Promises of its return in September helped ease the blow that its absence from the TV screens gave to recording following enthusiasts.

Now, "Oh Boy!" is to be no more. We are to be given next Saturday a new brainchild called, rather quaintly, "Boy Meets Girls."

As I write, there is no certainty about the pattern of "Boy Meets Girls," except that it would appear that it will be lush and more sophisticated than its predecessor. But there will be many regrets that "Oh Boy!" has been parcelled up and dumped into the river while still in the kitten stage.

However good is "Boy Meets Girls," it will, like "Oh Boy!" have little room for the newcomer. The standard formula for "Oh Boy!" even though a successful one as entertainment, prevented many openings for new talent, such as the old "Six-Five" used to provide.

### Bad effect

On the face of it then, whatever we might be promised in the near future, there is going to be a strangling effect on up and coming talent. And unless an artist also can get the right TV exposure, his recorded efforts are not exactly going to be furthered.

It could be a vicious circle, for the record companies could become somewhat disheartened if their discoveries

get no further than the playing end of a pick-up.

Radio, of course, has played a big role in record promotion, both the B.B.C. and Radio Luxembourg making a big contribution. But, let's face it, many programmes, particularly B.B.C., leave little room in their pre-

sentation for the busy, raucous disc music discs that so many of the younger generation like.

Not the least factor in all this is the fact that many young stars are visual, and radio helps them very little in that direction. No matter how strongly the radio concerns might defend their listening figures, there is



TOMMY STEELE

no doubt that there is a swing to viewing, and many of our young disc stars are ideal television material. And, again, what about the viewer?

While people in different walks of life cry out for fresh faces and talent on TV, the chances of them getting it seem to get more and more remote. There must be a compromise programme, between strictly amateur shows and set-pattern productions, so that the stars of tomorrow who are the disc stars of today, may find an opening to demonstrate their ability.

# Teddy Johnson's Music Shop

## Frankie won't have a flutter!

**FRANKIE VAUGHAN** opens at the Dunes Hotel, Las Vegas, tonight. This page has already depicted felicitations and wishes of good luck and success to Frank.

Before he flew out to the Silver Dollar State I asked him about the trip—the pre-flight preparations et al.

Gambling? I queried. There are so many tables and one-arm bandits that the temptation is quite fantastic, as Pearl and I learned last year.

Frankie smiled. "All that has been taken care of by my manager Paul Cave. My accommodation comes in with the salary at the Dunes, so there will be no need to pay a hotel bill. I shall just have out-of-pocket expenses," he said.

But the salary? "That is being paid into the bank in New York, thus eliminating any temptation," he chuckled. Personally, I think Frank too level-headed ever to let the gambling bug bite him—unlike so many American stars who work the mecca of gamblers year after year, just to pay off the previous year's losses.

And the readying for the States? "I spent a couple of nights after the one-night stands fishing," he said. "It seems that with his wife Sheila and Tony Payne they left the theatre after the last show and motored to Blakedown near Bristol for midnight."

**FRANKIE VAUGHAN—opens at Las Vegas tonight.**



They then fished until Seven Ack Emme!

(Miss Carr has just announced that I'm angling to go on any such safari—then I go alone.)

And recording wise? I have just spun Frankie's latest Philips release. It's a honey, a peach, sensational, a winner. In short, I am keen on it!

"I Ain't Gonna Lead This Life" is a meaty-beat ballad from the pen of Ervin Drake whose list of classic pop hits include "Perdido," "Hayfoot-Strawfoot," my own especially lucky hit, "Beloved Be Faithful!" and a score of others.

And the man who stamped on every linking phrase.

### Irish house

**I WONDER** if history will repeat itself? It was at the Metropolitan a few years back that a shy young lady came timidly through the tabs to the mike to make a fortune.

An unknown then—now an international star—Ruby Murray.

And the man who toured her around Eire and Ulster for two years, Phil Raymond, last Monday opened The Met as an Irish House.

I wonder if Deirdre O'Callaghan or Sheelagh Ward, both on Top Rank, both opening last week, are on the brink of the success Ruby has enjoyed?

Or will it be Gertie Wine that vivacious, effervescent, 23-year-old daughter of the famous Dublin antiquarian, who will have the luck of the Irish and hit the jackpot?

Well groomed, extremely shapely and possessing a deal of "magic" in her projection, Gertie might well be a musical comedy star of tomorrow. What has she to say about such possibilities? "Oh sure, I hope it happens—you see I am blantly, unashably star-struck."

You cannot be more honest than that!

### All change!

**RECORDING** managers are currently going through a phase that demands "The Name Mustn't Slay The Same."

"Oh yes," is Mercury's hit recording singer of "Sea Of Love," Phil Phillips. In all honesty, Phil

Phillips strikes me as a pretty ordinary sort of name (with due respect to all readers thus named).

So, from what was his name altered? The rather car-catching, John Baptist?

I am laying an LP to a single disc that if this 28-year-old Louisiana singer called Phil Phillips, had walked into the Lake Charles recording studio on his initial venture into discom, a personal or recording manager would have found a darn good reason why the moniker did not sound "commercial."

And the chances are, he would have walked out called John Baptist!

### 'Jubilee' contract

**TWENTY-FIVE** years in show business. A lifetime? Perhaps, but not to Ken Morris. He is still a young man because he kicked off his experience on the boards when just a wee bairn.

Now he has landed a sterling silver jubilee present—a disc contract with H.M.V.

First release is "Copperknob"—a Morris original. Watch out Messrs. Joe Henderson and Russ Conway, for piano playing Ken has a potential hit at his finger tips. And just to emphasise the point, Hugo Winterhalter and Henri Rene have both recorded the number in the States.

### Treble chance

**JOE HENDERSON** is not treating the competition lightly. He has penned another melody with all the ingredients to make "Trudie" the recipe for 14 months in the sheet music best sellers.

Psychedelic (but this weekend) is the gimmick on the record is when the jackpot is hit.

And the title is not so amiss, Joe does have a treble chance personal— he is (i) composer (ii) recorder (iii) publisher. May he scoop the pool!

### QUOTE OF THE WEEK

Paddy Roberts about Paddy Roberts in the new album of songs, "Strictly For Grown-Ups"; Paddy's first venture as a recording artist: "Among his hobbies is collecting antiques, and his most prized possession is himself."

## BY MERVYN DOUGLAS

the rival channels' "Oh Boy!" there were factors involved that were much more serious to the young and hopeful disc star. The weekly duration of the show was cut by nearly half and, most important, with a mainly resident cast, there was little hope for newcomers in the record and beat field finding a proving ground.

A new attempt to woo the public was made through yet another B.B.C. offering, "Drumbeat." This show, too, came in for hefty criticism, mainly because of lack of originality, and of its close resemblance to "Oh Boy!"

Again, apart from all its failings, there was little room available in its format for the many up-and-coming

### JACKIE DENNIS



**THANK YOU, DON MOSS, TED KING AND ALAN FREEMAN OF RADIO LUXEMBOURG for making PETULA CLARK'S "ADONIS" The "Radio Luxembourg Record of the Week"**



# Donegan—the charmer

larity that he can command such public respect before his fans have heard his disc.

It would not be clever of me to forecast that "Sal's Got A Sugar Lip" is bound for the Top Twenty in record time. The disc has all the hallmarks of a hit.

## Chart-invader

With "Battle of New Orleans" still holding a top position, it looks as if Lonnie will have another to keep it company in the charts.

There's no denying that Lonnie Donegan is our most consistent chart-invader. Others come and go, some have brief returns to the Top Twenty, then disappear, but Donegan seems to be able to hit the jackpot time and time again.

Important, too, is the fact that Lonnie Donegan was the prime mover of skiffle and, through his copyists and contemporaries have fallen along the road, he continues upwards.

I think, if I had been asked to forecast the Donegan future when he first recorded his classic "Rock Island Line," I should have been much wary of looking into the crystal ball. Though I would have agreed, even then, that he was the best exponent in his field, I would have had doubts that he could have carried on over such a long period. How wrong I would have been!

## Off-beat humour

As I have watched him in his stage performances so, on each occasion, I have seen a charm and personality emerging most strongly.

That charm has, I think, been an immense asset to him during his recent TV series. His humour is intimate and, at times, a little off-beat. On stage, some of his throw-away gags fall on stony ground but, with the intimacy of the TV camera, this delightful manner comes over admirably.

On each showing Donegan enhances

his reputation, not only with the out and out addicts, but now with a much older and wider public. In fact, I have been pleasantly delighted to learn of the Donegan "converts" since his series started.

It is hardly surprising that ATV plan a further series just as soon as Lonnie can find the time to do them.

Lonnie has been doing fantastic summer business at Great Yarmouth and, despite the attractions of favourable weather, his season was extended. He finishes at the East Coast resort on Saturday and, after some intense recording sessions, hopes to get away on holiday in October.

He has a TV spot in "Disc Break"

on September 22 and in "Starline" in a featured role on September 17. Add to this a number of concert dates, and work on the new "Putting On The Donegan" series, and his hope of a late summer holiday looks remote!

The pantomime season, too, is not so far away, and there are plans to present Lonnie near London.

As if life were not busy enough, Lonnie is also devoting considerable time in helping to promote fellow artists. He has showcased the clever talents of Miki and Griff, and recently backed their performance with his group, on their first Pye recording.

Another interest of Donegan is

Ian Menzies and his Clyde Valley Stompers, and to encourage them Lonnie has them backing him on the flip-side of his new disc, with the title "Chesapeake Bay."

No one could have a better guiding hand, for Donegan has had his share of success, though he has also known times which were not quite so easy. It would seem that, in giving others a helping hand, he has not forgotten those days.

The success that has come Lonnie Donegan's way has come because he is talented. He knows what the public want—and can give it to them!

Doug Geddes

## At last there's a British jazz style!

I BELIEVE that British jazz will find itself a firm place in the books in years to come, much like the New York style of Red Nichols, Milt Mole and Joe Venuti has already done. Remember how, in the years immediately preceding the last war this style of jazz was hailed as the best of the lot? Remember the frantic searches through junk shops for the eight-bar Nichols trumpet solo?

I believe, too, that we are now in a position to say definitely that there is a British style. And more than anything else, a batch of new discs I have just played over brings the matter into sharp focus.

Largely the work of Denis Preston, they show that in Britain today we do not sell bands any more.

WE SELL A PARTICULAR JAZZ SOUND.

Lyn Dutton, our top traditional agent handles a set noise. Denis Preston records the same thing. The clubs book them. And if it does not conform it's out.

Take the batch of discs reviewed

this week (page 15). All British bands, mostly from the new Columbia Landsdowne label. And, in the main, Dutton bands recorded by Preston.

Listen to them, and then deny that there is a British jazz style. With one exception (and that's from a group that is financially unsuccessful) they conform to a rigid pattern. A pattern unfortunately, far removed from either New Orleans traditional jazz or present-day American Dixieland trends. And a pattern which I cannot accept on record.

What is this pattern? Firstly, not much change from tradition in the front lines. But a complete break in the rhythm section. No piano, but very prominent banjo.

Choice of material also comes very much into the picture. We are in the state of being conventionally unconventional. Any tune will do—provided that it has a chord sequence at nursery rhyme level. Terry Lightfoot

does "The Whistler And His Dog," Barber rackets "Darling Nellie Gray" and "Swanee River." Bilk has a shot at "Missouri Waltz." Colyer plays standards.

The front lines get as simple as they dare while still actually playing. It becomes a battle to see who will play the least notes.

I would not greatly object to this if it produced some really worthwhile jazz. But like the chamber music of Red Nichols, however, everything of jazz interest has disappeared. The beat is often laughable. The interplay between the front line men childishly simple. The drive is simply lacking completely.

It has all become Mickey Mouse music in the worst traditions of minstrel music. Thank heavens for the Al Fairweather and Sandy Brown record!

Owen Bryce



IT looks as if the lad is about to do it again. No sooner has Lonnie Donegan fought successfully his "Battle Of New Orleans," with the flavour of his "Chewing Gum" still strong in his mouth, than he comes up with another cracker in "Sal's Got A Sugar Lip."

This is Lonnie's latest disc release, issued only a few days ago and, such is the public's confidence in him that advance orders topped 100,000.

Such a figure is, of course, nothing unusual for Lonnie these days, but it says much for his consistent popu-

# Monarch

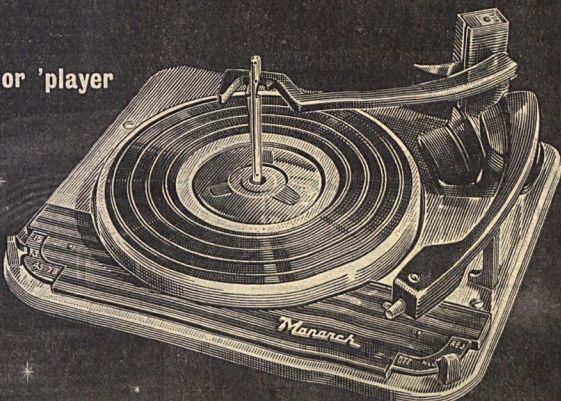
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# David Hughes gets film test for TV

SINGING star David Hughes is to have a film test in the next few weeks which, if successful, could gain him the role of the English crook, "Raffles." American film producer Al Manuel visits England shortly to test David Hughes for the part which might mean his starring in a TV film series for world distribution.

This interesting turn of events for David Hughes is the direct outcome of his working with American actress Ginger Rogers with whom she starred at Whitsun in the TV production of "Cassima."

Ginger Rogers told him after the show "I'll put in a good word for you back in the States."

Said David Hughes: "I am particularly keen to play this part for it will give me an opportunity for some straight acting experience."

## 'Make Way' comes back

THE popular "Make Way For Music" B.B.C. TV show will be seen again on September 18, featuring *Alyn Ainsworth and the Northern Dance Orchestra with Sheila Buxton and Roberto Cardinalli.*

# Cliff will break one- night tour

CLIFF RICHARD has been signed to head variety bills at Glasgow and Leeds, and will interrupt the course of his extensive tour of one-nighters to do so.

Cliff will leave the package show to headline at Glasgow Empire on September 28 for a week, and later will star at Leeds Empire week commencing October 12.

As recently reported in DISC, Cliff Richard and the Drifters lead an all-star package which commences its run of 18 towns on September 15 at Canterbury. It concludes at the Empire Theatre, Liverpool, on Sunday, October 11.

Because of his heavy schedule it is unlikely that he will do much TV. However, his film "Expresso Bongo," will be seen towards the end of this year.

# Belafonte sails in for Spectaculars

HARRY BELAFONTE was due to arrive in Britain this week aboard the "Queen Mary" from New York. With him are his wife and his young son, David.

Main purpose of Belafonte's visit is his starring appearance in the new B.B.C. TV series of Spectaculars shows on Sunday, September 20, but he will also film a further programme under his exclusive B.B.C. contract.

Belafonte has just completed work on his latest film "Odds Against Tomorrow," the first for his own company, Harbel Productions.

He has also a starring role in "The World, The Flesh and The Devil," which is currently showing in London's West End.

Next month, Harry Belafonte becomes a Broadway producer for the first time when he presents "Moonbirds" in conjunction with Leo Kerz and George Justin.

Pet Clark has been booked for two appearances on B.B.C. TV's "Juke Box Jury," on September 19 and September 26.

QUEEN

MARY

Harry Belafonte, his wife Julia and son David arrive in Britain.

# Craig wins his award in record time



'Only Sixteen'  
brings him Silver  
Disc number eight

LESS than a month ago Craig Douglas' hit waxing of "Only Sixteen" came into our Top Twenty chart at number six. A week later it was runner-up, then it made the coveted number one spot and this week we are proud to announce that the British sales of this number have topped the quarter of a million mark and Top Rank's young singing star has gained our Silver Disc. It is the eighth to be announced since the award was introduced in March.

News of the award made a fitting climax to Top Rank's International Convention which was held in London last week.

The Convention concluded last Friday with a dinner at the Dorchester Hotel in London, and during the evening Deputy Chairman of the Rank Organisation, John Davis, announced the award and made the presentation to Craig.

Among the guests at the dinner were Bert Weedon, Reg Owen, Malcolm Lockyer, Pete Murray and Miss Anna Instone.

... now for  
variety!

TOP of the Twenty chart, Craig Douglas, is to make his variety debut at the Royalty Theatre, Chester, on September 21.

He follows this with two other important bill topping dates, first the Empire Theatre, Newcastle, on September 28, then the Hippodrome, Birmingham, on October 5.

Other variety dates are being planned but meanwhile he has a number of co-starting Sunday concerts, beginning at the Embassy Theatre, Peterborough, on September 27.

Plans are also well in hand for a one-night stand tour of Granada Theatres late in October. The first of these will probably be at Walthamstow on October 25, followed by Maidstone, Dartford, Aylesbury, Kettering, Grimsby and Mansfield on successive nights, concluding with Rugby on November 1.

On this series he will be joined by The Mudlarks, Bert Weedon and Lord Rockingham's Second XI.

# FOUR FOR RELEASE

New records from Parnes stable

MARTY WILDE, Billy Fury, Duffy Power and Dickie Pride, have all been given tomorrow, September 11, as the release date for their new records—"Sea Of Love," "Angel Face," "Kissing Time" and "Primrose Lane."

Vince Eager has also recorded "Primrose Lane," but no release date has yet been set.

Tonight (Thursday), all the boys, plus their personal manager Larry Parnes, will be appearing in Daniel Farnon's A-R TV programme "Guide to the British," in which Farnon will be investigating Jim Fox Alley.

In addition to touring with the Big Beat Show, Billy Fury and Dickie Pride have a date for a personal appearance at the Royal Pier Pavilion, Southampton, tomorrow (12th) and Dickie will be appearing on "Disc Break" on September 16.

Terry Dene, who recently signed a contract with Larry Parnes, will be guesting in the third edition of "Boys Meets Girls" on September 26. Terry filmed his spot earlier this week.

Vince Eager, who has now signed with Top Rank, has been booked for an appearance on B.B.C.'s "Saturday Club" on September 28, and he will also appear in a special charity concert at the Cripplegate Theatre in the East End of London on October 31.

## New package show

NORTHERN promoter Arthur Howes, is to present a new package show featuring No. 1 Top Twenty singer Craig Douglas, The Mudlarks and Cherry Walner.

Additionally, there will be Jimmy Lloyd, David Conway and The Wise Guys. The whole show will be covered by Radio Luxembourg disc jockey Alan Freeman.

A Sunday show only, it opens on September 27 at the Embassy Theatre, Peterborough.

## Film for Ricky Nelson

RICKY NELSON is to co-star with Jack Lemmon in a film, "The Wackiest Ship In The Army." Shooting starts next week.

JOHN FRASER

"BYE BYE BABY GOODBYE"

7N. 15212 (45 and 78)

ROY CASTLE

"BIMPY"

7N. 15215 (45 and 78)

MARION RYAN

"TOO MUCH"

7N. 15216 (45 and 78)

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Craig Douglas is presented with his Silver Disc at Top Rank's International Convention dinner. Left to right: Pete Murray, Bert Weedon, Deputy Chairman John Davis, Mrs. Davis, Craig Douglas and Musical Adviser Phil Green. (DISC Pic.)

## JACK GOOD LINES UP U.S. STARS

PRODUCER Jack Good, whose new TV show, "Boy Meets Girls," starts next Saturday, is lining up a host of visiting disc stars for the series. The first is America's Johnny Cash, who will be seen on September 19.

Cash is to telefilm a further appearance for use in the show at a later date.

Jack Good is also negotiating for possible appearances in his show by The Coasters, Sammy Turner, Fabian, and this week's Cover Personality, Duane Eddy.

## Music for Europe

B.C. television have arranged a 45-minute Eurovision Jamboree, to be called "Set To Music," which will be telecast to eight countries on September 22. Among the guests are Yana, Eddie Calvert, and Albert and Les Ward.

Countries in addition to Gt. Britain which will see the programme are Germany, France, Belgium, Netherlands, Denmark, Sweden and Italy.

# Marty rocked—and the Danes loved it

MARY WILDE, quietly spoken star now in rehearsals for ITV's Saturday show "Boy Meets Girls" has just spent a far from quite week-end. He returned from Copenhagen late Sunday night, where he set up a record by being the only pop artiste to have had two TV programmes in two days, with one of them networked through nearly all Scandinavia, an honour not even afforded to the top American singers. And moreover he topped the bill.

A word with him before he flew out early on Saturday morning revealed that he wanted to do only one thing, in Denmark apart from his shows, of course . . . sleep. Perhaps a quick look around the capital, but he was more than thankful that the shows were in the afternoons.

Marty explained that he needs plenty of rest: "I suppose I can last for about a month of late nights, after that I've had it, and it takes about two months for me to re-

cover. I'm trying to catch up now after a busy summer."

"I'm being pulled down a bit at the moment by a nasty cold and I've got to be really fit when we start 'Boy Meets Girls' next Saturday."

"That show's going to be my big chance, it's different and it's going to stop people calling me just another rock singer. Not that I want to be a great cabaret artiste, or anything like that. I know the people who like me and it's not the posh night-club types."

He knows his English audiences all right but wasn't he even a little worried about this trip to Denmark? "No. 'Kids are what they want and over, give them what they want and you don't have to worry. And what the Scandinavian fans wanted was not the same as the English fans expect. Not the beaty ballads for them, but good, straight rock 'n' roll."

### Change of style

"Sure, I had to change my style and go back two or three months to the days when I concentrated on rock, but I didn't mind. I gave them straight Elvis Presley-type numbers like 'My Babe,' 'Donna,' 'Down The Line' and 'Sea of Love' and they loved them."

"No one knew me when I started, but after the TV shows I had 200 newly-made fans waiting for me." Musical influences in Denmark are the same as they are in Spain: American. But Marty's latest disc "Teenager In Love" appears to be holding its own out there. These two TV shows should give it quite a boost. Marty reckoned that he and other British artistes stood a chance of getting a real hold in Scandinavia. "Of course," he said, "our records are every bit as good as the Americans', they just need more plugging that's all."

## Humph's new date

CURRENTLY on tour in America, Humphrey Lyttelton is to undertake a Tuesday night residency at London's Marquee Club starting on October 6.

"Humph" returns to London on October 1 and the same day has a concert at the Royal Festival Hall.

# TOP HITS

FROM **EMI** THE GREATEST RECORDING ORGANISATION IN THE WORLD

**Eddie Calvert**  
*Morgen*  
(ONE MORE SUNRISE)  
COLUMBIA 45-DB 4342 (45 & 78)

**Russ Conway**  
*China Tea*  
COLUMBIA 45-DB4337 (45 & 78)

**SAM COOKE**  
*Only Sixteen*  
E.M.V. 45-POP642 (45 & 78)

**THE IMPALAS**  
*Oh! What a fool*  
45-MGM 1031

**MANUEL**  
AND THE MUSIC OF THE MOUNTAINS  
*THE HONEYMOON SONG*  
from film "Honeymoon"  
COLUMBIA 45-DB4323 (45 & 78)

**Phil Phillips**  
AND THE TWILIGHTS  
*SEA OF LOVE*  
MERCURY 45-AMT109

**LLOYD PRICE**  
*I'm Gonna Get Married*  
E.M.V. 45-POP650 (45 & 78)

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**Billy Fury**  
*ANGEL FACE*  
F 11158 Decca

**The Coasters**  
*POISON IVY*  
HLE 8938 London

**Bob McFadden**  
*THE MUMMY*  
Q 72378 Coral

**Jerry Lee Lewis**  
*LET'S TALK ABOUT US*  
HLS 8941 London

**Fats Domino**  
*I WANT TO WALK YOU HOME;  
I'M GONNA BE A WHEEL SOME DAY*  
HLP 8942 London

4  
pages of  
POP, JAZZ,  
LP and EP  
REVIEWS

### RATINGS

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

FROM Germany, where so many hits have emanated in recent years, comes another ballad that looks like reaching everyone's lips, "Morgen" or "One More Sunrise." It has been known by both those titles, and by either name is due to be one of the best-covered entries of the year.

You can start taking your choice this week with

beneath the mixed chorus. If you have enjoyed the work of Adam's groups in the television series, then it ought to be yours.

**VERA LYNN**  
Morgen: Theme Marches On  
(Decca F11157)\*\*\*\*

**VERA LYNN** was a natural choice for Decca's coverage of Morgen. The ballad girl opens her heart and lets the number pour out. Vera has the clarity and strength this song calls for and she works extremely well with the Johnny Douglas orchestra and chorus. Should do nicely for her.

**Time Marches On**, but not for Vera. It seems. She is still one of the top girls with a ballad and she brings an almost fervent sincerity to the romantic item which Johnny Douglas batons for her on the second side here. A good recording.

**DICKIE VALENTINE**  
One More Sunrise (Morgen): You Touch My Hand  
(Pye N1521)\*\*\*\*

**DICKIE VALENTINE** sings this release very well and extremely register strongly with this Pye pro-

## Your weekly DISC DATE with Don Nicholl

Marchambo also tells its own story in the title—tuneful combination of march and Latin. The drums have themselves a say and there is some chorus work before trumpets arrive in Mexican fashion blowing sweetly in unison.

**TONY RAYMOND**  
Broken-Hearted Melody: This Earth Is Mine  
(Fontana H213)\*\*\*\*

**I HAVE** already raved a little about Broken-Hearted Melody in these columns. Now comes Tony Raymond

Leslie Uggams, Vera Lynn, Richard Maltby, Dickie Valentine and the Cliff Adams Singers among those fighting it out.

There is another fight brewing too: second round in the battle between Lonnie Donegan and Johnny Horton. They are rivals on "Sal's Got a Sugar Lip."



The zany man **DANNY KAYE** is back with a number that defies an in-between reaction.

with such consistency of late that Capitol have obviously seen fit to take it from the LP and issue it in single form. A zany kiddie novelty which either gets to your nerves or which sends you into fits of the chuckles—there is no in-between reaction.

**Crazy Barbara** is another top novelty delivered in typical Kaye manner. Story this time tells of a schoolmate who drives a juvenile Danny out of his mind.

**JIM REEVES**

Partners: I'm Beginning To Forget

(RCA. 1144)\*\*\*\*

**JIM REEVES**—one of the best of the Western balladeers for my money—has a bright prospect ahead with the prospecting lyric of Partners. Tells his sombre story in rich voice while the chorus and guitars ripple behind him. Easy on the ear despite its gloomy tale, and with a rumanal tune that could pick up plenty of custom.

**I'm Beginning To Forget You** is a slow Country and Western song following the familiar pattern of a busted love affair. Reeves sings it simply for smooth effect.

**LOUIS ARMSTRONG**

The Beat Generation: Someday You'll Be Sorry

(M.G.M. 103)\*\*\*\*

**TWO** numbers from the film "The Beat Generation" played by youths and his All-Stars. Louis sings the slow philosophy of the title tune ("I think you're heading for the blues") in thoughtful, gravelly fashion, and his words have plenty of weight, too. The band jazz, easily around Satchmo.

Slightly quicker tempo for the tunes on Louis' singing again. But here, the side saves the disc by offering also a brief spell of instrumental enjoyment in which Trummy Young and Louis himself play plenty of good our way.

**JONAH JONES**

High Hopes: Hit Me Again

(Capitol CL1360)\*\*\*\*

**CAPITOL'S** second disc on the big one from Sinatra's film "Hole In The Head" features trumpet man Jonah Jones and his Quartet in a light jazz instrumental treatment.

Jonah blows it smoothly along while the other boys produce their regular background. Should have some custom from those who enjoy the picture melody.

**Hit Me Again** is a Gus Harris number swinging happily along with the muted trumpet phrasing comfortably and allowing time for the piano man to enjoy himself, too.

**MARION RYAN**

Too Much Promise Me

(Pye N13216)\*\*\*\*

**TOO MUCH** is a bright, buoyant ballad which Marion chirrup happily for this release. Everything is treated very simply, and this might defat the purpose of the side. Very

# A NAME AND A VOICE YOU WON'T FORGET

**LESLIE UGAMS**

One More Sunrise: The Eyes Of God  
(Philips PB954)\*\*\*\*

ON previous occasions I have mentioned Miss Uggams as a singer to watch—a girl with a voice that sounds much, much better than her surname. Here she brings her vital technique and powerful tones to bear on the Morgen ballad.

Leslie takes it slowly and surely sending out each line with arrow accuracy and carrying something of a beat part of the way. She gets fine chorus support on a side which is the best of the "One More Sunrise" bunch in my opinion.

**The Eyes Of God** begins almost like a Debussy piece with strings drifting Miss Uggams into a sincere ballad which will delight older ears particularly. The girl has the goods.

**RICHARD MALTBY**

Morgen: Theme From The FBI Story

(Philips PB955)\*\*\*\*

**RICHARD MALTBY'S** version of Morgen uses unison saxophones in the way Billy Vaughn has made them popular of late. He has also a good rhythm section going as he builds this melody surely. Full vocal chorus is used cleverly to give a brief taste of the lyrics and to pack a lot of size into the side. A top drawer styling.

**Theme From The FBI Story** ("What Do I Care?") gets a lush chorus opening before the orchestra swings away on a pleasant melody.

**THE ADAMS SINGERS**

Morgen: Two Blue Pigeons

(Pye-International N2503)\*\*\*\*

**CLIFF ADAMS** directs the orchestra and singers through the German ballad Morgen in a recording made originally for the Patette label.

Male lead voice takes main part of the side cleanly and neatly with the rest of the boys and girls being used to give chorus size.

**Two Blue Pigeons** takes off in typical Grandiers fashion, for a quick tempo tune. Drums rattle

Miss Uggams  
is the best  
of a 'Morgen'  
batch

duction. He gets firm assistance from the Wallly Stott orchestra and chorus.

**You Touch My Hand** is a delightful romantic song which Valentine fills with all the warmth the lyric calls for. There should be thousands of fluttering hearts as this one gets its spins.

**ANNE SHELTON**

Now Hear This: To Love And Be Loved

(Philips PB956)\*\*\*\*

**THERE** has already been plenty of publicity about Anne doing for the Navy what she did for the Army in "Let Down Your Arms, And Now Hear This." Certain she has the march tempo and style of the former hit about it.

**Good** lyric belted out by Anne in company with the Wallly Stott orchestra and chorus. One of those numbers you can join in with before the side has played itself out.

**From the film "Some Came Running"** Anne takes the ballad To Love And Be Loved and sings it with true emotion and sentiment. Must confess this is the Shelton I would rather hear even if it is not the Shelton which sells so well.

**A-LYN AINSWORTH**

The Buckingham Brownies: Marchambo

(Parlophone R4568)\*\*\*\*

**A**INSWORTH'S orchestra is getting more and more popular with every broadcast and television show—why the discs have not reached top ten status yet is puzzling. This time the performances are, as ever, immaculate. Particularly since there is a rousing march tempo to blow across. But the numbers are not the easiest to make the parade.

**The Buckingham Brownies** is an amusing item with obvious topical content and the band rattles through it happily.



**LESLIE UGAMS** is a fine singer—and spot on target with her recording of the "Morgen" ballad.

to add his version. The boy has a style which is very reminiscent of Mr. Sinatra's but is not too close for comfort. He sings this ballad well in company with a big group and the Johnny Gregory orchestra.

**A lot of people** will wish to hear more from Tony. I'm certain.

**The Sammy Cahn, Jimmy Van Heusen** ballad chosen from the flip side is a sturdy romantic ballad but I would have avoided it since it merely serves to emphasize the Sinatra sound which Raymond possesses.

**FRANKIE VAUGHAN**

Walkin' Tall: I Aint Gonna Lead

(Philips PB931)\*\*\*\*

**LIONEL BART**—Michael Pratt song from the film "The Heart Of A Man," Walkin' Tall is a rousing romancer for Frankie to belt.

**With the Wallly Stott orchestra** and chorus he packs it full of exuberance. A breezy ballad full of good spirit, it is a happy performance to lift you out of any depressions.

**DON CORNELL**

This Earth Is Mine: Heart Of My Heart

(London HLD8937)\*\*\*\*

**A**BSENT from the big sellers for a long time now, Cornell comes cranking back in full-blown voice for the slow romantic ballad This Earth Is Mine.

**Don** takes his time with this one, making every word count for all its worth. For those who want music to propose by.

**Cornell's** time on the flip with Cornell flipping into the old straw hat routine with the plunkety-plunk revival of Heart Of My Heart. Winds up in good old-fashioned, vaudeville style by calling out the lyric lines for a chorus to repeat after him.

**DANNY KAYE**

Monny Gimme A Drinka Water: Crazy Barbara

(Capitol CL1506)\*\*\*\*

**MONNY GIMME A DRINKA WATER** has been finding its way into radio request programmes

**DAVE KING**

"HIGH HOPES"

(Pye 25082 (45 and 78))

See page 10 for more

See page 10 for more

See page 10 for more

See page 10 for more



Pearson gets his big disc chance with the Michael Collins Concert Orchestra to back him.

**Waterfall** is a lush tone-painting full of rippling phrases and carrying a pleasant melody. Treated here like one of those concerto excerpts from old movies, it has a sort of overblown charm. Only trouble I find is that Johnny's keyboard work tends to be

## Johnny and Lonnie in 'Sugar Lip' tussle

**JOHNNY HORTON**  
Johnny Reb; **Sa's Got A Sugar Lip** (Philips PB951)\*\*\*\*\*  
**JOHNNY HORTON**, who started all the excitement about "The Battle of New Orleans" (even though he got left behind in this country), sends out another Southern-flavoured song with **Johnny Reb**.

The number has much of the appeal of Horton's previous hit—this time with a banjo-plonking tale of a Civil War fighter. Has the insidious appeal of "Battle" all right. **Sa's Got A Sugar Lip** chanted like a fast square dance is a bit more coherent than the cover job by Lonnie Donegan. Horton growls and squeals the repetitive lyric with banjo, snare drums and male chorus backgrounding.

**LONNIE DONEGAN**  
Sa's Got A Sugar Lip; **Chesapeake Bay** (Pye N15223)\*\*\*\*

**Sa's Got A Sugar Lip** is a speedy Country and Western song which Donegan was so keen to record that the engineers hustled down to Great Yarmouth to get it on tape. Rare item which is mainly repetition of the title phrase. Lonnie chants it for all its worth, but even though it might sell well on the strength of Donegan's current popularity, I do not rate it so high as his recent parade entries.

I would rather see attention concentrated on **Chesapeake Bay** the riverboat number which Lonnie sings to a razzamatazz backing by Ian Menzies and the Clyde Valley Stompers—a much better half in my opinion.

lost in the intricacies of the production.

**Love Calls The Tune** is packed to the ceiling with strings while Johnny plants the slow attractive melody simply and firmly.

**JOHN FRASER**  
Bye Bye Baby; **Goodbye; Golden Cage** (Pye N15212)\*\*\*\*

**ACTOR** John Fraser gets another shot at proving himself a disc star, too. This time they have put the boy on to **Bye Bye Baby, Goodbye** and Fraser sings it softly in country style. A gentle side whispering the melody sweetly.

Wally Stott's accompaniment is adroit and skillfully subdued. Fraser winds up with a whistle.

**Golden Cage** opens up with so much echo it sounds like a Stan Freberg burlesque. But no humour intended, this is a serious rock item which beats a jerky path—and if you can sort out Fraser's voice from his reverberations, you may think it has hardly been worth the trouble. Star rating for the top deck's pull.

Star rating for the top deck's pull.

Verstatile **ROY CASTLE** may find his own composition "Bimpy" stealing top honours on his latest coupling.



**TED HEATH** gives "Jazzboat" the sophisticated treatment—and a good job he makes of it, too.

pleasant but seeming to me to lack top sales bite. Peter Knight's orchestra gives the girl a light, jingly backing.

**Promise Me** slows things down from the racy tempo upstairs and reminds us of previous Ryan hits ("Love Me Forever," for example). And, frankly, I would be inclined to reverse the order and make this the big side. Ryan's in good voice for the romantic Latin-styled ballad.

**TED HEATH**  
Jazzboat; **Mah Jong** (Decca F11155)\*\*\*\*\*  
FROM the new film "Jazzboat" comes the title theme played by the Heath orchestra (which also stars in the film). A glossy piece of big band jazz it gets the sophisticated works from Ted's musicians. Occasional breaks by saxophone and vibes are featured between the powerful spurts of brass. Good bass rhythm keeps the piece moving cleanly all the way and the whole is a sure bet for inclusion in Heath's stage programmes.

**Mah Jong** as you might expect, has a strong Eastern flavour to it. Ralph Dollimore penned this tricky oriental tune and the Heath men let the melody have a slight, engaging run for its money before whipping up a big noise around it.

One of Heath's best couplings.

**ROY CASTLE**  
The Chosen Few; **Bimpy** (Pye N15215)\*\*\*\*

**DESPITE** his stage and television successes, the young and versatile Mr. Castle still has to make his mark clearly via discs. He comes closer to doing just that with the ballad **The Chosen Few**, through which he drifts warmly to a gentle Peter Knight backing.

The song itself may take quite a time to rise however, though it has merit all right.

For the second side Roy chooses one of his own compositions—**Bimpy**. And this is a clever novelty which might easily sneak its way round the top deck to grab major sales on its own account.

**JOHNNY PEARSON**  
Waterfall; **Love Calls The Tune** (Parlophone R4569)\*\*\*\*  
**PIANIST** with a solid and varied professional background, Johnny

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# JERI SOUTHERN 'Run'

45-CL15054

WELL, I don't know ... I have seen some gloomy predictions about falling popularity of the Everly Brothers, but their newest release has all the earmarks of a smash to me. "Til I Kissed You" ought to grab a Silver Disc in this country for the talented twosome.

Oh—some new names to note also. Tony Ballus and a couple called Jan and Dean. Both have the commercial noise—Bellus also has the quality which stays around for a long time.

A Don Nicholl tip for the Top Twenty

# THE BIG BEAT

reviewed by  
Don Nicholl

D.N.T.

## THIS COULD BE THE EVERLYS' BEST YET

### EVERLY BROTHERS

"Til I Kissed You: Oh What A Feeling (London HL A8934)

THIS could be the biggest hit the Everly Brothers have yet made—and that's saying more than a lot. "Til I Kissed You," written by Don Everly, is a liting country beater with a good melody and an easy rick to hold.

The boys drop smoothly and get a good rhythm backing with the drums

helping to plant the side in customers' ears. Seems a natural to me—everything falling into place.

Ought to be in the Twenty within a matter of days, if it is not there by the time this review reaches print.

The drummer, whose noise plays such a strong commercial part, by the way, is one of The Crickets' group.

"Oh, What A Fool" is a slow ballad which the Brothers sing soulfully for good contrast.

Riding—and soon THE EVERLY BROTHERS should be riding high in the Top Twentys.

formance, but song has that something which might make a big one.

Oh, What A Fool, will also please the juke crowds. Beat is quicker with a stuttering thump. The tune is easy to catch.

catches the attention quickly.

Red Sails In The Sunset is the oldie whisked along at a quick shuffle beat. Sharpe wanders from the melody frequently.

### DUFFY POWER

Kissin' Time: Aint She Sweet (Fontana H214)\*\*\*

DUFFY POWER gets a crack at a current American hit—Kissin' Time—and rocks it to the manner born. Mr. Power should please the teenagers with this performance and he should be pleased in turn with the slick accompaniment stirred by Ken Jones.

The revival of Aint She Sweet is relaxed and well away from the frantic gyrations of the side upstairs.

Power shows that he can tone down to meet the needs of an arrangement like this. Again full credit to the backing by Jones—which would have customers on its own.

An unnamed sax player contributed much to DUFFY POWER'S new rock side.

## Heading for the big round-up, of disc fans!



### THE FASCINATORS

Oh Rose Marie: Fried Chicken And Macaroni

(Capitol CL15062)\*\*\*

NOT the musical comedy "Rose Marie," but a new rocker which the vocal group chant competently.

Fair side to take its place with the rest of the field. Fried Chicken and Macaroni is a novelty penned by the disc's musical director, Jesse Stone. Runs along on a swift, crisp beat, but the group chews the lyrics a little too much. Not everyone's dish.

### JAN AND DEAN

Baby Talk: Jeannette, Get Your Hair Done

(London HL8936)\*\*\*

JAN AND DEAN are two 19-year-olds from California, handsome kids who are also grabbing handsome sales in the States with their Baby Talk.

A fast rocker which the duo chants easily and a little edgily to a simple rhythm backing featuring the occasional honking sax. Clever studio work gives this deck the sort of noise that could make it a heavy seller this side of the water, too.

Jeannette, Get Your Hair Done is a steady rocker making much play of the echo chamber. Backing is routine stuff, and the singing matches this standard on this half. Not so potent as Baby Talk.

### TONY BELLUS

Robbin' The Cradle: Valentine Girl

(London HL8933)\*\*\*

TONY BELLUS has a good strong voice which goes easily into the steady beat ballad Robbin' The Cradle. Country flavour is strong on this deck, but lyric works its romantic dice out well.

Bellus has vocal group support, but rarely needs it—he has the kind of voice which can grow on you and which also may grow into a parade regular.

Dramatic performance for the turnover as Bellus beats his way into Valentine Girl. Timing is wrong for the lyric, but tune and treatment is away from the current crop sufficiently to gather some interest. Keep your ears on, Mr. Bellus.

### BOB SUMMERS

Rattle Rhythm: Excitement

(Capitol CL15063)\*\*\*

YOUNG guitar man from Doug America's west coast. Bob Summers wrote the instrumentals featured on this coupling and looks like getting a sizeable following.

Rattle Rhythm is a slow, insistent rock 'n' roller presumably taking its cue from a rattle-snake opening, good if kept low but will work under your skin.

Excitement paces things more swiftly for effective contrast. Summers' work on this side is very smooth, indeed, as he goes through a fairly intricate pattern to good rhythm accompaniment.

## Johnnie Ray comes big-sale sound again

### JOHNNIE RAY

You're All That I Live For: I'll Never Fall In Love Again (Philips BP952)\*\*\*

MANY folk were impressed by Ray's recent TV spots here and I am a little surprised we did not get a single release to in more closely when the series was running.

Here comes the boy, however, and with a great quantity of smashing through to big sales once more.

You're All That I Live For is a powerful ballad with a sturdy slow beat and Johnnie sings it forcefully while the Richard Maltby orchestra gives him a tremendous rick.

I'll Never Fall In Love Again has no connection with another song of such title. This one was written by Johnnie and he snaps it over with a continental mood. Orchestra again is first-rate and Johnnie is at his best. Definitely one which could come up from behind.

### CARL MANN

Mona Lisa: Foolish One

(London HL8935)\*\*\*

CARL MANN may do—indeed, is doing—all right in America with his version of the old Livingston-and-Evans ballad Mona Lisa, but I think he is too late to catch Conway Twitty here. And that is something of a pity, because if you want a beat arrangement of the standard, then I rate Mann's higher than Twitty's.

Boy has the Southern style with some rawness to the voice, but he makes sure we get the words as well as the tune.

Foolish One is a middle-of-the-road rocker which Carl chants dinkily to a slick instrumental accompaniment in which guitar and drums have themselves a great spell.

### DICKIE VALENTE

"ONE MORE SUNRISE"

(MONROE)

78-15221 (45 and 78)

by 202

### THE TRADEWINDS

Furry Murray: Crossroads

(RCAL141)\*\*\*

BIG-SOUNDING male group. The Tradewinds have one of those catchy middle beaters to offer in Furry Murray. Works up a novelty lyric with Yul Brynner haircut theme.

The side has size as well as the good teenage lyric to make it count as a pretty powerful entry. Tune is not particularly new, but I doubt if that will worry the trade at which The Tradewinds are aiming.

Crossroads has a Latin lilt to the beat and a better melody to offer. The boys handle it effortlessly, but again with plenty of strength. Lyric is romantic and with plenty of sales appeal.

### CHERRY WAINER

The Song Of Lotus Lee: Iced Coffee

(Pye N15217)\*\*\*

EVERYONE seems to be taking a slant-eyed look at things this week. After Heath's gamble with "Mach Long" here comes the "Oh Boy!" girl Cherry Wainer to wrap up an oriental march. The Song Of Lotus Lee.

Sare drum noise rattling away at full pace while Cherry keyboards a bright half. Plenty of verve here for those who like the Cherry ripe noise. Iced Coffee is a slower number with a definite rock beat to it. Cherry plays it moodily while guitar and drum add their juke box entertainment quota.

### THE IMPALAS

Sandy Went Away: Oh, What A Fool

(MGM 1031)\*\*\*

STILL trying for a big one on this side of the Atlantic, The Impalas vocal team improve their commercial chances with the dragging beat number Sandy Went Away.

Sorrowful offering sung in a mood to match with lead voice huskily hoping that the girl who went away may come back someday. Rest of group warp around in the background.

I'm not too keen on the actual per-

# MODERN JAZZ

## CHARLES MINGUS JAZZ WORKSHOP

*Haitian Fight Song; Blue Cee; Reincarnation Of A Love Bird; The Clown.* (12in. London LTZ-K15164)\*\*\*  
**PERSONNEL:** Charles Mingus (bass); Curtis Porter (alto, tenor); Jimmy Knepper (trombone); Wade Legge (piano); Donnie Richmond (drums); Jean Shepherd (improvised narration on "The Clown").

Mingus' first British release in a long while is as controversial as one would expect. But it is so much less pretentious and so much more earthy than his earlier efforts.

I found most of it a thoroughly stimulating experience and on a par with his "Erectus" type noise effects. Mingus himself tells a story

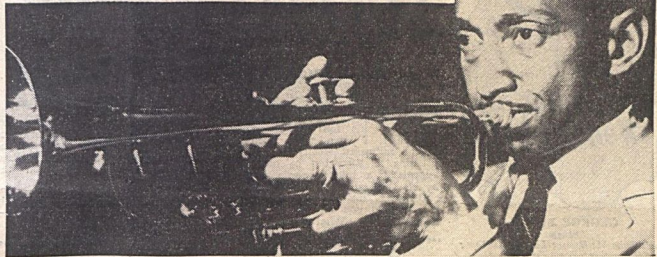
## EVERYTHING GELLS

### ART TATUM-BEN WEBSTER QUARTET

*Gone With The Wind; Where Or When; Have You Met Miss Jones?; My One And Only Love; Night And Day; My Ideal.* (12in. Columbia 33 CX10137)\*\*\*

**PERSONNEL:** Ben Webster (tenor); Art Tatum (piano); Red Callender (bass); Bill Douglas (drums).  
 ONE of the phenomenal Tatum's last recordings (it was cut in September 1956—he died two months later) and one of his most brilliant. Often in the past, I had felt that Tatum played "too much." That he was a pianist's pianist to such an extent that what he played was way over the average fan's head. Also, when

# By Tony Hall



JOE NEWMAN'S basic jazz feeling would be evident even if he were playing the national anthem.

# More Mingus—AND HE'S A LOT EARTHER THAN BEFORE

and a half in his solos. Cee is a medium-down, brooding blues with some typical Mingus surprise touches. On both tracks, Knepper impresses as an exceptionally talented and not too Jay Jay conscious trombonist. Porter, too, has an alto sound of his own, albeit clipped and somewhat sour. I think he is better on the Blue Note LP with Hank Mobley.

*Bird* (for Charlie Parker, of course) is obviously a work of love and has a sid, moving, beautiful line, with the blues feeling very predominant. Porter communicates Mingus' feeling well here and Knepper and Legge more than maintain the mood over an easy-swinging rhythm section.

So far, very good indeed. And then comes *The Clown*. With an "improvised" narration by Jean Shepherd (a man, incidentally!) Now I'm convinced that Mingus is a very sincere cat and that this piece has a deep meaning. But it has turned out too pretentiously for words. The most interesting features are the jazz solos in 3/4 and 6/8 time and the sad little basic theme. And it goes on forever!

But the LP's still well worth buying for the first three tracks (for which the high rating) and Nat Hentoff's dedicated portrait of Mingus in the notes.



ERROLL GARNER'S "Paris Impressions" lack the Parisian character.

## BASIC JAZZ FEELING

### JOE NEWMAN Joe Newman With Woodwinds

*Star Eyes; Speak Low; Time; Baby, Won't You Please Come Home; You're My World; I'm In Love With A Guy; Old Devil Moon; Lover Man; Out Of Nowhere; Nancy; My Old Flame; I'll Get By.* (12in. Columbia 33 SX1143)\*\*\*

**PERSONNEL:** Joe Newman (trumpet, flugelhorn); Marshall Royal (alto, clarinet); Frank West (tenor, flute); Charlie Rowles (baritone, bass, clarinet); Romo Penque (tenor, flute, oboe); Jerry Sandino (tenor, flute); George Berg (tenor, clarinet); Jimmy Jones (piano); Freddie Greene (guitar); Eddie Jones (bass); Charlie Penner or Ed Shaughnessy (drums); Ernie Wilkins (arrangements).

IT'S a fact that Charlie Parker's biggest selling records were those with strings. So were Clifford Brown's (I think that A and R man, Bobby Shad, told me that Brown's emArcy LP did nearly 50,000 copies). So don't blame Roulette for having a bash at Basic trumpeter Joe Newman with woodwinds. And don't blame Joe, either. The "bread" could be quite considerable.

The strings behind Bird and Brown were pretty abortive. At least here they got Ernie Wilkins to do the arrangements and quite a few of the Basic boys to interpret his scores. And it is well-known that jazzman can play the sweetest sweet music.

The rating is for the basic jazz feeling, that still manages to pervade the commercial atmosphere. A basic feeling that Joe and the Basic boys would still get if they were playing "God Save The Queen."

## ALL SO INTENSE

### TAL FARLOW TRIO

*The Swinging Guitar of Tal Farlow Taking A Chance On Love; Yardbird Suite; You Stepped Out Of A Dream; They Can't Take That Away From Me; Anything Goes; Like Someone In Love; Meteor; I Love You; You Don't Know What Love Is; Chuckles.* (12in. Columbia 33 CX10132)\*\*\*\*

## COCKTAIL MARKET

### ERROLL GARNER TRIO

*Paris Impressions (Vol. 1) The Song From Moulin Rouge; I Love Paris; French Doll; Don't Look For Me; Louise; Farewell To You; Left Bank Swing; Come A Little Closer.* (12in. Philips BBL 7313)\*\*\*

**PERSONNEL:** Erroll Garner (piano, harpsichord); Edward Calhoun (bass); Kelly Martin (drums).  
 GARNER cut this LP in the States after his first trip to Europe in 10 years. I can only assume that it is aimed at the pop "cocktail" markets because there is very little of interest here for jazz fans.

None of Erroll's "originals" (seemingly improvised on the spot) have any special merit. The impressions are rather rambling and vague and, for my ears, not particularly Parisian in character. Left Bank, for example, is more "Moon" than "How High," that is) than existentialist. Garner's adaptation of his piano style to the harpsichord (Look and Cote) is not particularly successful. It comes out rather blurred and barrel-organish.

The low rating is for the jazz content—or, rather the lack of it. Give me the old Erroll any day.

## ALL SO INTENSE

### TAL FARLOW TRIO

*The Swinging Guitar of Tal Farlow Taking A Chance On Love; Yardbird Suite; You Stepped Out Of A Dream; They Can't Take That Away From Me; Anything Goes; Like Someone In Love; Meteor; I Love You; You Don't Know What Love Is; Chuckles.* (12in. Columbia 33 CX10132)\*\*\*\*

**PERSONNEL:** Tal Farlow (guitar); Eddie Costa (piano); Vinnie Burke (bass).

TAL took his trio into New York's smart Composer Room in the Spring of 1956. It drew high praise from the critics. I cannot say I am surprised. Here are three superb and intelligent musicians with a powerful knowledge of their instruments.

This considerable technical ability is obvious on any and every one of these tracks. Farlow is one helluva guitar-player. There are few better. But I wish he would relax a bit more

and understate his technique. The same applies to Costa, who plays in the middle and lower reaches of the keyboard most of the time. Both do swing, unquestionably. But it is all so intense. Which is surprising, really. Because the group is wonderfully integrated. The musical understanding between them is sometimes breathtaking.

I like the way in which Farlow gets a "brushes" sound, when he turns off his amplifier behind Costa and Burke.

A lower rating would be churlish. But I found this lot as exhausting to listen to as the Peterzen Trio. And that's saying something!

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Reviews  
reviewed by  
Ken Graham

# RUSS HAMILTON'S SINGERS' STRIP ALBUM

**RUSS HAMILTON**  
*Will Make Love; Rainbow; Wedding Ring; I Still Belong To You.*  
(Orlone EP-7005) \*\*\*\*\*

THIS is good Russ Hamilton as far as his fans are concerned. Personally, I have never been an ardent enthusiast when it comes to listening to Russ but he obviously appeals to a lot of people, judging by his success.

However, my personal preference is not what you are looking for in this column. What counts is the

standard of the artist's performance by the accepted standards of the idiom. And going by those Russ Hamilton is quite high on the success list.

**RUSS HAMILTON**—Obviously he appeals to a lot of people—hence the smile.

## GEORGE BURNS

*Don't Take Me Home; La Vie Est Rose; Red Rose Rose; Some Of These Days.*  
(PE-International)  
(NEP4400)\*\*\*\*\*

THE aimable George Burns half of the Burns and Allen team has burst into song on record at last. A lot of the humour in his TV show is built around other people's reactions to his singing and in my opinion the poor man is hard done by.

Certainly he is no Frank Sinatra or Bing Crosby but there is a catchy twinkle in his voice which appeals to me for one.

If I may paraphrase Bob Cummings—I think you're gonna like this record.

## JOHNNY MATHIS

*Swing Low*  
*Star Eyes; Deep River; Love, Your Spell Is Everywhere; Swing Low, Sweet Chariot.*

(Fontana TFE17089)\*\*\*\*\*  
A bit of a mixture in this album—intentionally, of course—but I prefer Johnny when he is on a solidly busy track. Two of the tracks here are in that style but they do not fully compensate me for the other two. I do not think this is the best of Mathis and I look forward to his return to his "Swing Softly" LP performance.

## HELEN MERRILL

*The Neerness Of You*  
*Bye Bye Blackbird; When The Sun Comes Out; All Of You; The Neerness Of You.*  
(Mercury YE99506)\*\*\*\*\*

ONE of my genuine disappointments was the fact that I was unable to find time to go and hear Helen Merrill when she was recently singing over here.

I am certain that Helen Merrill is going to be a very big name in singing, particularly in the jazz field, before very long.

She has a fresh approach with just the right touches of other great performers to strengthen her own style.

## JOHNNY HARTMAN

*The Debonair Mr. Hartman*  
*Blus Skies; Birth Of The Blues; I Get A Kick Out Of You; All Of Me.*  
(Philophony EP9784)\*\*\*\*\*

MUCH as I enjoy Johnny Hartman singing in person I have yet to hear him do his best effect on record. His rich baritone voice is normally a joy to hear but it seems to lose some of its timbre when it is set down on wax.

However, this album is attractive enough and should please a few of my readers.

## KEN JONES

*So In Love*  
*You'd Be So Nice To Come Home To; Believe It, Dear; So In Love; My Heart Stood Still.*  
(Fontana TFE137)\*\*\*\*\*

KEN JONES is deservedly coming more and more into the public eye in recent months—perhaps I should have said public ear. His arrangements have backed many top-line artists and brought praise from all quarters.

Now Montana have given him a chance to shine on his own as a solo pianist and conductor.

I found here a very entertaining record which should appeal to a wide variety of tastes in music.

## BILL SHEPHERD ORCHESTRA

*Swingin' And Marchin'*  
*Knocked 'Em In The Old Kent Road; I'm Gonna Be A Tipperary; Don't Dilly Dally On The Way; Pack Up Your Troubles.*  
(Pye NEP1109)\*\*\*\*\*

BILL SHEPHERD, one time vocal group leader and now very successful arranger and conductor, has come up with a very saleable gimmick with his latest waxing. Swinging march themes have always proved successful to some extent on record—viz. Glenn Miller, Tex Beneke, Sauter-Finegan and Ray Martin more recently.

This is right smack in the true

tradition of this type of record and, therefore, I predict quite a big success.

I enjoyed the set a lot and I think many of you will share my opinion.

## ANDY AND THE BEY SISTERS

*Fascinatin' Rhythm*  
*Bye Bye Blackbird; Fascinatin' Rhythm; I'll Build A Stairway To Paradise; Don't Get Around Much Any More.*  
(Fontana TFE17122)\*\*\*\*\*

ONCE again there is a case of good visual performers not doing quite so well on record. This trio present a very exciting spectacle in person and without this there is an apparent loss in entertainment value.

Vocally they are out of the rut and that is still present on the record.

**MUSIC FROM "SWEET BEAT"**  
*Tonite Tonight; I Remember; Boppin' At The Top; Lava Lava Love Me.*  
(Top Rank IKR 8007)\*\*\*\*\*

ANOTHER addition to the chronicle of films unseen by Ken Graham—people will be beginning to think I am a professional non-moviefog.

This is a typical rock'n'roll offering but not one of the really outstanding ones. It is American but that does not necessarily make it good.

I will admit that the standard is above average and as usual will reach quite a portion of the teenage market. But I am afraid I cannot honestly predict that it will reach his status.

Hear it for yourselves.

## JOHN HANSON

*Roses Of Picardy; Love Serenade; Wanderlust; A Perfect Day.*  
(Orlone EP-7002)\*\*\*\*\*

THE soaring tenor voice of handsome John Hanson is once again with us on wax. This is volume three



in the Orlone series by this artistie singing songs from the BBC series "Friday Night Is Music Night."

Again the appeal is not aimed mainly at the teenage public, there must be a percentage who do appreciate such fine singing.

The many John Hanson fans will delight to this latest offering by him.

## BIG BEN BANJO BAND

*Way Down South*  
*Bill Bailey Won't You Please Come Home; Swanee; Rock-a-bye; Bye Bye Blackbird.*  
(Columbia SEG 7907)\*\*\*\*\*

ANOTHER typical rousing collection from Norrie Paromor's Big Ben Banjo crew. This happy-go-lucky music has won thousands of followers for the group and their many TV and radio appearances have built up their reputation still further.

This one can't fail to please, as the music played is just tailor-made for banjos.

## PEARL BAILEY

*A Blue Pearl*  
*Careless Love; Aunt Anna's Blues; Hesiating Blues; Way Down South (Orlone) SEG 7889*\*\*\*\*\*

MISS PEARL BAILEY is one of the most professional entertainers to watch and one of the

nicest people to know that I have ever come across. And she has great talent, too.

These songs by W. C. Handy are ideally suited to Miss Bailey's style as any will agree who saw the film "St. Louis Blues."

A must for Bailey fans and I suggest that others should also have a listen.

## RUSS CONWAY

*Another Six*  
*Opera Tunes; Wedding Of The Painted Doll; Kissed A Penguin; Wedgewood Blue.*  
(Columbia SEG 7905)\*\*\*\*\*

THIS just can't miss with the popularity which hangs around Russ Conway's person these days. The first major hit by this artistie, Side Saddle is included as the opening number and if that doesn't sell a few copies then nothing will.

## LOS INDIOS

*Alma Llanera; Miss Colinas; Sin Fe; Norvando Caminos.*  
(Fontana TFE 17055)\*\*\*\*\*

MORE haunting music from Paraguay to delight the countless lovers of the style. I am rapidly becoming converted to this happy music and the beautiful instrumental work is just as appealing as the singing.

**CLASSIFIED ADVERTISEMENTS**  
The rate for insertion in this column is 6d. per word. All notices in CAPITALS i.e. after initial letters. Classified ads must arrive at Disc, Radio House, Fleet Street, London, E.C.4, not later than first post Monday for insertion in issue of the same week. Advertisements must be prepaid.

## FAN CLUBS

**CLIFF RICHARD FAN CLUB.**  
Stamped envelope for details: 135 Caledonian Road, London, N.1.

## PHOTOGRAPHS

**CLIFF RICHARD Photographs.**  
12 different pictures of "Cliff" for only 2/9.

**Marty Wreale.** 6 pictures for only 2/9.  
**Marty Wreale.** 6 pictures for only 2/9.  
**Frankie Vaughan.** 6 pictures for only 2/9—Send P.O. to: St. 4, 10 Wentworth Street, London, E.C.2.

**ROBERT HORTON.** Available for the first time under exclusive distribution in the U.K. in a fine folder of 12 photographs at 2/6 each, inclusive of P. & P. (6 pos. available)—PHOTO FAVOURITE, 22 Norfolk Street, London, E.C.4.

**CLIFF RICHARD.** Exclusive colour photographs 3 1/2 x 5 1/2 in. in mounts at 1/6 each, inclusive of P. & P.—PHOTO FAVOURITE, 22 Norfolk Crescent, Sidcup, Kent.

**LATELIFE Cliff Richard.** Glossy, 8 1/2 x 6 1/2, PLUS folder, 3 pictures 2/6, 10 x 8 same 3/6. Also Elvis, Marty, 8 1/2 x 6 1/2 with folder 2/6. Free catalogue—P.P. Ltd. (D), 9 Penn Road, Wolverhampton.

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**TAPE-INDUSTRIES.** Exchange tape recorded messages home/overseas—Details Ewart, 37 Terrace, Torquay.

## MUSICAL SERVICES

**MUSIC sent to your friends.** Terms moderate—36 Suddaby Avenue, Wembley, Phone WEM. 3488.

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**RECORD BAZAAR.** 50,000 from 1/6. All Records Lists. EP Write for lists: 1142/1146 Argyle Street, Glasgow.

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**AMERICAN** pen pals. Thousands of American teenagers want British pen pals. For details send 1/6 to: Write for lists: Anglo-American Pen-Club, 38 Crawford Street, London, W.1.

**OPEN FRIENDS.** Pen pals at home and abroad. Stamp envelope for details—European Friendship Society, Oney, Bucks.

**ANGLO-AMERICAN** pen pals under 21, home and abroad. Send s.a.e. for details—Teenage Club (D), Falcon House, Burnley, Lancs.

**MINK!** MINK! MINK! Why not buy a pair of our hand made mink earrings which will make any girl feel like a million dollars? They come in three colours, at 10/6 each, in white, red, or brown. Post free—Leslie's Furs, 92a Bow Street, Liverpool, 1.

**WREALE'S FANS!** Out now, and packed with Presley!—THE ELVIS THELOVE COMPANY, 1000 Top Twenty—League of Elvis Presley Life Story—Discovery of Planet El—Photos, etc., etc. 2/6 from Hand (D2), Publisher, Heanor, Derbyshire.

**HOTEL** Book-keeping, Reception, Management—We take you by post in a few weeks for this interesting calling. Low fees, details free—London School of Hotel Management (Dept. 3), 323 High Holborn, London, W.C.1.

**BLUSHING.** Shyness, Nervousness, These have been benefited by my simple home remedy. Famous since 1914. Details by post—Mrs. JERS (Dept. DC.3), 122 High Holborn, London, W.C.1.

IN CLASSICAL MOOD . . . . . BY ALAN ELLIOTT

# DENIS MATTHEWS PLAYS

## MAKE A MASTER

### BETHOVEN

**Denis Matthews (piano)**  
*7 Bagatelles Opus 33; 11 Bagatelles Opus 119; 6 Bagatelles Opus 126.*  
(Top Rank XRC6006)\*\*\*\*\*

THE superb playing of Denis Matthews carries this disc, which cannot quite command full marks because of one or two minor but very annoying faults in reproduction.

The tiny effect that comes through on louder passages is probably due to bad positioning of the microphone.

I thoroughly recommend the record as the technique of Denis Matthews' performance is that of a master.

The Opus 33 collection are the best of the three on this recording, mainly because of the nostalgic Mozartian flavour that the pianist injects into his performance.

It is very difficult to pick an outstanding bagatelle from the 24 on this disc, but—if you wish to

sample this record in your local shop, ask to hear the first three from Opus 33.

### LISZT

**Four Hungarian Rhapsodies.**  
*Vienna State Opera Orchestra, conductor Fisztoular.*  
*No. 1 in F Minor; No. 2 in D Minor; No. 3 in Major; No. 4 in F Minor.*  
(Top Rank XRC6005)\*\*\*\*\*

FIRST class! This is a record that could become a great favourite. It is very full of vitality.

It is just the thing for driving the blues away.

The orchestra and conductor obviously enjoyed making this disc, and their enjoyment is infectious. Being in the right mood they give their best, and we hear some very fine and spirited playing, especially in Rhapsodies No. 3 and 4.

Personally, I like these orchestral versions by Franz Doppler far better than the original conceptions by the composer for the piano.

The orchestra can paint a more vivid picture of this "gipsy" music than can a soloist.

In the orchestra score one or two cadenzas and flourishes add spice, and the introduction of some Hungarian national instruments lends colour to the works.

I found the second side the better of the two, but I wish that the closing passages of the Rhapsody No. 4 could have been played much faster.

Popular belief is that the Rhapsody No. 2 was the composer's favourite. It was not. Liszt preferred the No. 1 in F. Minor, which also formed the basis of his famous "Hungarian Fantasia."

### SONGS FOR YOU

**Bogna Sokorska with the Pinewood Studio Orchestra**  
*The Bell Song ("Lakme"; Delibes) Una Voce Poco Fa ("Barber of Seville"; Rossini).*

(Top Rank JKP2000)\*\*\*\*\*

**BOGNA SOKORSKA** is a very beautiful young lady—but, unfortunately, her voice does not completely match her facial charm.

Here an excellent voice, but is immature and, being so, her singing, therefore, lacks feeling. Miss Sokorska is only 22, and we can expect that experience and maturity will turn her voice from the bud that it is now into an exotic bloom.

She is handicapped by a non-descript orchestra who make the "Bell Song from Lakmé" sound like the Old Bell Song from Hackney.



# P·I·C·T·U·R·E P·A·R·A·D·E

BY PHOTOGRAPHER RICHIE HOWELL



**SHIRLEY HAS SOMETHING TO SMILE ABOUT.** The tension of the recording session is over and SHIRLEY BASSEY relaxes, her first single for E.M.I. completed. And happy with the result is NORMAN NEWELL, the recording manager in charge of the session.



**"HAPPY BIRTHDAY!"** chorused delighted young fans at the B.B.C.'s Radio Show Gramstand last week when RUSS CONWAY was presented with a birthday cake by eight-year-old Nicola Hare. The cake, of course, was in the shape of a grand piano.

## Congratulations!



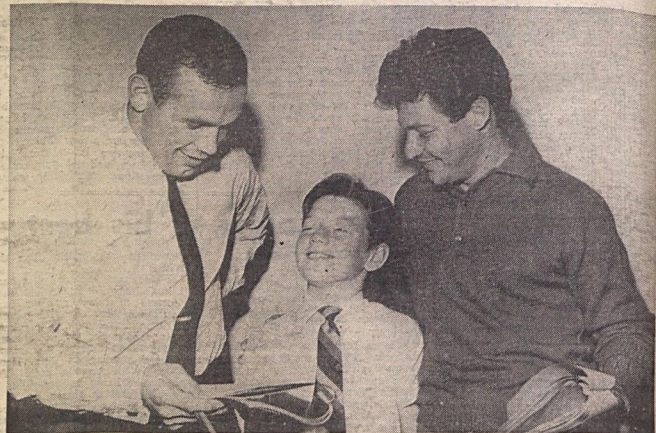
**CRAIG  
DOUGLAS**

on being awarded  
a Silver Disc for

**Only Sixteen**  
JAR 159

selling over 1/2 million copies

**TOP RANK RECORDS**



**SINGING THREESOME.** American singer EDDIE FISHER (right) had world heavyweight boxing champion INGEMAR JOHANSSON as a "working" guest on his B.B.C. TV show last Sunday. Helping out with the number was young Anthony Bygraves—son of the comedian.