

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 81 Week ending October 10, 1959

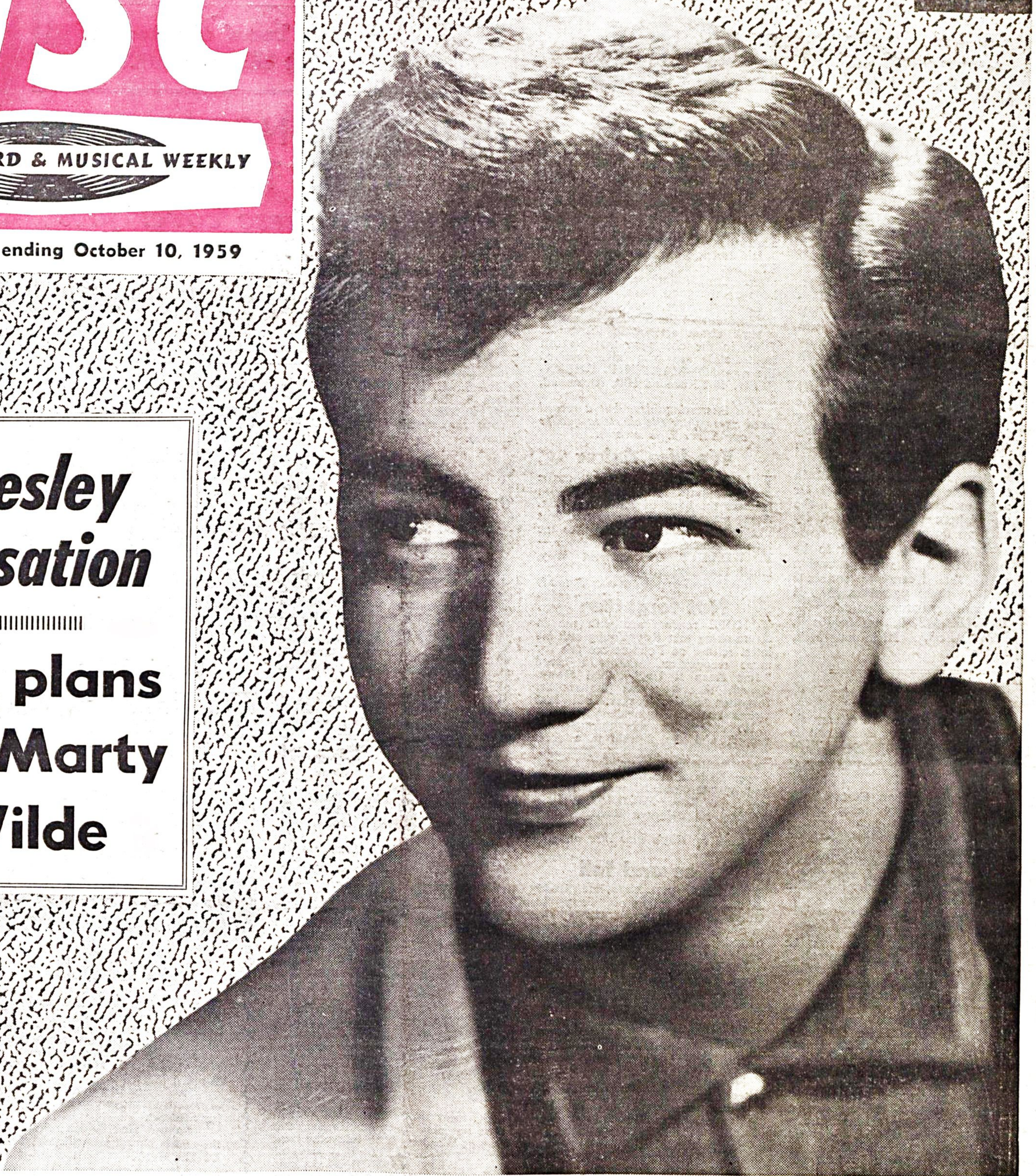
BOBBY DARIN

EVERY
6^D
THURSDAY

Presley sensation



Big plans for Marty Wilde



BOBBY DARIN MACK THE KNIFE

HLE 8939 (45/78)

No. 1 hit in America and already a best-seller here
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successful first LP **THAT'S ALL** HAE 2172



RECORDS MAGAZINE

There's a full-colour portrait of Danny Kaye and Louis Armstrong, from the film 'The Five Pennies', on the cover of the October 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.

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ARE JAZZ FANS JUST SNOBS?

PRIZE LETTER

HAVING read so many conflicting reports about the so-called "boom" in jazz, I am forced to wonder just how many "true blue" jazz fans exist in this country.

We read on the one hand of empty jazz cellars, seriously hit by the lack of patronage, on the other of a constant stream of top American jazz musicians who play to capacity audiences.

Are these audiences interested in the music they are hearing? Or are they merely wallowing in the atmosphere that is created by such an occasion?

Jazz is a creative art, not to be treated lightly. If such a situation exists, then I can only conclude that to these parasites, jazz is just another form of snobbery.—**D.M. HAMS, 5, Basing Road, Mill End, Rickmansworth, Herts.**

That's Sam!

AMONG my collection of very old records I have one which is more than 20 years old, "The Greatest Mistake Of My Life." The label is Rex and the vocal is by Sam Costa.

Is this the same Sam Costa who is the famous disc jockey today, and if so, was he originally a singer?—**DAVID BALL, Eglantine, Alfreton Road, Newton, Derbyshire.**

(The answer is yes to both questions. And in those days, Sam used to record with a young girl singer called—Vera Lynn).

Only Conway

WHY must old favourites be spoiled with new treatment?

It used to be just the oldies, but recently fairly new ballads have been jazzed up beyond recognition.

I am glad that Connie Francis has "gone off" the oldies lately and tried something original for a change. I can only hope that other offenders will follow suit.

Maybe I am unlucky in that it is invariably my especial favourites that get this treatment. But there is one exception that I do approve of, Conway Twitty's "Mona Lisa."—**(Mrs.) E. HULME, 34 Coronation Street, Macclesfield, Cheshire.**

(New versions of old numbers are not always bad, you know.)



THERE'S AN LP AWARDED EVERY WEEK TO THE WRITER OF THE BEST LETTER PUBLISHED

... and a bumper 'bonus' of a Ronson lighter/ashtray set once a month.

Sought after

I MUST congratulate Lonnie Donegan on the way he has conducted his record career. When he first started he shot into favour at once, but then he let himself slip out of the charts for a while, so that now his re-entry has earned him as much acclaim as when he started.

His decision not to bring out many LPs has made his records sought after. Congratulations, Lonnie, and keep up the good work.

Congratulations, too, to DISC, for introducing the Silver Disc award.

How about asterisking the Silver Discs in the charts so that we can immediately see who have received the awards?—**MARTIN P. GREENSTED, 46 Richmond Hill, Richmond, Surrey.**

(An interesting idea—but a record need never enter the charts to qualify for our Silver Disc award.)

We like Acker

I LIKE Granada TV's new music programme, "Bandstand," which features the band of Mr. Acker Bilk. Acker plays jazz the way we trad fans like it, not, I am glad to say, to the taste of your reviewer, Owen Bryce.—**T. WILLETT, 18 Crescent Way, North Finchley, N.12.**

(We're fond of the "Ackers," too!)

Not forgotten

I HOPE readers are with me in thinking that Roy Young and his latest release on Fontana are due for more recognition. Before I heard "Just Keep It Up," I had always thought that Roy was just another forgotten British rocker, but how wrong I was.

He chants his way through this record, and the flipside is a great rocker called "Big Fat Momma," which just goes to show what a useful singer he is. Unfortunately, since the end of "Drumbeat" we have heard nothing of Roy.—**MICHAEL WOODFORD, 12 Belgrave Road, Slough, Bucks.**

(Read of Roy's new disc on page 11).

Rise and fall

I THINK that the late Buddy Holly's recording of "Peggy Sue Got Married" is due for the top spot in a very few weeks. And unlike most of today's records it has a very good flipside in "Crying, Waiting, Hoping."—**JOHN COGAN, 180, Sheppey Road, Dagenham, Essex.**

(It came in three weeks ago at 18, then jumped to 14, and is still there.)

Flops

WHY are so many singers turned into actors and actors into singers?

Ninety-nine per cent. of stars who attempt to do this are absolute flops.

There are only a few exceptions, such as Sinatra, Martin and Doris Day.

Singers should stick to singing and actors to acting, and so give more opportunity to new talent in their

'PUT A MONOPOLY ON DISC TITLES'

—and stop these 'cover' jobs

WHY can't the record companies give themselves the sole right to a recording, so that only one person can cut the disc?

In America, discs are never in the charts for more than a few weeks and there is never time to get tired of hearing them. These same recordings are sold to Britain and immediately British artists snap up the opportunity to make "cover" discs.

And when at last we do get an original sound, two or three more recordings are made in the same vein.—**K. BELL, 96, Coleman Road, Leicester.**

fields.—**S.A.C. F. GURD, Block 101, Room 8, R.A.F. Watton, Nr. Thetford, Norfolk.**

(But they won't last if they are failures.)

Wanted

I WELCOME D. A. Walmsley's letter (DISC 26-9-59) on coloured discs.

This would be a real boon to LP lovers who wish to "encore" a special track, for trying to find the spot on a black waxing can be a strain.

Two more suggested improvements I would like to see on LPs: the title printed on the back edge; and all inner covers of stiff paper, polythene lined.—**MARTIN J. MOSS, 26, Lillyville Road, Fulham, S.W.6.**

...and found

WHILE on holiday in Denmark this year, I noticed that E.M.I. issued a series of the latest pop tunes on discs of various colours, called "colour hits," and most of the customers seemed to be fighting to get at them.—**BARRIE JAMES, 11, Randolph Road, Langley, Bucks.**

(No colour bar in Scandinavia, then?)

Bert's best

MY choice of the number one guitarist is Bert Weedon, and I am proud to think he is British.

I have many Duane Eddy records



★
★ ★
BRITISH
AND
BEST
★ ★
★

and I think they are excellent, but he does not play the guitar in the same way as Weedon. With Eddy the band does all the work, but Bert plays all the time.—**D. HASE-HINE, 1, Fairfield Road, Woodford Green, Essex.**

(But don't forget, Duane sings, too. He is not only a guitarist.)

Cash in hand?

I WOULD like to thank Doug Geddes for his recent feature on Johnny Cash.

I was lucky enough to talk with Johnny at London Airport when he arrived, and I thought he was a very sincere person.—**(Miss) HELEN BROWN, 52, Brighton Road, Purley, Surrey.**

(So did we.)

For teenagers?

"JUKE BOX JURY" could be an excellent programme if they had typical teenagers on the panel instead of the present older personalities who only pretend to enjoy rock 'n' roll.

Surely this is meant to be a programme for teenagers.—**F. P. GILBERT, 22, Woodall Road, Wotton, Birmingham.**

(Certainly the programme seems to need something different.)

for the weaker sex.—**DAVID ROBATHAN, 3 Stone Place, William Street, Birmingham, 19.**

(Our office boy loves all of them!)

Adam's great

ALL you cats, listen to me while I sing the praises of Adam Faith. Yep! Adam is the one who held "Drumbeat" together, and we hope to see more of him on TV and films.

★
★ ★
ADAM
IS NOT A
COPYIST
★ ★
★



He adds that little bit extra to the "Drumbeat" LP, which has been my best buy yet.

Adam has a personality all of his own, and no singer can say that he has copied them. It is more likely that other singers will copy him.—**R. KINNEAR, C.A.J. Coleraine, Co. Derry, N. Ireland.**

(Adam wants an acting career.)

TARGET

A FRIEND has challenged me to get 1,000 pictures of David Whitfield before Christmas. At the moment I only have 600.

If any DISC readers have any pictures and articles about David, I should be delighted to have them. In return I can offer a small number of pictures of John Frazer, Joan Regan, Ronnie Hilton, Ruby Murray, Dickie Valentine, Ricky Nelson and Elvis. I also have a few of Marty Wilde and Tommy Steele.—**VALERIE BOARD, 6 Sherbrooke Gardens, London, E.6.**

(Ready... steady... Whitfield.)

Where's the beat?

WHAT has happened to the TV and radio disc programmes? Where has the big beat gone? What has happened to the sensations of a few years ago—Bill Haley, Little Richard and Johnnie Ray.

I think these artists have been forgotten because the D.J.s prefer to waste their time giving us new artists that live and die with their first record.

By all means let's have new artists, but don't let the well established ones suffer.—**M. T. W. STARLING, 133, Derinton Road, Tooting, S.W.17.**

(Doug Geddes has something to say on this very subject this week. See page 5.)

Boys' choice

TEENAGE girls indulge in hero-worship to a crazy extent. They scream and swoon over Cliff Richard, Elvis Presley and a host of others.

But why cannot we have more heroine worship among teenage boys?

My heroine is Connie Francis, and I think she is simply lovely.

Admittedly, there is a shortage of girl singers, in fact it seems that Connie has to keep the flag flying

Sensational

CONGRATULATIONS to Jerry Keller for his great new number, "Here Comes Summer." I think it's sensational, and with a flipside like "Time Has A Way," this singer should go a very long way.

Let's hope it sells a quarter of a million then Jerry, too, can have a Silver Disc.—**H. GARDNER, 46, Kingsway, Heysham, Morecambe, Lancs.**

(We'll be only too pleased to hand it over.)

COVER PERSONALITY

BOBBY DARIN

REAL name Walden Robert Cassotto, Bobby was born in 1936. During his college days he did odd cabaret engagements, often working as a waiter during the evening, before the shows. It was while he was working in New York that he got his first break.

Early in 1956 he and Don Kirshner wrote a number called "My First Real Love." This came to the notice of artists manager George Sheek.

Sheek was impressed by the song, but much to Bobby's surprise, expressed an interest in his voice, too. This led to Bobby's first recording contract.

Bobby's first British release was "Splish Splash", and it entered the charts almost immediately. This was quickly followed by "Queen Of The Hop".

Although other recordings were released, it was not until he made "Dream Lover," his own composition, that Bobby had another big impact in Britain. This disc entered the charts in June, and remained there until September, holding the number one spot for many weeks. For this, Bobby won a Silver Disc award.

Naturally, Bobby has received many fan letters, but the one he treasures most came from Sammy Davis, Jr. Bobby had just recorded a new album, "That's All", and Davis wired him: "Dear Bobby, Just heard the dubs from the new album. What can I say. They are so good, I hate you."

Needless to say, Sammy Davis and Bobby are great pals, "and," says Bobby, "this was the greatest tribute I ever had."

Earlier this year Bobby signed a contract with Paramount Films to make at least one film a year. And he is also branching out in his singing, for although he is first and foremost a beat singer, he has a very swingy technique, and is often called upon to sing numbers which are basically associated with jazz. Just recently he was invited to appear as a special guest artist at the Los Angeles Festival of Jazz.

Last week, Bobby's latest recording "Mack The Knife", came into our Top Twenty, after reaching number one the previous week in the American charts.

SINGLES: Splish Splash/Judy Don't Be Moody; Rock Island Line/Timber; Queen Of The Hop/Lost Love; Plain Jane/While I'm Gone; Dream Lover/Bullmoose; Mack The Knife/Was There A Call For Me.

EPs: Bobby Darin No. 1 and No. 2.
LPs: Bobby Darin; That's All.

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BILL HALEY
JOEY'S SONG



05810 45/78

AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week (week ending October 3)

Last Week	This Week	Title	Artist
1	1	SLEEP WALK	Santo and Johnny
7	2	MACK THE KNIFE	Bobby Darin
2	3	THREE BELLS	The Browns
4	4	'TIL I KISSED YOU	Everly Brothers
3	5	I'M GONNA GET MARRIED	Lloyd Price
5	6	SEA OF LOVE	Phil Phillips
10	7	PUT YOUR HEAD ON MY SHOULDER	Paul Anka
6	8	RED RIVER ROCK	Johnny and The Hurricanes
—	9	TEEN BEAT	Sandy Nelson
8	10	BROKEN HEARTED MELODY	Sarah Vaughan

ONES TO WATCH

Lonely Street	Andy Williams
Fool's Hall Of Fame	Pat Boone

MR. BLUE
by
MIKE PRESTON
(MR. BLUE)



F 11167 45/78

Browns in demand

A trio in a trio of charts. THE BROWNS are in demand for their "Three Bells."



JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending October 3)

Last Week	This Week	Title	Artist
9	1	MACK THE KNIFE	Bobby Darin
1	2	HERE COMES SUMMER	Jerry Keller
2	3	SWEETER THAN YOU/JUST A LITTLE TOO MUCH	Ricky Nelson
3	4	THREE BELLS	The Browns
5	5	MONA LISA	Conway Twitty
8	6	SEA OF LOVE	Marty Wilde
4	7	ONLY SIXTEEN	Craig Douglas
6	8	LIVING DOLL	Cliff Richard
10	9	'TIL I KISSED YOU	Everly Brothers
7	10	LONELY BOY	Paul Anka

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

TOP TWENTY

*Quiet at the top...
but 'Mack' is climbing quickly*

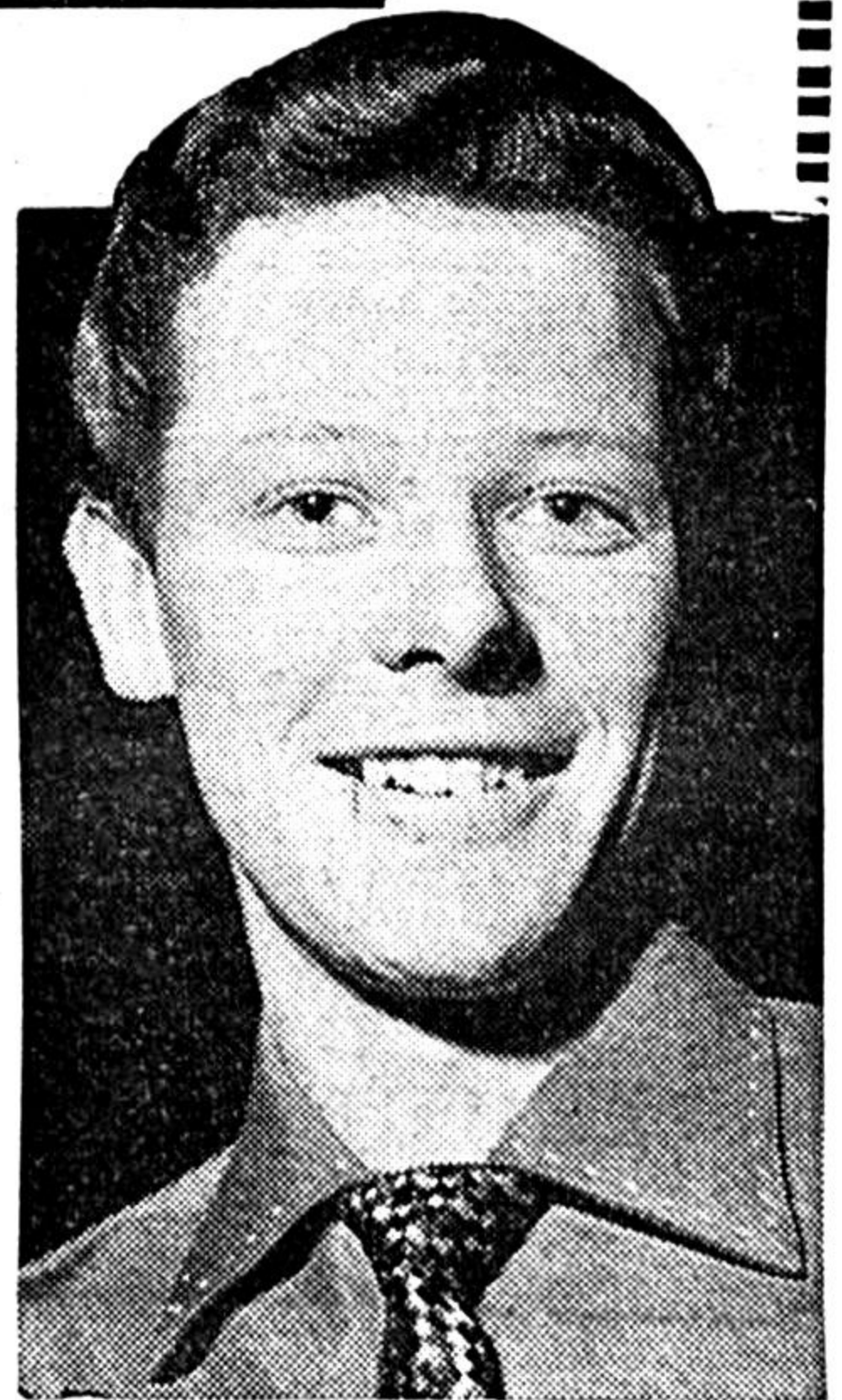
Compiled from dealers' returns from all over Britain

Week ending October 3

Last Week	This Week	Title	Artist	Label
2	1	Here Comes Summer	Jerry Keller	(London)
1	2	Only Sixteen	Craig Douglas	(Top Rank)
3	3	Living Doll	Cliff Richard	(Columbia)
4	4	Lonely Boy	Paul Anka	(Columbia)
5	5	Mona Lisa	Conway Twitty	(M.G.M.)
6	6	'Til I Kissed You	Everly Brothers	(London)
7	7	Someone	Johnny Mathis	(Fontana)
15	8	Mack The Knife	Bobby Darin	(London)
8	9	Three Bells	The Browns	(R.C.A.)
12	10	China Tea	Russ Conway	(Columbia)
11	11	Forty Miles Of Bad Road	Duane Eddy	(London)
10	12	Just A Little Too Much	Ricky Nelson	(London)
9	13	Heart Of A Man	Frankie Vaughan	(Philips)
14	14	Peggy Sue Got Married	Buddy Holly	(Coral)
—	15	Sea Of Love	Marty Wilde	(Philips)
17	16	High Hopes	Frank Sinatra	(Capitol)
20	17	Broken Hearted Melody	Sarah Vaughan	(Mercury)
13	18	Lipstick On Your Collar	Connie Francis	(M.G.M.)
—	19	Travellin' Light/Dynamite	Cliff Richard	(Columbia)
18	20	Plenty Good Lovin'	Connie Francis	(M.G.M.)

ONE TO WATCH

The Shape I'm In - Johnny Restivo





CRAIG DOUGLAS—one down. (DISC Pic)



CLIFF RICHARD—now two in.

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SAMMY TURNER—two big names come to Britain—KID ORY

HE HIT No. 4 SPOT WITH HIS DISC DEBUT

AMERICAN recording artist, Sammy Turner, invited to Britain by Jack Good for a guest appearance in "Boy Meets Girls," on October 17, is due here next Monday.

Sammy added new life and a beat to the oldie, "Lavender Blue," and had a hit on his hands in his own country with his first record. But for some reason the reaction in Britain was not so immediate and Sammy missed hit parade honours here.

Sammy's version of "Lavender Blue"—unusual because of the inconsistent beat—finally reached number four in the American charts, and this success has made him one of the most sought after recording personalities in America.

Never faltered

Now 24, Sammy was born on June 2, 1935, in Patterson, New Jersey. His mother, who was a chorister and composer, encouraged and approved his musical tendencies. By the time he was three he was singing in a church choir.

Sammy's schooldays were uneventful and happy, and when he left college he went to work for the General Electric Company.

But with the outbreak of the Korean war, Sammy was drafted into the U.S. Army on active service, and served for six months as a sergeant paratrooper.

Until his call-up, Sammy Turner's interest in singing had never faltered, and he kept it during his spell in the Army, working hard to improve his voice.

It was ironical that his first radio contract had to be postponed due to the death of his mother; his greatest champion had died without seeing him blossom to success.

Sammy, who classes his voice as a lyric baritone, continued to pursue singing as a career, and when he was released from the army he took as many engagements as he could fit in between working hours.

Turning point

Earlier this year, Sammy signed a contract with the London label, and his "Lavender Blue" debut disc was released in the States in late June. It was obvious from the moment the record went out that it was due to be a big hit. Within weeks of its American release, "Lavender Blue" was on sale in Britain.

"Lavender Blue" was the turning point in Sammy's career. Soon, he was guesting on all the top American TV shows and found himself in great demand for personal appearances throughout the country.

Now we in Britain will have the pleasure of seeing this great singer with the unusual voice on our own television screens. J.H.



IN 1917 Edward "Kid" Ory was certainly the most important band-leader in New Orleans. Four years later he was the first Negro to make a gramophone recording.

From 1925 to 1927 "Kid" Ory recorded with the Louis Armstrong Hot Five. And in 1926 he made the fabulous "Black Bottom Stomp."

When the revival got under way in 1943 he formed his present band—the best of all the revivalist bands anywhere in the world.

Any one of these achievements would have assured Kid Ory a permanent niche in jazz history. That they should all happen to one man and that, in addition, he should be the greatest influence in jazz trombone playing, leaves no doubt of his complete superiority in the field of "tailgate" trombone.

One aspect of Ory the musician seldom mentioned is his ability as an arranger of New Orleans Jazz.

Think of the best of the Hot Fives and it is surprising how many of them are Kid Ory compositions. It is my belief that Ory was the guiding light behind all those Armstrong discs of the mid-twenties.

He did for the Hot Five what Don Redman did two years later for the Savoy Ballroom Five.

The enormous difference between those two Louis groups (differences which cannot be accounted for by the inferior musicians of the later group) is proof enough that Ory and not Louis was responsible for those stop choruses, for those arranged passages, for turning "Savoy Blues," basically a straight twelve bar, into one of jazz's finest compositions.

Yet this 70-year-old genius did not himself hail from New Orleans. His birthplace was in La Place,

HE PLAYS NOTES 'NO HUMAN BEING EVER WROTE'

Louisiana, and he did not make the Crescent City until 1911.

Five years later he was employing King Oliver and Johnny Dodds. When the King travelled north, eventually to be followed by both the "Kid" and Dodds, Ory was quick to snap up the young Louis Armstrong.

In the dark days of the closing of Storyville, unlike so many of his contemporaries, Kid Ory moved to California. It has been his home, on and off, ever since.

The great days of classic New Orleans jazz found Ory in Chicago with Louis Armstrong and later with King Oliver. Who can deny the wonder of the many fine discs he recorded during that period? "Savoy Blues," "Muskrat Ramble," "Git Bucket Blues," "Last Time," "Once In A While" and "Ory's Creole Trombone."

Somehow or the other, although he missed the early dates with the Creole Jazz Band, he had by 1921 made two recordings—"Society Blues" and "Ory's Creole Trombone"—in Los Angeles with a group he called his Sunshine Orchestra.

Perhaps his greatest recording of these Chicago days was the "Black Bottom Stomp" made with Jelly Roll Morton. His long, upward-slurring phrases are the peak of

ensemble trombone perfection. And in his last break he plays, as Louis so aptly put it years later, "notes no human being ever wrote."

But by 1930 he was back in California looking after a small chicken farm and there he remained until invited to perform on Rudi Blesh's radio programme.

This show, which also included Orson Welles, spotlighted the revived music of true New Orleans jazz as played by Kid Ory, Jimmy Noone, Mutt Carey, Ed Garland, Buster Wilson, Bud Scott and Minor Hall. I would say it was just about the best jazz group ever assembled during the last 20 years.

The music the band played (and still does, although veterans like Noone have passed away) is virile, melodic, swinging, harmonic and occasionally humorous. Ensemble playing is at once the dominating factor about the band. There are plenty of simple, yet punchy, riffs. There is an all round majesty about the group. There is a concentration on dynamics. Every man in the band listens to every other man. The "Kid" insists on it at all times.

And now he comes to London, England! What more could anybody want?

Owen Bryce

NO MAN IN THE JAZZ WORLD HAS IMPRESSED ME MORE

BLUE NOTE BOSS DIGS DIZ

BY TONY HALL

who writes of American A. & R. man,
ALFRED LION, recently in Britain

young in heart. "I don't feel old," he says, "the music keeps me young. I hope it shows in our recordings. Always I am listening and looking ahead. I know that very soon, someone or something really new and worthwhile is going to happen. When I find it, I shall record it."

Nightly task

At his age one might be tempted to think of him as a nine to five office type. But scarcely a night goes by, he says, without his spending the early hours, often until dawn, at one of the New York Clubs.

He was equally enthusiastic here in

London, when I was fortunate enough to spend a lot of time with him. He visited the Flamingo and the Marquee whenever they were open. He came with me to the "All-nighter" club on the Flamingo premises two nights on the trot and after leaving there at two, we spent another hour or more talking.

He was a regular visitor to the musicians' haunt, The Downbeat, and even made a one-hour train journey to Ilford to hear Dizzy Reece play a gig there with Tony Kinsey. The musicians who met him dug him a lot.

As Lion will tell you, there is so

much more to making a jazz date than telling a leader to get some guys and tunes together and turn up at the studio.

Alfred is, in his own way, a psychologist. Also, though a non-musician, he knows probably even better than the musicians "when it's happening" and what will sound best on a record and what is most of lasting value.

He carefully "vets" the tunes for all his dates and many of Blue Note's biggest successes spring from Alfred's selection or rejection of material.

Lion was impressed by much of the local scene. As DISC readers know, he has signed exclusively Jamaican trumpeter, Dizzy Reece, whose first album, "Blues In Trinity," recorded in Paris, was released on Blue Note three months ago.

To try his luck

In fact, as you read this, Dizzy is probably en route for New York, complete with wife and baby, to try his luck in the States.

Alfred, I know, will do all he can to help him. "I know I am taking a chance with Dizzy," he says. "The American scene is very hard for newcomers. But I can hear something very original in his playing and we will try to capture it on tape."

He was also extremely impressed with Tubby Hayes. "He would do very well in New York. Already he is as good as and better than all but the real tenor 'giants.' He has authority and complete control of his instrument and so many ideas. I think he is an excellent player."

Tubby welcome

Alfred is toying with the idea of commissioning a Tubby Hayes Blue Note LP and if Tubs ever decided to go to the States, I am sure that he would have a record contract waiting.

This interest by Lion in Dizzy and Tubs was a big psychological booster for this writer. In my capacity as Tempo A. and R. manager, these are the two musicians whom I have recorded and have had constant faith in and tried to help through the years. They have turned out to be the two British jazzmen who most impressed Alfred. Now I shall have to find some new ones!



DIZZY'S U.S. CHANCE

There's something original in the playing of DIZZY REECE, says the Blue Note boss, and he wants to capture it for disc.

DISC PIC

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'Hear them'

Blue Note, more than any other label, believes in giving chances to young, spirited, often virtually unknown jazzmen.

"If they have something to say, they deserve to be heard," says Lion.

"And more often than not, this is the stage when their enthusiasm is at its peak."

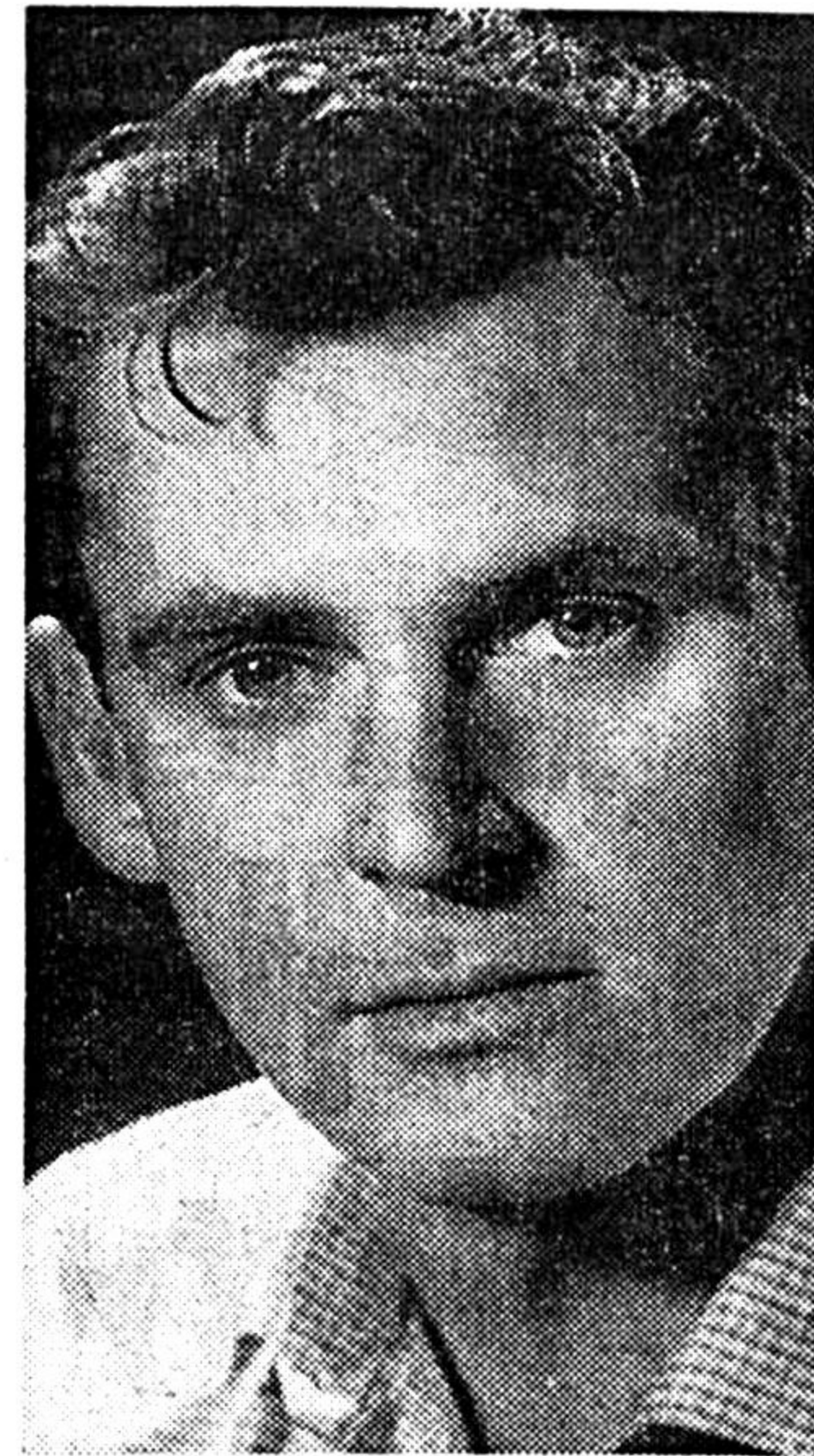
Lion is 52 years old, but so very

Take a look at the Top Twenty and ask yourself

HAS POP MUSIC GONE ALL



Just over a year ago the top tunes were all wild and frantic, with **←LITTLE RICHARD** throwing himself into every number. Today all is quiet, with story-telling lyrics and the piano-playing of **RUSS CONWAY→** leading the field



TRAD JAZZ

Monopoly is killing good jazz

THE split between the promoted clubs and the smaller clubs (run by a band for kicks) widens every week. There are at most six organizations running clubs in the Greater London area. Yet there are literally hundreds of clubs.

Is it right that a virtual monopoly is being set up in the heart of jazz? For it IS a monopoly! The bands all come from the same source, so when a promoter rings up for the band he would like to have down he is very often told it is not available.

Result. A small number of bands are getting all the work running round the same club circuit night after night. A lot of good bands are getting no work at all . . . unless they are prepared to take the risk of opening up in opposition to the Big Boys.

Do you wonder all the bands are beginning to sound the same? Do you wonder why they all play the same old tunes?

One result of this "same sound . . . same tunes . . . same names" business is that poor old Bruce Turner (Britain's number one jazzman, some say) is out of work. Is it not shocking that a musician of Bruce's talents cannot get a job? That his group may have to fold? That he is only too glad for a "gig" at the local?

But in face of the monopolies, the big clubs, and the "fans" who want that particular sound, what can he do?

New territory

THE Ken Lindsay/George Peacey partnership ventures once again into new territory with the opening of a club in Enfield on October 14. Opening night features Ken Colyer, to be followed in rapid succession by Mick Mulligan and Alex Welsh.

Owen Bryce

RESPECTABLE?

DOUG GEDDES investigates and finds that sanity prevails again

A GLANCE at the Top Twenty charts these days and I ask myself, "Has pop music turned respectable?"

Just over a year ago the hit parade music was wild and frantic, the lyrics virtually unrecognisable. But today's crop of tunes have a nice "old fashioned" air about them.

Melody seems all important and the accent is on story-telling lyrics.

However much the loyal fans might shout, the days of the early-type Bill Haley recordings have gone.

I was never an enthusiast of the Bill Haley rock treatment, where beat and noise were all important, but he certainly set a trend that was to prove fantastically popular—and much copied. He met the demand for music which could be jived to with abandon.

Pile-drivers

From his early success with "Rock Around The Clock," Haley kept up a stream of similar pile-drivers until virtually, it seemed, our poor old frames could stand it no more. We just had to "sit the next one out" and, in doing so, many forgot to get up again to dance to his music.

Looking back over that era, we certainly put up with a load of so-called musical items which added material to the battle, but did not contribute much for the music world as a whole.

Alongside Haley we had such artists as Jerry Lee Lewis, Fats Domino, Little Richard and Johnny Otis, all whipping up the tempo of our daily musical lives.

But listen to them now—how subdued they are!

He is unique

During the out and out rock and roll phase, Elvis Presley weathered all the storms. But Presley is unique. He has a consistent following never known before by a pop star. His original followers are still there and, as each month passes, so he adds to his record admirers.

But as trends have changed so, too, has Presley. There is no doubt that as the swing has gone towards ballads with a beat, Presley has learned more and more about his business. Nowadays the Presley we hear is more polished and refined.

One of the most surprising trends in recent times has, to my mind, been the swing towards piano discs such as Russ Conway produces. I like all that Russ does. And presumably so do many of you, if the fantas-

tic sales of his records are anything to go by. However, you must admit that the music and style of Russ Conway is quite different from that of the recent rock and roll period.

"Side Saddle," the item which really put Russ on the pop record map, is a most attractive melody, reminiscent of days past when only the spinet and harpsichord were vying for a place in the Top Twenty. It has an air of "olde worlde" charm such as one would never have expected would have caught the fancy of the young record buyers.

His "Roulette" and "China Tea" have that same touch about them, yet they, too, have been high on the lists.

What is it then? Do we now put melody as our first requirement, making the subdued beat that Russ certainly provides of secondary importance?

Russ is not the only contender, for even our ballads have become "refined" and of high order.

Some of Marty Wilde's plaintive offerings would have had difficulty in surviving a year ago, and the gentler approach of "Only Sixteen" by Craig Douglas, plus the haunting "Here Comes Summer" by Jerry Keller, are a good indication of the softer, more melodic approach, to one's pop songs today.

Even the tempo of Cliff Richard's "Living Doll" was brought down to suit today's requirements.

Better quality

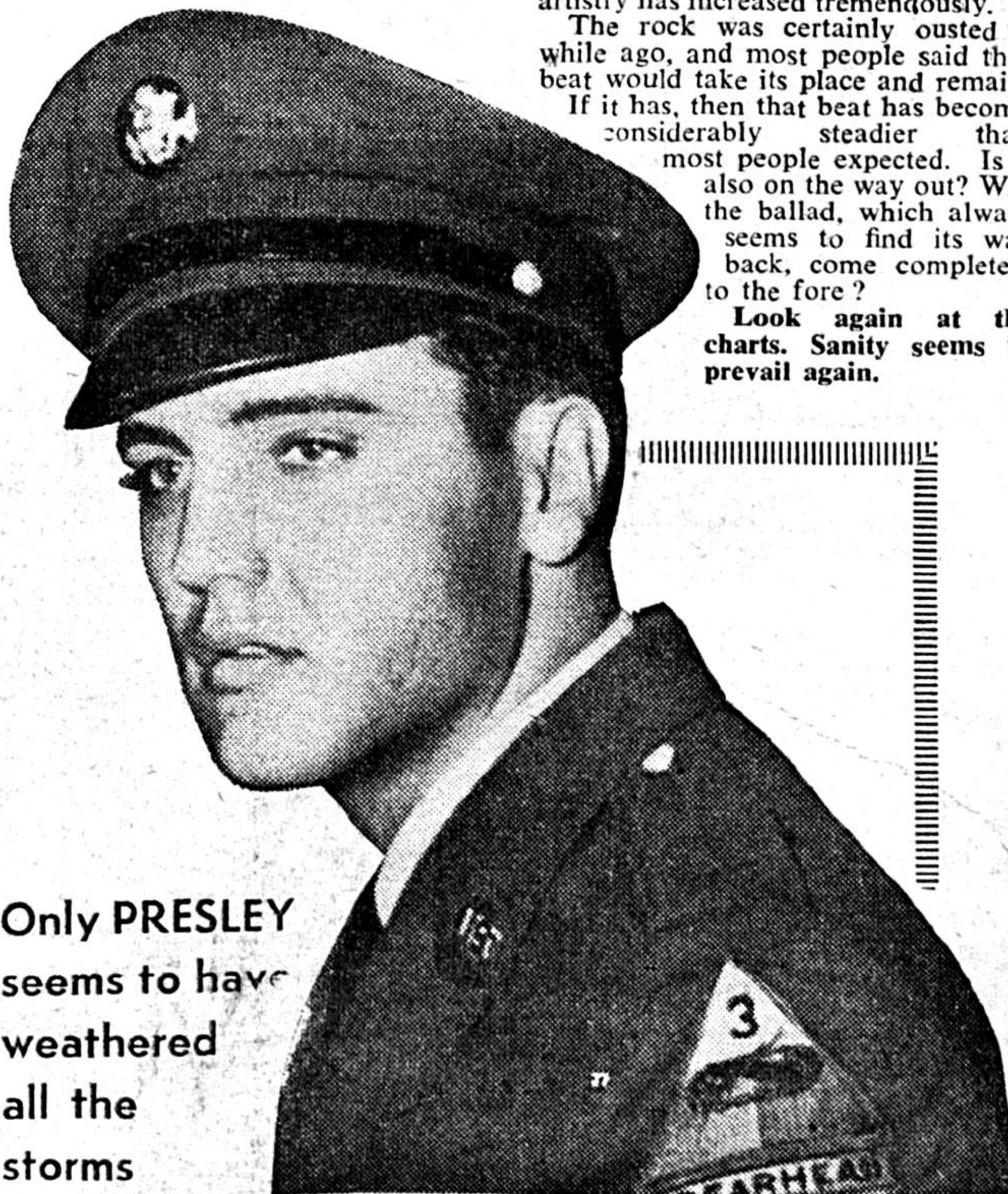
When I see in the charts such delightful songs as "Broken Hearted Melody" and "High Hopes", by such great artists as Sarah Vaughan and Frank Sinatra, who certainly do not pander to general public taste, then the change in music tastes is even more obvious.

Pick where you like in the charts and the answer is invariably the same. The tempo has certainly decreased, the melody has improved and, most of all, I think the quality of artistry has increased tremendously.

The rock was certainly ousted a while ago, and most people said that beat would take its place and remain.

If it has, then that beat has become considerably steadier than most people expected. Is it also on the way out? Will the ballad, which always seems to find its way back, come completely to the fore?

Look again at the charts. Sanity seems to prevail again.



Only PRESLEY seems to have weathered all the storms

TOP RANK RECORDS

NEW RELEASES

CRAIG with a new odds-on favourite for the Number One Spot

CRAIG DOUGLAS Wish it Were Me

coupled with
The Riddle of Love

45-JAR 204

A new hit from the American group that hit the jackpot with "Come Softly to Me"

THE FLEETWOODS Mr. Blue

coupled with
You Mean Everything to Me

45-JAR 202

A new name—but a great beat disc. Grab it, it's a Top Rank TIP!

DEE CLARK Hey Little Girl

coupled with
If it Wasn't for Love

45-JAR 196

A Timely—and fabulous—release from the singer with a big new T.V. series

DAVID HUGHES Teach Me (How to Love Him)

coupled with
You Would Have Done the Same

45-JAR 205

Sound off with a new organ instrumental

TONY LOVELLO Amore Mio

coupled with
Dreamy Serenade

45-JAR 200

MARTY WILDE CELEBRATES HIS

3rd YEAR

IN
SHOW
BUSINESS

America calls — and Marty might stay there!

MARTY WILDE is celebrating. This week he begins his third year in show business. A year which may see him going to Hollywood for a new film—and staying there! Which should, I think, answer the critics who once scoffed and described him as a “four-day wonder.”

Why has he lasted? Two reasons. Firstly, when Marty started as a rock and roller he had real talent. Talent to be an entertainer.

The second reason, hard work. For the last 104 weeks Marty has worked solidly for 101 of them, six days a week.

Now it's paying off. By the time “Boy Meets Girls” reaches its Christmas number, Marty is sure to be a television personality. Already there are hundreds of letters pouring into his office each week. Letters, not only from the younger members of the audience, but also from Mums and Dads.

His appeal on TV has widened, but not at the expense of his teenage fans. “Boy Meets Girls” is making him even more popular with them.

But now they are beginning to ask, not only for more songs, but for more interviews. They want him to talk.

Another thing they want is for Marty to dance.

He can't at the moment but he's already started learning a few steps and reports have it that he's coming along well. By Christmas, I'll wager, we'll be seeing Marty doing the old soft shoe shuffle on TV.

Who would have thought it, two years ago?

This is all a gradual change, planned by Marty's manager, Larry Parnes, down to the last detail. The first seeds of the break from plain rock came last summer, when Marty recorded a straight ballad.

It was in the heyday of rock—and a gamble, but it paid off. The number,



Marty, with the man who has helped to put him on top—Jack Good, producer of “Six-Five Special,” “Oh Boy!” and now “Boy Meets Girls.”

“Endless Sleep,” was a big hit.

For next year's discs Marty is not planning to keep to any particular style of tune, but to cut any number that suits him.

There is already in fact, news of an LP which is going to be different. Marty is all in line to record a disc

with a full orchestra of at least 45 musicians, with a musical director of international standing.

This is going to be one of at least three LPs which Marty is due to cut next year.

Marty, of course, has come in for some sniping during these last two years. At one period he became known as “Misery's Child,” but he managed to get over that.

Then there was some unpleasant publicity while making the film “Jet Storm.” They called him big-headed, conceited, but nobody who knows Marty could possibly call him either

big-headed or conceited. He is, in fact, completely the opposite, even to the point of having too little confidence.

Whenever he tries anything new he is always extremely worried about how he will be received. I remember talking to him just before the first “Boy Meets Girls” and Marty was a bag of nerves.

“How will the fans take this talking business? Will they like me in this type of show?”

And I recall him saying: “If they don't like it, I'll work on it until they do.”

He is working now all right—hard. And worrying, too. There is a trip to Australia and South Africa planned for the third year.

Who would have thought it, two years ago?

Also, for next year, there is to be another film. Better, so I am told, than “Jet Storm” and one in which Marty will have his first real chance to act.

Title is “Here Comes Tomorrow” and Marty plays the part of a young man who is spending his last three days in England before emigrating.

There is also another offering for a film pencilled in the diary. In Hollywood. This is to be a musical spectacular. Full colour, in Cinemascope, with money no object, Marty would be appearing with stars of the Presley, Darin, calibre.

This film is planned for next year. If it comes off, Marty Wilde is likely to stay in Hollywood—for good.

But it is hoped that the offer can be postponed until 1961, when Marty should be an international star, and able to afford to turn down the offer of permanent residence in the States.

Let's hope that he does decide to stay here. There would be more than the teenagers disappointed if he had to leave. The other day, while Marty was touring he was mobbed in his hotel by fans—the youngest one being a lady—48 years old.

As I've said before, who would have thought it, two years ago?

John Wells



FILM STAR WILLIE—

with red hair
and a leopard
skin!

WEE WILLIE HARRIS, complete with red hair, dressed in a leopard skin and singing “I Go Ape,” will represent London's night life in a new film to be released early next year.

Produced by an Italian company and titled “The World At Night,” the film is a documentary of night life in the major capitals of the world.

The film is being shot in colour and is due for world-wide distribution. Many international stars will be appearing.

Already scenes have been shot in Rome, Paris and Copenhagen and Marlene Dietrich and Harry Belafonte are in line for appearances when the unit reaches America.

(DISC Pic)

JACK GOOD

SINGLES ARE SELLING FAST AGAIN

THE TV PRODUCER WITH SOMETHING TO SAY

the session swung as never before. Result—a very lively disc by Little Tony and his Brothers. Title? Well, believe it or not, it was "Hey, Little Girl."

★ ★ ★

BY the way, to my knowledge the last artist signed by Larry Parnes—creator of Marty Wilde, Billy Fury, Dickie Pride, Duffy Power, Lance Fortune, Vince Eager—is to be called Joe Brown. This happens to be his REAL NAME!

New noise

THERE has not been very much in the way of new gimmick sounds for some time. But I am very happy to tell you that a brand new noise has been brewing recently from the region of Cherry Wainer's Hammond organ. It is featured on her latest disc, called "Red River Rock."

It does not sound like an organ and it doesn't quite sound like a flute, but something in between the two. On the flip there is another, totally different and positively eerie sound, featured in the American hit, "Sleep Walk." Both sides are well worth a spin, not only for a nifty piece of work by that nifty piece of work, Miss Wainer, but also for the performances of Red Price (sax), Eric Ford (guitar), and Don Storer (drums), among others.

are never late on a session. So it was a bit of a surprise to all of us at a Little Tony recording session when Eric turned up five minutes late, looking very flustered and without the smile that has become his trade-mark.

He apologised profusely and explained that his wife was about to present him with his first child. Poor man, having to work at a time like that! I don't think any of us would have blamed him if he had not turned up at all. But there he was, playing stolidly, if a trifle absently, during half the session.

Came the tea break and Eric rushed off to the phone. Five minutes later he came back, a new man, and with the Ford smile spreading genially from ear to ear.

He had just become the father of a little girl. And from that moment on

CHERRY WAINER, with her drummer/cousin **DON STORER**, has put a new sound on disc.

AS far as America is concerned, stories about the alleged slump in singles have been killed once and for all. There has been a big increase in the sales of singles, and everyone over there is looking forward to a record-breaking season. Similarly over here, singles are doing a good deal better.

The whole thing seems to have been sparked off by the fantastic sales of "Living Doll." The current theory is that when you get a hit as big as "Living Doll," a lot of people who had gradually gone off the disc-buying habit catch the bug again, having bought one new record that gives them a lot of pleasure.

Rather like smoking, I suppose—the man who has given it up only has to taste the weed again once, and he's back in the buying line.

So the record business, if this is true, has a lot to thank Cliff Richard for. And, of course, vice-versa.

Big event

ERIC FORD is the good-looking, dark, wavy-haired guitarist who used to be featured in Lord Rockingham's XI and is now with the Firing Squad. His happy, smiling face is known to thousands. He is one of those rock-solid, reliable persons who



WHAT about this fantastic rise of "Mack the Knife"? Could this herald a return of the big band sound as a commercial backing? As far as this country is concerned I think this is unlikely. I just don't see any combination of British musicians ever producing the sort of excitement generated on the Darin record with a big band line-up. Don't ask me why, it just never happens, that's all.

But aside from this issue it is good to see that the really phenomenal performance, no matter in what idiom, can still make a terrific impact on the hit parade. What gives me the jitters is the thought of all the hundreds of records that will follow in Mack's stealthy footsteps—ghastly epics with the pseudo Sinatra touch and with the stodgy din of brass attempting to cover up the fact that the disc is dead from the hole outwards.

All the hoary old names rejoicing vainly that "good music is back" will be thumping on the doors of the record companies, demanding the immediate use of the studios to do a Darin. Will it have been worth it, Bobby?

HERE'S A 'GAY GORDON' WHO'S HEADING HIGH

THE Scots, for many a long year, have been lustily singing their heads off with "A Gordon For Me." Now, more than ever, their song of praise is directed at a young scots singer, Joe Gordon. Recently signed for records by H.M.V., Joe Gordon is now adding to his list of followers on the English side of the border.

However, no matter how successful Joe Gordon might prove with the English, it looks as if we are going to be denied regular appearances by him, at least for the time being.

We have seen him on the "Jack Jackson Show" and there will be other TV dates but, as Joe says, "Having been signed to an exclusive B.B.C. TV contract for two years, most of my dates for a while will be centred on home."

Already Joe Gordon has completed a year of television in Scottish B.B.C.'s "White Heather Club."

Consolation

Meanwhile, even if starved of him in person, we have the consolation of having him on record and, after some promising initial issues, his two latest releases, "Dream Lover" and "The Work O' The Weavers," are rapidly adding to his laurels.

Basically Joe is interested in folk music, but he enjoys all that he sings. "I believe that folk music and jazz go hand in hand," he says. "There is a feeling for a beat in folk music, and especially in Scottish folk tunes. There is also room for improvisation in them."

Joe's interest in folk songs began somewhere around the age of 14 and, though he became a commercial artist on leaving school, he didn't allow his musical interest to diminish.

He collected songs, playing them mainly for his own interest, but also to the delight of his friends, on his chromatic harmonica.

Formed a trio

When the R.A.F. claimed him for National Service, Joe Gordon retained his feeling for music and, in his off-duty time, helped to entertain his fellow servicemen. It was while he was in the R.A.F. that Joe Gordon formed his first harmonica trio.

On his return to civvy street, he went back to commercial art, but there was no doubt where his real interest lay.

He turned to the guitar as an accompanying instrument and, in 1955, he began to appear in small local concerts in and around Glasgow. Later he joined a skiffle group called The Black Diamonds, and with them he made an appearance in the B.B.C.'s "Six-Five Special" programme.

In 1957 he decided to go out on

Well known in Scotland, he is now making his name south of the border

his own and began to gain recognition for himself in the larger concert halls.

"I began singing folk songs and blues numbers at jazz concerts with a certain amount of apprehension. However, it seemed to register well and I decided to continue.

"At the beginning of 1958 I was asked to do a TV show and form a group to sing Scottish folk songs. This was the real beginning of the Folk Four.

"We seemed to work together well and, after a while, gained a long contract for both sound and television programmes on Scottish B.B.C."

Though Joe himself might be modest about his success, the fact that he and the group appeared on TV once a fortnight, and on radio once a month, throughout almost the whole of last year, would seem ample evidence of their popularity.

Meanwhile Joe Gordon goes on from strength to strength, not only adding to his experience, but adding to his extensive repertoire as well.

"I want to present all my folk songs with sincerity and feeling," he says, "though they are not meant to be for the folk music addicts alone. My idea is to present them as entertainingly as possible, without losing any of the original feeling.

His collection now includes over 400 songs, collected from many lands, and he is ever on the look-out for more. Joe has little time for hobbies, but when he does, it is not very surprising to find him listening to jazz and folk songs, and enthusing about Harry Belafonte and Josh White.

For the record, and off the record, Joe Gordon was born in Glasgow on February 6, 1934, stands 5 feet 9 inches, has fair hair and blue eyes.

Mercyn Douglas

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Another example of the greatest New Orleans jazz band—some of their finest recorded work.

Panama My Old Kentucky Home
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'Saturday Club' celebrates its first birthday

The B.B.C.'s most popular pop music radio show, "Saturday Club," was one year old last week. In honour of the occasion producer Jimmy Grant threw a party and among the guests were, left to right: Don Rennie, Bob Miller, Adam Faith, Terry Burton, Jim Dale and Johnny Duncan. Jimmy Grant is on the bottom right. (DISC Pic)

'Big Hunk O' Love' No hit until de

ELVIS PRESLEY may be out for at least the next six months will not sell, but because there are the chances are that he will not release from the Army next March. Before Presley was called up he issued at more or less regular intervals success, "Big Hunk O' Love" which in July, was the last. There are now no to issue a track from an LP, it will be have a hit on his hands.

It is extremely unlikely that Presley will record in Germany because he will only use his usual backing and this would, consequently, have to be flown over. Then there are studio and technical problems.

There is, however, a slim chance that his unit will be recalled to America, in which case he would be able to cut new sides.

The longest period Presley has had out of the charts since he went to Germany was six weeks at the end of last year when "King Creole" dropped out in November, to be replaced by "One Night" and "I Got Stung" in the middle of January.

Jack Jackson on radio again

AFTER an absence of five years, Jack Jackson is to return to sound radio with his own half hour show in the Light programme. First airing will be next Monday.

What form the show will take is not known. Said Jackson: "I never decide on a programme until the last minute as new records are being released daily."

Asked how he felt about returning to sound, Jack said: "To be quite honest, it is my favourite entertainment medium. Radio leaves a great deal to the listener's imagination. Television has to be so basic."

PANTO ROUND-UP

Valentine and Eve Boswell in 'Aladdin'

DICKIE VALENTINE and Eve Boswell have been signed by Moss Empires for their 1959-60 pantomime season.

Dickie and Eve will be co-starring in "Aladdin" at the Birmingham Hippodrome, Eve Boswell playing the title role, and Dickie playing Wishee Washee.

Elizabeth Larner, currently in "Swingin' Down The Lane" at the London Palladium, will be teamed with Norman Wisdom and Morton Fraser's Harmonica Gang in "Robinson Crusoe" at the Palace, Manchester.

As previously reported, Lonnie Donegan has been signed for "Robinson Crusoe" at the Finsbury Park Empire, and will be joined by comedienne Sally Barnes.

'Humpty' debut for Petula Clark

PETULA CLARK makes her debut in pantomime this Christmas. She will be appearing in "Humpty Dumpty" at the Gaumont, Southampton.

Pet made her second visit to Paris this week. She flew out on Tuesday to select the numbers for a new EP and was due to return on Thursday.

The previous week Pat had been in Paris negotiating a show she is to present on French TV. This will be the first time that a British artist has had her own show in France. It is to be a forty-five minute spectacular in which Pet will sing, act, dance and play the piano. "But," says Pet, "there is one snag—I'm having to spend much of my spare time swotting the language."

Dean signs for films

DEAN MARTIN has been booked to make two major films during the next three years, Columbia Pictures announce.

Club honours Lena Horne

GUEST of honour at the Variety Club's luncheon at the Savoy Hotel, next Tuesday, will be Lena Horne, currently appearing in cabaret at the hotel.

ORDERS PILE UP FOR CRAIG'S LATEST—OUT THIS WEEK

TOP RANK announce that advance orders of 50,000 have been made for Craig Douglas's new record to be released tomorrow (Friday). The titles are: "Riddle Of Love" and "Wish It Were Me." It will be Craig's fourth record for Top Rank since he made his disc debut for them with "Come Softly To Me," on April 10 this year.

Currently, his "Only Sixteen" is in second position in DISC'S Top Twenty chart and total sales have reached 450,000. It is expected to top the half-million mark before "Riddle Of Love" takes over.

Craig's new release will be the first time that he has appeared with a string orchestra backing. Manager, Bunny Lewis, discussing the release with DISC, explained: "The disc is different. The two numbers are straight love songs and we have taken a more adult approach to them."

Craig will be giving the disc its first airing when he appears at two concerts in York next Sunday, with The Mudlarks and Cherry Wainer.

To Manchester

On Monday he travels to Manchester to appear in the B.B.C.'s "Musical Merry Go Round" with Alyn Ainsworth, and after that will have a break until Saturday, when he appears in the big charity show for spastics at Wembley.

On Sunday he joins up with The Mudlarks and Cherry Wainer again for concerts at the Gaumont, Southampton.

The few days that Craig has off will be spent with his girl friend, Claire Gordon, whom he met while appearing in the European Singing Cup in Belgium this year.

Arnold gets big film job

COMPOSER Malcolm Arnold, has been signed to write the theme music for the new Columbia Pictures production, "Suddenly, Last Summer." The film stars Elizabeth Taylor, Montgomery Clift and Katherine Hepburn.

Ted states terms for U.S. tour

TED HEATH will definitely not be going on his America tour in February if the promoters book the band into the Northern towns. If the tour concentrates on the warmer Southern States it will take place, but if it is extended into the North, which will entail the band having to make journeys of five or six hundred miles between concerts, it will be postponed until the summer or cancelled altogether.

Ted confirmed this with DISC earlier this week. He explained: "I don't expect the band to do 24 one-night stands on the trot in this country—and I don't see why they should be expected to do so in America."

"I can't expect them to give their best if they've been travelling through the freezing cold all night. Long coach tours in winter just aren't fair to the boys."

Russ's 'Tea' for States

RUSS CONWAY is establishing himself even more strongly on the American market. Mills Music are now to publish Russ's third successive hit, "China Tea," in the U.S. and Canada.

DAVE KING
"HIGH HOPES"
PYE INT. 7N 25032 (45 and 78)

DION AND THE BELMONTS
"Every Little Thing I Do"
"A Lover's Prayer"
PYE INT. 7N 25038 (45 and 78)

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(TIL) I KISSED YOU
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In the U.S. Top Twenty
The Battle of Kookamonga
HOMER AND JETHRO
RCA-1148 RCA

'RECORDS MAGAZINE'—have you got your copy yet? There's a new full-colour portrait of Danny Kaye and Louis Armstrong, from the film 'The Five Pennies', on the cover of the October issue. Make sure you get this monthly guide to all the best records. Sixpence from your dealer or newsagent.

Love' was last pre-Army disc

ts for Elvis emob?

out of the Top Twenty charts
onths. Not because his records
are no more "in the can" and
not make any more before his
arch.

cut several discs which have been
vals ever since. But his most recent
h rose to number four in the charts
o more left, so unless R.C.A. decide
e virtually impossible for Presley to

David's guest

MILICENT MARTIN, who mar-
ries Ronnie Carroll later this
month, will be a guest in the David
Nixon show next Sunday.

The following week David Nixon
introduces The Deep River Boys and
Ted Heath and his orchestra.

Other guests scheduled for appear-
ances on the David Nixon Shows in-
clude Ronnie Hilton on November 1
and Joan Regan on November 8.

Frank Sinatra appears with Victor
Borge and Mel Tormé in "Higher and
Higher," on B.B.C. TV on October 18.

'BREAK' FOR MACBETH

DAVID MACBETH, the young
singer who, within 24 hours of
an audition, was given a Pye recording
contract, is to make two appearances
on ATV disc programmes.

He makes a guest appearance in
"Disc Break" on October 13, followed
by a spot in Teddy Johnson's "Music
Shop" on October 18.

Jackie changes his tune

JACKIE DENNIS, the Scot who
came to overnight fame on the
rock bandwagon, has had his act com-
pletely rebuilt to suit changing tastes.

The audience at Brighton Hippo-
drome next week will hear Jackie sing-
ing only two pop numbers.

Included in his act is a tribute to
Judy Garland, in which Jackie sings
some of the numbers she made famous,
and a number of impersonations, among
them, those of Johnnie Ray and Jerry
Lewis.

CHRIS BARBER, now on his suc-
cessful American tour, is to play in the
birthplace of jazz, New Orleans on
October 26.

D.J. TURNS COMPERE

DISC jockey, Alan Freeman
made his debut as a comperé
at Reading Palace on Sunday, but
his introduction to concert com-
pering was made more difficult by
the fact that Cherry Wainer,
booked as one of the first acts,
was unable to appear. Her electric
organ had broken down. She was
forced to miss the first house
while her organ was being hastily
repaired at a local garage.

Terry-McGhee LP with Chris Barber

SONNY TERRY and Brownie
McGhee, currently on a tour of
Britain, have cut an EP for Pye
with Chris Barber and his Band. The
record is "Chris Barber Jazz Parade,
Vol. 2." Terry and McGhee can be
seen at the Jazzshows' new jazz club at
100, Oxford Street, London, on October
10, 11 and 12.

Avon Sisters' new name

THE Avon Sisters are changing
their name. The reason? They
have just added a boy to their group
and will now be billed as "The Avons."
First record made with their new
member will be released by Columbia
on October 16.

Como show comes back next month



PERRY COMO

Marty to act as musical director

MARTY WILDE is to become a
musical director at the Pye record-
ing studios tomorrow, Friday. He will
be supervising the recording to be
made by Julian, "Can't Wait."

Marty has a personal interest in
Julian. Almost six weeks ago, after
Marty had appeared at the Granada,
Walthamstow, Julian fought his way to
Marty's dressing-room and told him he
was a singer.

Marty asked him to sing. He did—
and Marty was convinced that he was
a potential star, so he introduced him
to Larry Parnes, his agent, who lost no
time in signing him. . . .

Marty has also loaned his Wildcats
for the recording session, an almost
unheard of thing to do in show
business.

Melachrino back

RETURNING to B.B.C. sound radio
after a lengthy absence is George
Melachrino, soon to be heard in the
new series of "Melody Hour," which
comes back on October 11.

Melachrino, who has not made an
orchestral broadcast for some con-
siderable time, will be joined by Jo
Shelton, who recently had her own very
successful radio series.

George Melachrino has made several
American tours, all highly successful,
and each programme will contain
numbers which he has played on the
other side of the Atlantic.

No date yet for Mathis

ALTHOUGH Johnny Mathis will
definitely be coming to Britain
next month for an appearance on
ATV's "Sunday Night At The London
Palladium," the date still awaits
confirmation.

Lena Horne, who scored such an
outstanding success on last Sunday's
"Palladium Show," has been held
over to star again in this week's
edition. This will be the first time that
any visiting artist has appeared in two
consecutive shows.

Tommy Steele's next "Spectacular"
will be shown on Saturday, November
14.

Mudlarks take a holiday

THE MUDLARKS, who last week
finished their summer season at
Blackpool's North Pier, are on a brief
holiday. David Lane has gone home to
Manchester and the two Mudds back to
Luton.

They will be returning to the stage
next Sunday when they appear at the
Gaumont, Southampton.

On Monday, October 19, they are to
top the bill for a week at The Royalty
Theatre, Chester.

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DAVID WHITFIELD
OH, TREE
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ANDY WILLIAMS
LONELY STREET
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THE DECCA RECORD COMPANY LTD
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Your weekly
DISC DATE
with Don Nicholl

**FORD, ROMA,
MACBETH**

These newcomers will make their mark



DISC'S Soho Fair discoveries, EMILE FORD and THE CHECKMATES, make a hit, and so does former professional footballer DAVID MACBETH (below).

**EMILE FORD AND
THE CHECKMATES**

What Do You Want To Make Those Eyes At Me For?; Don't Tell Me Your Troubles
(Pye N15225)***

MR. FORD and The Checkmates (bass, drums, electric guitar) are a new team who won a Soho Fair talent contest and found themselves recording for Pye as a result.

Here with a clean noise they send out an easy roller in *What Do You Want To Make Those Eyes At Me For?* with Ford taking the vocal, the others supplying the music and the doo-wahs. Tuneful and commercial.

Don't Tell Me Your Troubles is a rockabilly item which speeds things up a trifle and shows that the outfit can reach a wide audience.

DAVID MACBETH

Mr. Blue; Here's A Heart
(Pye N15231)***

NEW singer David MacBeth once had professional football aspirations, I gather. Well, with this Pye debut he scores a fine goal.

The boy has a mellow approach to the song which fits it perfectly and I have a hunch that his voice is going to strike responsive chords in many feminine hearts. David could even find himself in the sellers' right from the start of his disc career.

The backing on this side uses the Beryl Stott chorus quietly and suitably.

Here's A Heart is a slow, romantic song, very nearly a cling-clinger, and David uses the soft-foot technique again. Pays off, too.

DANNY ROMA
La Shabla; Sabetta

(Pye-International N25039)***

DANNY ROMA is a violinist who has worked with many studio orchestras in Hollywood. He is also, I gather, a hi-fi enthusiast and this has led him to try his hand at making records. And I mean, making.

On his own engineering equipment he has turned out this coupling, and could easily walk off with high novelty sales.

La Shabla is an effective rhythmic entry with Danny singing in Italian and his wife supplying some childlike chanting in chorus fashion.

Danny and Bernadine Guglielmi (to give Mr. and Mrs. Roma their real names) wrote *Sabetta* on the other side. A simple, catchy melody which speeds along with Danny's violin working overtime.

DON GIBSON

Don't Tell Me Your Troubles; Heart-break Avenue
(R.C.A. 150)***

DON GIBSON, one of the Country and Western singers who is always welcome on my turntable, pitches smoothly into his own composition *Don't Tell Me All Your Troubles* and could have his best

SOME new names to make note of this week and foremost among them I rate Newcastle lad David MacBeth, who has a very good debut disc cut under the Pye label which should belie its "Mr. Blue" title so far as he is concerned.

Emile Ford and Danny Roma are other newcomers who ought to reach a pretty wide audience. Roma is an electronic musician in the pattern of Les Paul... making his own discs.

seller yet on this side of the water.

Don raps out the lyric to a hustling instrumental accompaniment. It will draw custom from well outside the country confines.

The turnover side slows down for a sad, slow clopper which has piano and mouth organ backing Gibson. Not such a potent offering, but one which will undoubtedly appeal to the Western fans.

MIKE PRESTON

Mr. Blue; Just Ask Your Heart
(Decca F11167)***

MR. BLUE sounds like a ballad which is going places. Mike Preston makes a good job of it on this release—the voice is easy on the ear and he captures the mood well.

The thing that I did not particularly care for on this side, however, was the feminine group who warble around Preston most of the way. I found them distracting.

Just Ask Your Heart lifts the tempo and Mike beats his way snappily through this one. More chorus work (mixed this time) but here it knits better.

LADY JANE AND VERITY

Cry Baby; The Slow Look
(Pye-International N25036)***

MADE for the Palette label, this British production with Reg Owen in the musical chair, is cute enough to make plenty of headway.

The two girls chant breezily through the clapping quick beat number, *Cry Baby*. Voices are thin, but the side is given beef from the slick backing.

The Slow Look reverts to normal urison and harmony work by the two-some. Good number this; it creeps up on you and uses the title phrase well.

KEN CAVALIER

It's All In A Lifetime; Kathleen
(Pye N15222)***

KEN CAVALIER is not so much a laughing cavalier as a philosophical one as he sings the romancer *It's All In A Lifetime*. A ballad with considerable charm, it is sung to a slight Latin lilt by Mr. Cavalier, who reminds me strongly of Dave King.

Ken Jones' backing could not be simpler, but it sounds just right.

Kathleen has nothing to do with previous song girls of the same name. No "walking you home again" here.

This is a girl of Ken's dreams, and he sings of her quietly but with a steady rock beat.

WALLY STOTT

Christmas Sleigh Bells; The Christmas Waltz
(Pye N15218)***

THE September sun may be streaming through my window but that does not prevent the labels from thinking of Yuletide. And from Pye comes an early shot. Two tracks taken from Wally Stott's "Christmas By The Fireside" LP.

Christmas Sleigh Bells is an arrangement by Wally of the Prokofiev themes from "Lieutenant Kije."

A delightful treatment, this certainly captures the sleigh ride atmosphere before it slows to a halt.

Styne and Cahn's *The Christmas Waltz* has a chorus to plant the lyrics and the lush orchestra to drift you into dreams.

GEOFF LOVE

Mambo Jambo; The Sabre Dance
(Columbia DB4352)***

GEOFF LOVE loves his Latin—and I confess I love Love when he gets his orchestral teeth into these rhythms.

Here, Geoff directs the big orchestra through a wide, sparkling arrangement of Perez Prado's *Mambo Jambo* and produces a sound which will do your ears good. It also sets up an infection in your feet with the compulsive rhythm.

It must be extremely difficult to conjure new interest from the old *Sabre Dance*, but Geoff Love achieves more than that. He batons a first-class arrangement which manages to blend the traditional orchestra with modern big bands. Exciting all the way.

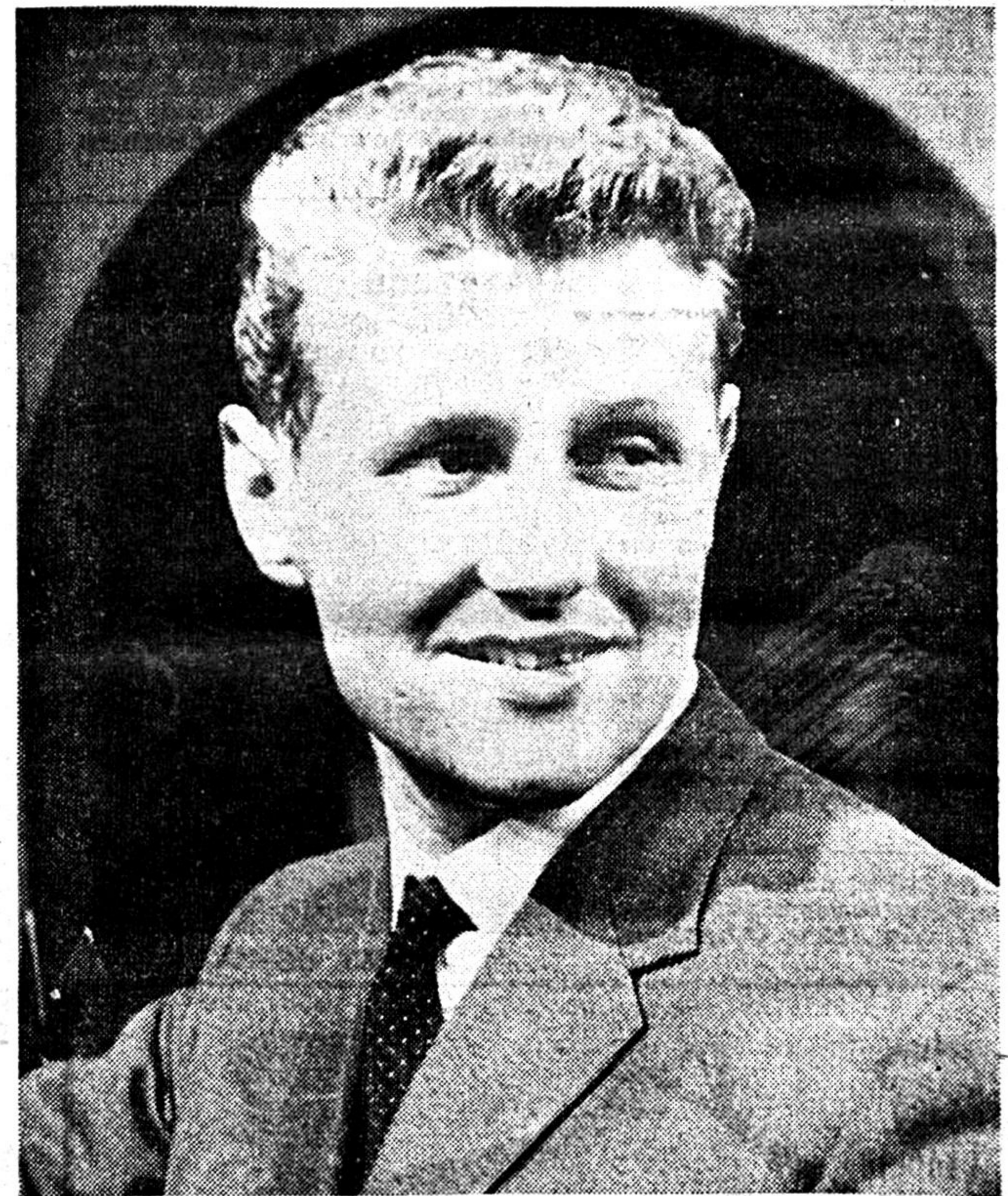
DAVID WHITFIELD

Oh, Tree; Our Love Waltz
(Decca F11161)***

ANOTHER Billy Reid ballad for David Whitfield; a new one by the songwriter on a theme which has appealed to lyric men for as many years as there have been lyrics.

Good, sturdy romantic number with a stately melody which may take time to develop but which could catch on as Christmas is a-coming.

David sings it for all it is worth,



building to a triumphant finish at full power.

Shaw's strings glide Whitfield into *Our Love Waltz*—a simple tune with plenty of charm. David in strong voice again but never missing the warmth of the words.

HANK SNOW
Old Shep; The Last Ride
(R.C.A. 1151)***

HANK SNOW, C. and W. singer for a quarter of a century, sends us his version of the well-known *Old Shep*. Many of you may be familiar with the Presley treatment of some time back... but I think that the true Country customers will appreciate Mr. Snow.

The Last Ride is a quicker Country item about a hobo on a train. Of its kind—very good.

WALLY WHYTON

Don't Tell Me Your Troubles; It's All Over Now
(Parlophone R4585)***

WALLY WHYTON—of the *Vipers*—moves out into the solo field with this Parlophone release. He has Ken Jones directing the rhythmic

backing as he chants Don Gibson's country number *Don't Tell Me Your Troubles*.

Wally sings with himself on dubbed tracks and makes a very slick job of it, clipping along at a steady pace. On this showing he could easily make the solo grade.

One of his own compositions—*It's All Over Now*—is a very pleasant melody in country vein. Wally sings it softly and effectively with guitar and chorus moving well behind him.

ANDY WILLIAMS

Summer Love; Lonely Street
(London HLA8957)***

ANDY WILLIAMS has a very gentle romancer to offer in *Summer Love*. A hint of sadness here in a very good lyric, but Williams doesn't fall prey to the mistake of over-dramatising it.

Andy's still sadder for the *Lonely Street* flip. This is a slow beat ballad with a country flavour to it. Plenty of power on occasions on this side, but the treatment is never harsh and seems to gain impact from its very softness. Vocal group with Andy.

BIG by **DON NICHOLL** **BEAT**

'Old Kentucky Home' gets rock treatment

GENE REDD
Red River Valley Rock; Kentucky Home Rock

(Parlophone R4584)***
GENE REDD and The Globe Trotters roll out an instrumental version of the traditional Red River Valley, that follows faithfully the piping footsteps already set out by Johnny and The Hurricanes.

The noise becomes a bit confused after the start, but some juke fans may be attracted.

Stephen Foster's ole Kentucky Home has had some rough times—here it gets a tough rocking with the steam organ noise going again while saxes and rhythm muzz around.

THE DELICATES
Ronnie Is My Lover; Black And White Thunderbird
(London HLT8953)***

BOY and girls group, The Delicates, have a smart commercial prospect in **Ronnie Is My Lover**. They idle through this one to a relaxing rhythm backing and they should attract teen ears everywhere.

A young romancer with the easiest of tune-lyric combinations to remember.

Black And White Thunderbird is a quickish beater with lyric centred around the Thunderbird sports car. The B.B.C. will surely slap one of their advertising bans on it, but the tricky little performance might sell despite that.

THE HOLLYWOOD FLAMES
Much Too Much; In The Dark
(London HLW8955)***

THE HOLLYWOOD FLAMES are a male vocal team with a dark rocking style that owes a great deal to coloured combinations who have gone before.

The lead male warps around the **Much Too Much** number affably, while the others fill in. There is a good sax spell midway.

Infectious beat offering that could start a little fire of its own. Organ opens dramatically for **In The Dark**, then lead voice steps in on a slow beat wailer that obviously aspires to great things, and equally obviously falls far short.

Grew bored on this half quickly. I am afraid. Star rating because of top deck sales appeal.

GENE AND EUNICE
Poco-loco; Go On Kokomo
(London HL8956)***

POCO-LOCO—or a little insane—is what the girl drives the

SOME of Stan Freberg's burlesques have a frightening habit of coming true! Remember his "Rock Around Stephen Foster" epic of some years back? It very nearly comes to pass this week via Gene Redd's "Kentucky Home Rock"!

If you collect vocal group names, this week will add **The Delicates** and **The Hollywood Flames** to your list. Gone are the days when we were "Brothers" and "Sisters."

boy in the beat lyric topside here. A familiar tune well worked out by the boy-girl vocal team of Gene and Eunice.

One of those halves which might or might not happen. With work behind it pretty heavy sales could be reached, I think.

Go On Kokomo is a routine rocker which the couple chant effortlessly to an organ and rhythm accompaniment. Title may lead you to think song has something to do with one of the earliest rock singles... it hasn't.

ROY YOUNG
Just Ask Your Heart; Hey Little Girl

(Fontana H215)***
ROY YOUNG affects the Country and Western voice for the easy lilt, **Just Ask Your Heart**. He has a light lisp on this type of material.

The side moves nicely all the way with a good Ken Jones backing relying heavily on guitar.

Hey Little Girl is much wilder—a whooping rocker which Young chants well but on which he is submerged by the backing. More separation might have produced a more forceful side.

THE CRESTS
The Angels Listened In; I Thank The Moon
(London HL8954)***

THE Angels Listened In is not a religious offering despite the title—it is a beating romancer chanted cleverly by The Crests with male lead husking out his story.

This one, with easy melody to catch, may well wind up in the parade before the month is out. Big noise from singers who get a good, rhythmic accompaniment.

I Thank The Moon is a slow drag with piano clinking heavily while The Crests warp their way through behind male lead again. Large, loud lower deck.

Light lisp from **ROY YOUNG**, plus a whooping rocker.



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'This little love of mine'

45-CL15072

TOMMY SANDS

'That's the way I am'

45-CL15071

DEAN MARTIN

'Ain't gonna lead this life'

45-CL15064 (45 & 78)

BEA and DEE

'Wishing Time'

45-CL15066

COUNTRY AND WESTERN

SONNY JAMES

'RED MUD'

45-CL15079

Malcolm has kept us waiting — but it has been worthwhile

MALCOLM VAUGHAN

Hello

We Kiss In A Shadow; Make Believe; Hello Young Lovers; Vilia; April Showers; You'll Never Walk Alone; Where Or When; Look For The Silver Lining; One Alone; If You Were The Only Girl In The World; And This Is My Beloved; If I Loved You.

(HMV CLP1284)★★★★

"HELLO" the album is called and young Malcolm says it in very nice style. I found him more subdued than usual on this collection—no big, vein-tearing notes, I mean. Malcolm puts these accepted standards over with a quiet warmth.

Surprisingly, this is Malcolm's first LP. His recording manager, Wally Ridley, is one of those people who do not believe in doing something because it happens to be the fashion. He believes in waiting for the right moment and for the right material to come along.

Thus, this album has been worth waiting for—it is carefully thought out and beautifully produced.

Frank Cordell supplies the excellent backing as he has done for so many great records in the past.

LOCK UP YOUR DAUGHTERS

On The Side; When Does The Ravishing Begin; Lovely Lover; Lock Up Your Daughters; There's A Plot Afoot; Mr. Jones; On A Sunday Morning; If I'd Known You; 'Tis Plain To See; Kind Fate; I'll Be There; Lock Up Your Daughters.

(Decca LK 4320)★★★★

I HAVE heard a lot of conflicting reports about this show but so far the majority have come out in favour of the production. Having only the record to go by I must admit to following the majority in this case.

I found the lyrics and tunes catchy and cute and quite adult at times. I think Lionel Bart and Laurie Johnson have turned in a first-class score.

There is also an excellent cast to help things go along smoothly including the delightful and beautiful Stephanie Voss, Richard Wordsworth, Hy Hazell and Terence Cooper.

VICTOR SILVESTER

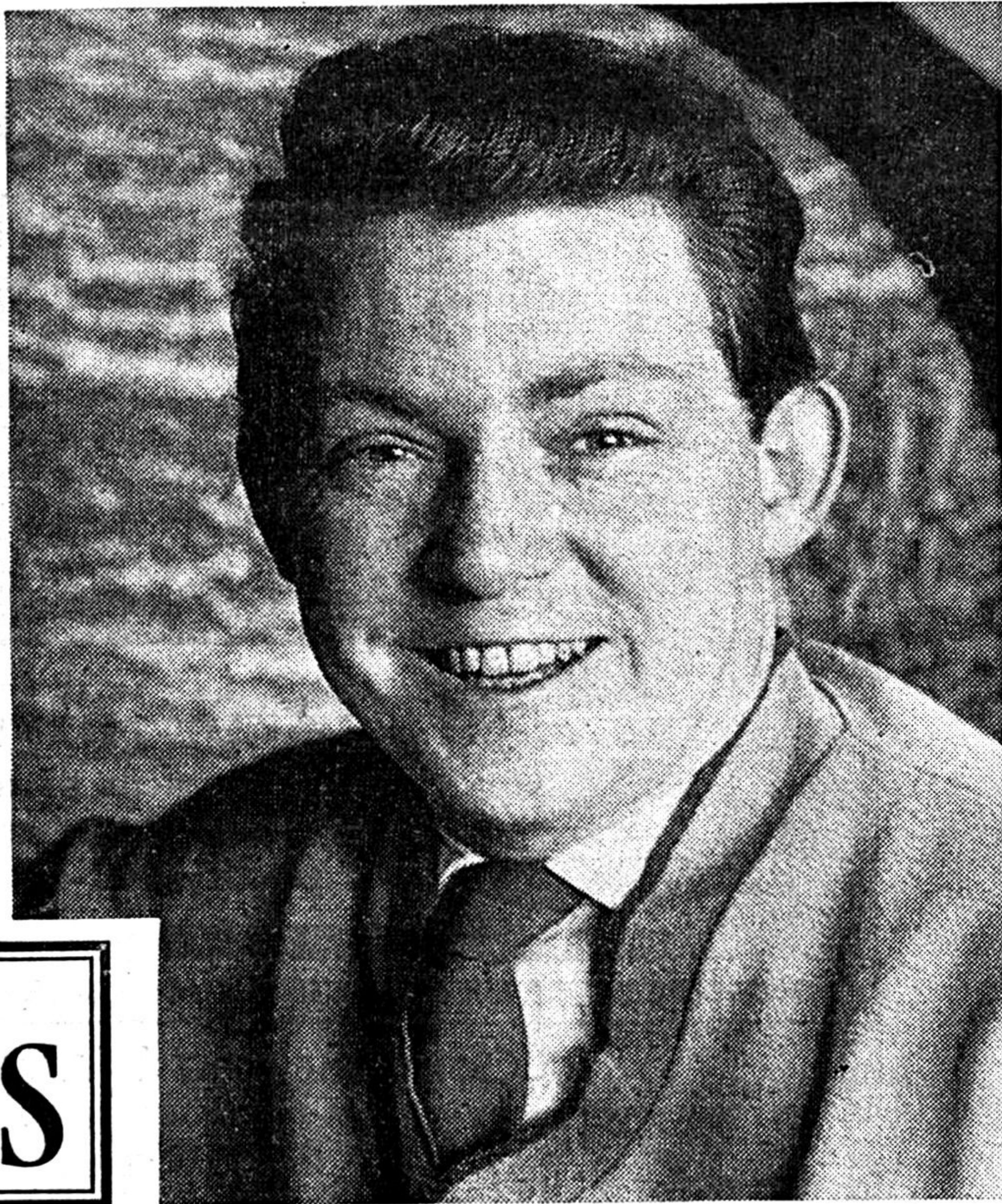
You Do Something To Me

You Do Something To Me; Just One Of Those Things; Love For Sale; In the Still Of The Night; Rosalie; Begin The Beguine; I've Got My Eyes On You; Allez-vous En; Easy To Love; So In Love; I Love You Samantha; It's All Right With Me; I Get A Kick Out Of You; I've Got You Under My Skin; After You; True Love.

(Columbia 33SX1171)★★★★

VICTOR SILVESTER and his Silver Strings provide listening as well as dancing music with this album of Cole Porter songs.

Here the strings go sweeping into these beautiful melodies but without



LPs

losing the insistent dance beat which trade marks all Silvester recordings. Albums such as this will bring the "King Of The Ballroom" into more homes than ever before.

MARTY WILDE

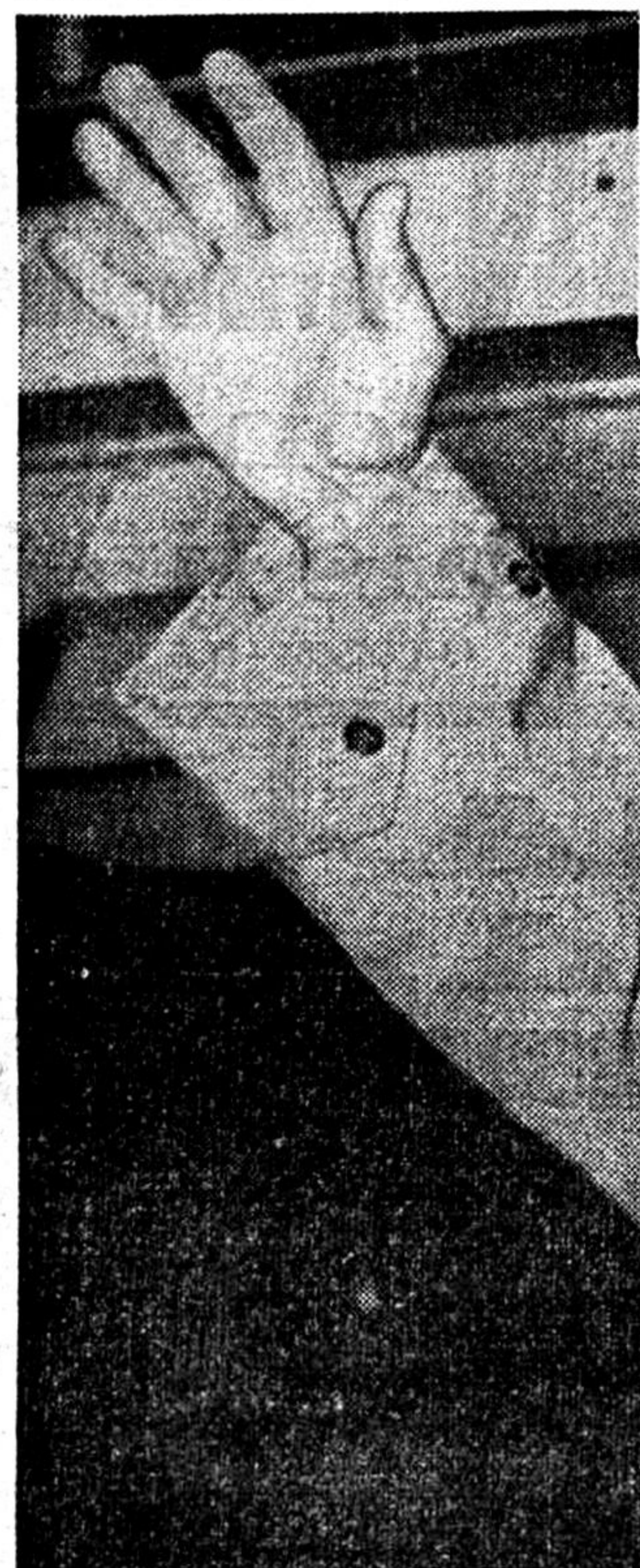
Wilde About Marty

Down The Line; Love Of My Life; Put Me Down; Blue Moon Of Kentucky; Dream Lover; You've Got Love; I Flipped; All American Boy; Mean Woman Blues; Are You Sincere; High School Confidential; Don't Pity Me; Splish Splash; So Glad You're Mine.

(Philips BBL7342)★★★★

MARTY WILDE is developing wonderfully as an artist. He has emerged from the howling pack of rock 'n' rollers as a shining example of how to use your talent and learn as you go along.

So many of these youngsters are convinced they know everything about show business after one hit record that it is refreshing to come across a lad like Marty who quietly builds up his abilities—under first-class supervision mind you—and is content to wait until the time is ripe.



Last week, in our reviews of the "Porgy and Bess" issues, the Pye Golden Guinea disc by the 101 Strings was inadvertently placed under EPs. This record is, of course, one of Pye's new, cheap LP series.

This policy has paid off with some powerful hits and I think he can add this album to his list of successes.

SAY ONE FOR ME

Film Sound-track

Main Title; Say One For Me; Say One For Me (Orchestra); You Can't Love Them All; The Girl Most Likely To Succeed; I Couldn't Care Less; The Night That Rock 'n' Roll Died (Almost); I Couldn't Care Less; Chico's Choo Choo; The Secret Of Christmas.

(Philips BBL7335)★★★★

BING CROSBY, Debbie Reynolds and Robert Wagner are the three main voices heard on this sound track album and who could ask for a pleasanter trio?

Most of the titles are repeated during the run by a different vocalist from the trio and also have orchestral treatment. I liked the score which was written by Sammy Cahn and Jimmy Van Heusen.

Unfortunately, I have not seen this film either, so I cannot tell you if the album brings back memories or not, but it is certainly enjoyable in its present form.

ALL THE SIGNS OF ANOTHER WINNER FOR CHUCK

CHUCK WILLIS

Wails The Blues

I Feel So Bad; Lawdy Miss Mary; Don't Deceive Me; Caledonia.

(Fontana TFE 17138)★★★★

CHUCK WILLIS is labelled as a blues singer on the sleeve, but to me he is more in the rhythm and blues idiom which, as you all know, was the jumping off point for rock 'n' roll.

Whatever the label stuck on him, Chuck Willis is a virile performer and should win friends with this offering. It has all the ingredients to make it into a big seller.

BOUNCY

EILEEN DONAGHY

Hills Of Donegal

Real Old Mountain Dew; Kitty Of Coleraine; The Hills Of Donegal; Off To Philadelphia.

(Fontana TFE 17188)★★★

BACK with another breath of auld Ireland comes Miss Eileen Donaghy with her cute way with a song. This time she has chosen two bouncy numbers and a couple in more of the ballad tempo.

Johnny Gregory's orchestra supplies the musical background for what proves to be a really entertaining album of songs from the Emerald Isle.

TECHNIQUE

CARLOS SALZEDO

The Harp In High Fidelity

The Harmonious Blacksmith (Air With Variations); Giga; Minuet D'Amour; Petite Valse; Traipsin' Thru' Arkansas.

(Mercury XEP 9005)★★★★

THE three stars are not for lack of musicianship but for lack of appeal. Carlos Salzedo is more in the classical vein, but it does make for a nice contrast to have music of this nature on my turntable.

Perhaps the most popular track on this EP will be the fantasy on the theme of "The Arkansas Traveller." This is based on the popular American folk song. The other tracks are beautifully played with brilliant technique.

BING CROSBY is teamed with Debbie Reynolds and Robert Wagner in songs from the sound-track of "Say One For Me."



EPs

NEW STYLE

BROOK BENTON

At His Best

The Wall; Rock 'n' Roll That Rhythm; Anything For You; Can I Help It.

(Fontana TFE 17151)★★★★

THE album title claims that this is Brook Benton "at his best." That you will have to decide for yourself. Certainly his performance rates highly with me on this hearing.

It is, however, not quite in his recent hit style—perhaps these were recorded before he achieved fame in the charts.

His fans will no doubt be delighted with this set, and I would not be surprised if many more joined the club.

LILTING

SHEELAGH WARDE

Irish Songs No. 1

If I Were A Blackbird; The Girls From Coleraine; You'll Never Miss Your Mother Till She's Gone; The Bright Silvery Light Of The Moon.

(Top Rank JKR 8023)★★★★

HERE is another Irish singer emerging from the current spate of Irish music. She is a well known character actress on the Irish radio, and has an unpretentious approach to her songs. I found a lilting beauty in her voice which should warm the hearts of listeners.

BRASSY

CHAQUITO

Rey Del Cha-Cha-Cha. No. 6

Let's Dance; No Puedo Ser Feliz; Tremendo; La Farfalla.

(Fontana TFE 17139)★★★★

HERE are some big and brassy Latin-American cha-chas to set your feet a-flashing in intricate patterns. Even if you are merely a shuffler as opposed to a true ballroom dancer, then this music will stir your feet.

Although I do not quite believe that Chaquito has "taken the country by storm" as the sleeve note states, I would not be at all surprised if his popularity rating was ultra-high.

HEAR!
DAVID MACBETH
SING
"MR. BLUE"
on PYE 7N 15231



PYE GROUP RECORDS
(SALES) LTD., 10A Chandos
Street, W.1.

TRADITIONAL JAZZ . . . by Owen Bryce

YOU WANT TO HEAR SOME GOOD BLUES PLAYING?

Then listen to Big Bill

BIG BILL BROONZY

The Blues
Walkin' Down A Lonesome Road; Mopper's Blues; Get Back; Hey, Hey; Willie May; Stump Blues; I Know She Will; Hollerin' Blues; Leavin' Day; Southbound Train; You Changed; Tomorrow.

(Mercury MMB12003)*****

BIG BILL BROONZY is my favourite among the host of American artists that have visited us during the last ten years. Or was, rather, for he has now unhappily left. He was a lovable character, a great raconteur, and a wonderful guitar player.

A DISC reader recently asked me to recommend some good blues playing. The words "anything by Big Bill . . ." were part of my reply. And how true these words are. Anything by Big Bill is Mississippi blues playing at its best.

This batch includes the very socially significant *Get Back*. It's not a harsh song. The reflection that you "get back" because you're black is treated philosophically. As Bill himself always treated it.

On some tracks he is accompanied by piano and sax. I prefer his own guitar playing. Nothing beats Bill's solid, rhythmical, stomping strutting.

LOUIS ARMSTRONG
Papa Dip

All Of Me; You Rascal You; Shine; Dear Old Southland.

(Philips BBE12244)***

NO collector can afford to be without these, though they're not the best things Louis did. *Dear Old Southland* is among the best, but



EDDIE CONDON, seen here (left) with Humphrey Lyttelton, plays pleasantly, but . . .

THE ORIGINAL CRANE RIVER JAZZ BAND

(Vol. 3)
Just A Closer Walk With Thee; Creole Love Call; South; Savoy Blues; Low-down Blues; Ostrich Walk.
 (Seventy Seven LP17)***

A LOT of people are going to throw forty fits when I say I like this. Why? First a word about the Cranes. Before the Crane River Jazz Band came on the scene we had had the George Webb Dixielanders, the Original Dixielanders, the Mike Daniels Delta Jazzmen, Johnny Haims, and the start of the Lyttelton Band. They will not all admit it, but they took the music of King Oliver, Louis Armstrong, Jelly Roll Morton as their fountainheads.

Along came the Cranes and choose as their inspiration the purist bands

very obvious faults: the stodgy pounding of Ben Marshall on banjo and Ron Bowden on drums, the sometimes awkward lead of Colyer himself, the very amateurish clarinet of one Monty Sunshine, and the attempt to play the difficult *Ostrich Walk*, wrong chords and all!

EDDIE CONDON

Eddie Condon And His All Stars
Fidgety Feet; Just Friends; I'll Be A Friend With Pleasure; Louisiana.
 (Philips BBE12280)***

THIS comes in the handy seven-inch size under the brand name "Jazz Olympus Series." I do not know why. There is a world of difference between Olympus and Very Good. And these are not even very good. They are just average Eddie Condon sessions.

So now you know it all. Easy jamming, bouncy Dick Carey on the alto horn, shrill Edmund Hall, wild "Wild Bill" Davison. The usual story. Very pleasant, mind you, but getting a little worn on top by now.

How long can a group of musicians play in the same way and still sound inspired? This Condon group have been doing it now for nearly 20 years. And though it is mostly well above average Chicago-type jazz, it is only very occasionally that they produce a great record. Remember the wonderful "Ugly Chile"?

These four titles are tied up because they were all recorded at one time or the other by Bix. Happily, there is no attempt to emulate Bix or even to be inspired by him. Condon himself thinks these come off better than the Bix originals. For the first time in print I have seen someone write that Bix was forced to play with some real hoboos. He was, let us face it. Thanks to Eddie Condon for pointing it out.

TINY GRIMES AND COLEMAN HAWKINS
Blues Groove

Marchin' Along; A Smooth One; Blues Wail; April In Paris; Soul Station.
 (Esquire 32-082)****

THERE are one or two weak spots on this disc. But for them it would have had a five-star rating. And it would probably get that for the first 18-minute track of *Marchin' Along* on its own account.

Come to think of it, I did not go for the rest of the disc at all. For one thing there is a flute player on all the other tracks: Musa Kaleem alias Gongga Musa, alias Orlando Wright.

Rest of the group consists of Earl Wormack, playing some solid walking bass, Ray Bryant, on piano, and swinging Teagle Fleming on drums. So you see, it is a mixed group. Not that that affects either of the two stars.

Tiny Grimes is the self-taught guitarist featured on the later Art Tatum discs, Tatum heard him one night after hours in a club in California when there was the usual jam session in progress. He had an invitation to join the Tatum group in Los Angeles. And not many men could keep right up there with Art.

Hawkins has suffered much by lack of good recording in the last 15 years. Until the early 1940's his combination of gutsy attack and rhapsodic melodic invention was as far as tenor playing could go. He tried the bop idiom, showed them what it was all about, and then went back to, well, call it just jazz. He blows a mighty horn. He is unbeatable!



OSCAR PETERSON is only bettered on these up-tempo numbers by the one and only Art Tatum.

AN 'OSCAR' FOR OSCAR

LIONEL HAMPTON

The High And The Mighty
The High And The Mighty; Date With Oscar; It's A Blue World; It's Only A Paper Moon; That Old Black Magic; Midnight Sun; Love Is Here To Stay; Blues For Norman.

(Columbia 33CX10146)***

I AM not at all struck by this disc, despite Hamp and Peterson being among my present-day favourites. Too many of the tracks, *High And Mighty, That Old Black Magic, Midnight Sun*, are in the slow ballad style so beloved by all the moderns. The fast numbers like *Date With Oscar*, swing like mad. And so they should. In these up-tempo numbers, Hampton is unbeatable for sheer exuberant percussive drive. And Oscar Peterson is only bettered at this by the one and only Art Tatum.

Few pianists these days do much

more than tickle the ivories. Oscar uses both hands. The left hand makes full use of the bass notes, notes that have suffered neglect for a decade, while the right hand alternates thrilling cascades of notes with staccato effects.

As for Hampton, the word "swing" might have been invented for him alone. Here is a man who takes an instrument considered unsuitable for jazz treatment and not only proves that jazz can be played on it, but also beats most of his contemporaries on more orthodox instruments.

All that should make a fine record, remembering, too, that Buddy Rich plays drums, Ray Brown bass and, on some tracks, Herb Ellis guitar. But it does not come off. And the main reason is that the recording is dull. Something of the attack of these highly rhythmical jazzmen has been lost between studio and record.

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it is only one track out of four. The first two sides are by the band Louis had in Chicago in 1931. It included Preston Jackson on trombone, John Lindsay on bass, Tubby Hall on drums.

If anyone doubts my story about Guy Lombardo's being Louis Armstrong's favourite band, just listen to the saxes on *All Of Me*.

You Rascal illustrates Armstrong's great trick of singing a dozen or so choruses of a simple tune and making them all sound different, all interesting and all an improvement on the previous one.

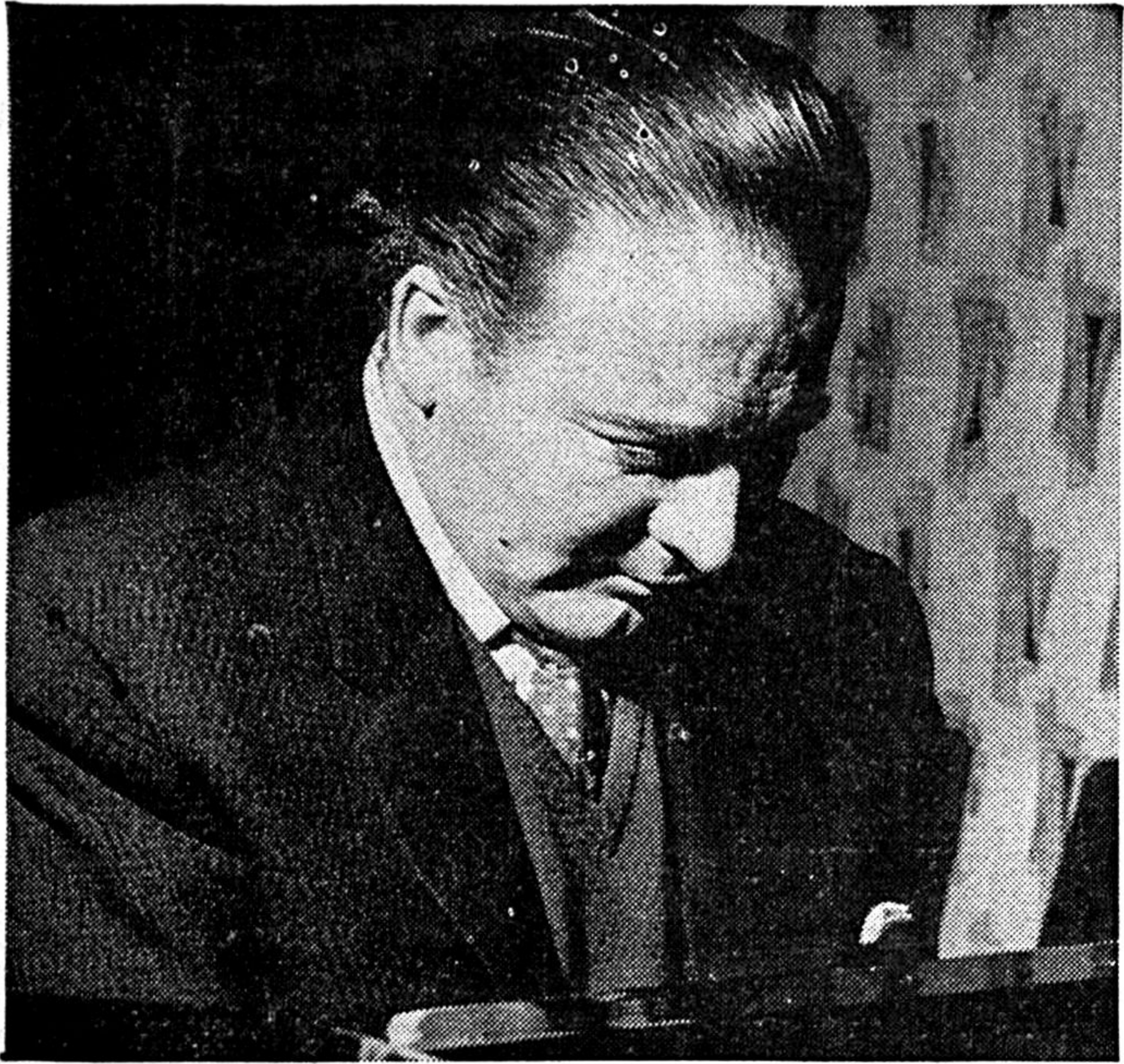
Shine, still in 1931, has Lionel Hampton on drums and Marshall Royal, of all people, on clarinet. It was the band led by Les Hite in California. This is the definitive version of the tune.

Dear Old Southland is Louis and Buck Washington on the piano. Just having a ball together and playing some really great music.

of New Orleans. Overnight the whole British scene was faced with what amounted to a revolution. And today British jazz style emanates purely from this band of dedicated enthusiasts. Without the hard-hitting, often belligerent remarks and articles of Bill and Ken Colyer, our bands would now be playing a music much akin to the Condon or Bobby Hackett groups.

So it is with a certain sense of nostalgia that I listened to these records. But it is not only nostalgia that makes me like them. Whatever I might say about this school of thought, this band had a character of its own. And character is the thing fast disappearing from our local jazz scene.

So it is, too, that I can forget the



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I'm Old Fashioned; Everything Happens To Me; Morning Fun; Yesterdays; Drop Me Off At Harlem; Luxury Flat; Just You, Just Me; Moonlight In Vermont; There's A Lull In My Life; Hayfoot, Strawfoot.

(12in. Decca LK4260)***

PERSONNEL: Alan Clare (piano); Kenny Napper (bass); Eddie Taylor or Bobby Kevin (drums) with (track 1) Don Rendell (tenor); (2) Ray Premru (bass-trumpet); (3) Bob Efford (tenor); (4) Bob Burns (alto).

THIS LP contains the results of a visit by Ray Horricks and engineer Bert Steffens to Rick Gunnell's now defunct Star Club at 159 Wardour Street.

Side one features Alan's trio with guests. Despite a quietly conceived.

A PITY ALAN WAS NOT IN THE MOOD

by

TONY HALL

marvellously inventive and lyrical Rendell solo, some very sober Premru, some lively Efford and, introspective, Konitz-kick Bob Burns, it is rather lifeless. The bass is inaudible most of the time and neither drummer swings much with brushes. And Alan is not such a successful accompanist as he is a soloist.

Rather polite

The trio tracks (with no drums on *Hayfoot*) are representative of the kind of music you will hear from Alan on a very quiet night at The Downbeat. It is all immaculately correct, tasteful and untortured and rather polite. In fact, perhaps, too polite and sober and unemotional. The same could be said of Kenny's rather under-recorded bassing, though he gets a little groovy on the final track. Bobby Kevin's drums fail to spark the group at all.

I like Alan's tune, *Luxury Flat*. What a pity they could not have taped him every night for a week and caught him in a more spirited, driving mood.

LOUIS BELLSON QUARTET Louis Bellson At The Flamingo

Flamingo Blues; Driftwood; Opus 711; Broadway; Medley (Love Is Here To Stay, Flamingo, Makin' Whoopee); Sweet Georgia Brown.

(12in. Columbia 33 CX10142)***

PERSONNEL: Harry Edison (trumpet); Don Abney (piano); Charles "Truck" Parkham (bass); Louis Bellson (drums).

THE Flamingo in the sub-title is the Las Vegas hotel, not the Wardour Street venue.

There is good feeling of understanding and respect between the men. Obviously the success of the record depends largely on Edison. He is in generally consistent, forthright form throughout, playing with characteristic directness and swing and not too many clichés.

Don Abney comps beautifully and takes some tasteful, apt, swinging solos. The bass player is "good and solid." Bellson by no means my favourite combo drummer, is a discreet, unobtrusive section man, and his solos are very slick and cleverly conceived.

Incidentally, the opening blues has been done under several other names. And *Opus 711* (credited, too, to Edison) is a blatant copy of Gillespie's "Tour de Force." Maybe it was on Edison's conscience a bit because he seems more than a little influenced by Dizzy on this track.

A happy, inconsequential LP.

JOHNNY RICHARDS ORCHESTRA Experiments In Sound

Omo Ado; What Is There To Say?; Estoy Casado; Theme From The Concerto To End All Concertos; How Are Things In Glocca Morra?; Terpischore; Je Vous Adore; Neolore; This Time; No Moon At All.

(12 in. Capitol T981)***

PERSONNEL: Johnny Richards directing Gene Quill (alto); Frank Socolow (tenor); Bill Slapin (baritone); Shelly Gold (bass sax); Al Stewart, Johnny Bello, Burt Collins, Ray Copeland (trumpets).

CALLBOARD

Spot check on your favourite stars

(Week commencing October 12)

SHIRLEY BASSEY—Prince of Wales Theatre (season).

EVE BOSWELL—Alhambra Theatre, Glasgow (season).

SHEILA BUXTON—Hippodrome, Manchester.

MAX BYGRAVES—London Palladium (season).

EDDIE CALVERT—Finsbury Park Empire.

DEEP RIVER BOYS—Theatre Royal, Hanley.

TERRY DENE—Gaumont, Doncaster (11th); Gaumont, Rochester (14th).

JACKIE DENNIS—Hippodrome, Brighton.

BRUCE FORSYTH—Empire, Glasgow.

MICHAEL HOLLIDAY—Hippodrome, Manchester.

JONES BOYS—Empire, Leeds.

PETERS SISTERS—London Palladium (season).

CLIFF RICHARD—Empire, Leeds.

DOROTHY SQUIRES—Finsbury Park Empire.

TINO VALDI—Empire, Glasgow

YANA—Empire, Liverpool.

there is such a thing, I guess it could be applied to the more ambitious, outspoken, often pretentious scores for the early 50s Stan Kenton band.

Two of the writers Stan gave *carte blanche* to were Pete Rugolo and Johnny Richards. I cannot help comparing the two. I feel that Rugolo is mainly concerned with rather gimmicky sound effects for their own sake. Whereas Richards is a writer of much more depth who concentrates on colours in sound. He creates generally sombre but colourful moods which, in their own way, are very successful.

This album includes some Afro-Cuban things and some warm ballads. Gene Quill plays some passionate alto solos. And there's some clever Cleveland. The other soloists are adequate. The band itself plays excellently together. If you are a Kenton-type music fan, this is definitely for you. If not, it is still a very stimulating, challenging LP.

Hectic time for Ruby Murray



RUBY MURRAY, whose variety date at the Finsbury Park Empire finishes at the end of this week, will fly immediately to North Africa where she is to do a six-weeks' tour of Forces' camps.

This will be Ruby's third long-distance flight in two weeks. Less than a fortnight ago she was

hurriedly recalled from America by agent Keith Devon, who had booked her into the Finsbury Park Empire.

Devon's cable: "Request your immediate return," meant that Ruby had to cancel plans for a holiday which would have taken her to Hollywood and California for two weeks.

She flew back by jet plane on Sunday in order to be ready for her show at the Empire by Monday evening. Discussing her last few weeks with *DISC*, Ruby said: "Life is, indeed, becoming hectic."

The recent visit to the States was Ruby's third, but unlike her previous trips, when she appeared on TV and made exploitation tours, Ruby entertained only fellow-Irishmen at concerts in New York, Chicago and Boston.

Irishmen, said Ruby, "are a long way from home when they are in the States. It is wonderful to bring them a little bit of home."

Her fourth trip to the States is already settled. Ruby will be appearing in the St. Patrick's Day celebrations that are being held in New York's Madison Square next March.

Meanwhile, on her return from Africa, Ruby will go straight into rehearsals for pantomime. She is booked to star with Freddie Hills in "Dick Whittington" at the Hulme Hippodrome in Manchester.

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MARION, MINUS HER TONSILS, TRIES OUT THE 'NEW' VOICE



MARION RYAN has a secret—her "new" voice. She had her tonsils out recently and is pictured here in a London nursing home before going abroad for a brief holiday. Her doctor says that she will sing "better than ever" now. She returns in time to appear in Granada TV's "Spot The Tune" on October 21. But her "new" voice will be heard first at Brighton on October 18, when she appears with the Johnny Dankworth orchestra.

They like Frank at Las Vegas

A return trip in 1960

FRANKIE VAUGHAN, currently scoring an all-time hit at the Dunes Hotel in Las Vegas, has been booked for a return visit next summer. This news was announced after Frankie's appearances at the Dunes had already been extended by two weeks. He is now staying in Las Vegas until November 4.

FLAMINGO DEBUT FOR CROMBIE

THE new Tony Crombie Orchestra with a personnel that includes Crombie on drums, with Leon Calvert, Les Condon (trumpets), Al Newman, Bobby Wellins, Harry Klein (saxes), and Stan Tracey on piano, is to make its debut at the Flamingo Club on Saturday (10), followed by a subsequent appearance the next day at the same venue.

At the time of going to press, a bass player had not been fixed, but in spite of this, dates have been rolling in for the band. They have been booked for four appearances on Granada TV's "Bandstand," commencing on October 21 and consecutive weeks, with a spot on the B.B.C. Light Programme's "Jazz Club" on October 25.

The Tony Crombie Orchestra has also been signed for 39 weeks to play the theme music for television's "Man From Interpol" series.

A Brighter Brighton

BRIGHTON Palladium is to present Saturday night disc jockey shows, with a cabaret spot featuring big name bands.

Also fixed for the 4,000 capacity Palladium (the name has recently been changed from Sports Stadium) are Sunday concerts: Marion Ryan appears with the Johnny Dankworth Orchestra, on October 18th, October 25th will feature the Cyril Stapleton Orchestra, Ray Ellington Quartet, Pete Murray and Anthony Newley. George Meiachrino Orchestra and Semprini appear on November 1, and Cliff Richard and Lord Rockingham's XI on November 8.

On his return visit it is hoped that Frankie will be taking with him The King Brothers.

News from Vegas reaching DISC's office tells of a very successful party that Frankie threw in the Persian Gardens of the Dunes Hotel. He invited all the British artists appearing in Las Vegas.

The extension of Frankie's visit to America has meant the cancellation of the Boys' Club tour he was to have made. It also means that Frankie will be arriving home too late for Christmas appearances.

'COMMERCIAL' EP

FOUR top TV advertising jingles have been waxed for sale to the public. Man behind this is Eric Delaney who, with the help of his orchestra and composer Johnny Gregory, has recorded the themes from Bristol Cigarettes, Esso Petrol, Kleenex Tissues and Rael Brook Toplin Shirts on an EP for Pye, with the title "These Swingin' Jingles."

BBC'S 'COME ALONG' OFFER

RADIO'S TEENAGE CLUB WANTS MORE MEMBERS

THE B.B.C.'s new teenage radio show, "Seventeen To Twenty Club" wants new members. Producer David Miller, who is responsible for airing the show every Saturday, wants more of the listening audience to come along and attend the club personally when the sessions are recorded.

Coming up for the second of the thirteen shows this Saturday, the club has already established itself with the listeners. Miller's idea of providing "a radio club for young people with the entertainment provided by young people" appears to be paying off even after only one showing.

Guests that can be met at the club each week include the Johnny Dankworth Seven, who provide the music, and singers Toni Eden and Bobbie Breen.

Host at the club will be Johnny Dankworth and the next recording session will be held on October 15, at the Aeolian Hall, New Bond Street, London, W.1.

Applications for tickets should be addressed to: B.B.C. Ticket Unit, Broadcasting House, London, W.1.

FRANKIE VAUGHAN IS JOAN'S GUEST

JOAN REGAN'S first programme in her new B.B.C. TV series starts tonight (October 8). The programme, "Be My Guest," will feature Frankie Vaughan (who pre-filmed his spot before departing for Las Vegas), Brian Reece, Katie Boyle, Billy Dainty and Max Jaffa.

In-A-Hurry 'Humph' TV one-nighters

HUMPHREY LYTTTELTON, who last week returned from a 9,000 mile smash hit tour of the U.S., has a very busy schedule of one night engagements in front of him.

During his American trip, Humphrey Lyttelton was seen and heard on several TV and radio stations—one point he gave a 38-minute interview, and was most favourably impressed by American musicians—particularly modern jazzmen Thelonius Monk and Miles Davis.

On his return to this country, Humphrey made a broadcast from the Royal Festival Hall Recital Room last Thursday, and he has a weekly residency spot every Tuesday night at the Marquee Club in London, engagements permitting.

Further dates for the Humphrey Lyttelton Band include "Disc Break" on October 13, and two spots for Granada TV on October 21 and 28.

On October 10, the band can be seen at Peterborough, followed by one night engagements in Birmingham, Nottingham, Grimsby, St. Ives, Wembley, Hemel Hempstead, Loughborough, Northampton, Welwyn Garden City, Nuneaton and Margate on October 31.

On October 25, the Humphrey Lyttelton Band will be playing in the Jazz Jamboree, which, as reported last week, will be held at the Gaumont State, Kilburn.

Billy Fury set for Irish tour

OFF to Ireland this Sunday for a five-week tour, is young Liver-pool-born rock singer Billy Fury, who has just completed his top of the bill stint with Larry Parnes' "Big Beat Show."

Billy opens on the Sunday with a concert at the Town Hall, Warrenpoint, and then travels to Londonderry for further concerts.

The revised Big Beat Show still continues on its round of one-night engagements, and from October 11 will be headed by Vince Eager and Dickie Pride, with Terry Dene, Duffy Power, Johnny Gentle, Sally Kelly, Tony Sheridan and the Beat Boys.

Further dates for this package show are Doncaster (October 11), Rochester (14), Cheltenham (18) and Bristol (24). On October 15, 22 and 25, the above artists will be joined by Marty Wilde, The Viscounts and Jimmy Tarback.

Further dates for Marty Wilde and Wee Willie Harris include Bristol (11), Lincoln (14), Derby (18) and Cardiff on October 21.

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QUARTET
LAE 12185

Reunion/When your lover has gone/Stardust/My heart belongs to daddy
Jersey bounce/The surrey with the fringe on top/Trav'lin light/Ornithology

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Dog/Young sycamore/Three songs/Day-break in Alabama/Night and morn/The dream keeper/Big high song for somebody

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Woody'n' you/I got a woman crazy for me, she's funny that way/Lollygag/Missy's melody/I'll close my eyes/11th hour blues
Undecided/A flower is a lovesome thing/It's a crying shame/When it's sleepy time down south/Button nose/Biscuit for Duncan

ANNIE ROSS sings a Song with Mulligan
The GERRY MULLIGAN
QUARTET
LAE 12203

I feel pretty/How about you/I've grown accustomed to her face/This time the dream's on me/Let there be love
All of you/Give me the simple life/This is always/Between the devil and the deep blue sea/It don't mean a thing

THREE BONES AND A QUILL:
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The preacher/What's going on here?/What's my name/Three and one
Look ma, no hands/Little beaver/In a mellow tone

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Custard puff/When the red, red robin comes bob bob bobbin' along/Foreign intrigue/Angel eyes/The merry go round

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Something in B flat/Whisper not/Step lightly
Just by myself/Blues it/You're mine you/Capri

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