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August 15, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 73 Week ending August 15, 1959

LENA HORNE

EVERY  
6<sup>D</sup>  
THURSDAY

## SILVER DISC WINNERS

Conway, Presley,  
Darin, Donegan,  
Richard

★

TEENAGER WINS  
PRESLEY PORTRAIT

★

Latest reviews—and  
those you've missed



GALA RECORDS PRESENTS

LENA HORNE WITH ORCHESTRA CONDUCTED  
BY PHIL MOORE

ON



12" L-P'S ONLY 169

MANY MORE GREAT ARTISTES—SEE BACK PAGE



DISC

Charles Buchan's Publications Ltd., Hulston House, Fleet Street, London, E.C.4, Fleet Street 5011.

# Back with a bang

FOR seven weeks we have been unable to publish owing to the printing dispute, but now we are with you once again—and with some wonderful news.

Our award of a Silver Disc for any record that has sold more than a quarter of a million in Britain has been claimed by no fewer than FIVE stars—three of them British!

At the time of the year when sales of records tend to drop, this is a superb achievement.

Our congratulations go to Russ Conway, who won the race to the first Silver Disc, to the other four Elvis Presley, Bobby Darin, Lonnie Donegan and Cliff Richard who were close behind him, and in advance to the many more artists who we are sure will soon be putting in their claims!

OUR five winners of course have made the grade, but the record world is wide open to the newcomer who has something good, and different, to offer—like the winners of our Vocal Group contest which we ran in connection with the Soho Fair.

These boys, who call themselves The Checkmates, romped away with the prize and could easily make a big name for themselves on disc. We are proud to have given them such a start.

AS we explain—on page 10—many discs have been issued during the past two months that we have not been able to review. In this issue, therefore, we have packed in as many reviews as we can in order to bring you up to date with the records that have been issued during the printing dispute.

# POST BAG

The prize of an LP of the winner's own choice has been held over this week because of the special circumstances of this issue. But from next week it will, as usual, await the writer of the best letter—and don't forget that there is an additional bonus prize every month of a Ronson lighter and ashtray set.

## 'Saturday Club' beats the rest

THE B.B.C. is reckoned to be the "square" of both radio and TV because it has no programmes like "Oh Boy!" and those on Radio Luxembourg.

Yet I believe that the B.B.C.'s "Saturday Club" is a far better programme than any of those produced by its rivals. "Saturday Club" caters for all tastes, playing listeners requests and new releases. There is jazz, folk music by visiting guests, and appearances by several pop stars.

"Oh Boy!" and the like have nothing for broad-minded musical people. The B.B.C. is doing a great job with "Saturday Club," and I suggest that ITV and Luxembourg should make a more comprehensive study of it.—E. HAGLEWOOD, 165 Dinsdale Road, Sandyford, Newcastle-upon-Tyne.

(We agree; it's a good programme.)

### F.S.A.S. speaks

IT has been said that Frank Sinatra has only one golden disc, "Young At Heart."

According to the Frank Sinatra Appreciation Society, Frank has now reached the total of seven golden discs, excluding the two million sellers with the Tommy Dorsey Orchestra, which makes nine. I just thought I'd clear up the matter.—JANE RASKE, 17 Rendalls Avenue, Croft, Nr. Leicester. (Like Frank, we appreciate it!)

### New role for Elvis

BLUES shouters are usually looked for in the ranks of jazz performers. But might I suggest another blues shouter, who has found fame in the rock field—Elvis Presley?

For proof of his ability as a blues shouter, I suggest you give "Santa Claus Is Back In Town" a spin, and I am sure you will find one of Elvis's hidden talents.—RICHARD GREEN, 59 Therapia Road, East Dulwich, S.E.22. (This is a new side of the rock king.)

### It's YOUR fault!

TODAY'S teenagers often grumble when the older generation looks down on their so-called musical tastes. But surely the fault lies with the teenagers themselves. They are so narrow-minded! Personally, I would call a music-

loving teenager one who can appreciate the best of rock and the best of serious music, rather than one who is absolutely devoted to Presley or Sinatra and prejudiced against other equally good singers.

If the modern teenagers want their idols to be understood and liked by older people, I think it is about time they themselves tried to enjoy more serious singers instead of listing them automatically as "squares."—JEAN WEBB, 531 Inglegrave Lane, Hull, Yorks.

(Perhaps most people just aren't broad-minded.)

### Think again, Jack

SO Jack Good thinks our rock stars are the best in the world! Well, pardon me while I give a hearty laugh.

Cliff Richard is a neurotic copy of Presley, Marty Wilde's hit numbers have been those pinched from American rockers, Terry Dene hasn't had a hit since the early days of "Six-Five," Dickie Pride is a poor imitation of Little Richard, and now we have Johnny Kidd, who sounds like Gene Vincent being strangled in an echo chamber.

No, Mr. Good, I think you should reconsider your statement.—PAUL BARNETT, 96 Castle Avenue, Penarth, Glamorgan.

(No good?)

### Buy British!

WHAT can be wrong with British talent in America. We rarely see any of our recording artists' best sellers in their charts. It's even harder to understand the fact now, when British talent is at its peak.

We hear of successful U.S. tours by British artists, but we seldom see their records in the charts.

If record-buyers in Britain bought only English versions of records, then it would certainly boost our talent to the place it should occupy in the world of popular music.—KENNETH PUGH, 125 Pearre Avenue, Bramley, Nr. Rotherham, Yorks.

(But don't forget, the Americans are patriotic, too—and there are more of them!)

### Not perfect

LIKE the majority of record buyers, I rely on radio and the odd television disc programmes in the choice of my record collection.

The only trouble with this method, I find, is that these programmes are transmitted to perfection, i.e. with very expensive equipment, correct bass treble modulation, etc., and the records sound perfect.

However, on playing records on my own not-so-expensive equipment, I find they sound totally different.

Surely there must be a remedy for this, as I, like other music lovers, am going to miss the best of my records

## GET OUT YOUR PENS

I HAVE a British pen pal with whom I exchange magazines, and who sent me a copy of DISC which I enjoyed very much.

Now I would love to correspond with any DISC readers in Europe, aged between 15 and 17. I am 15 years old and a second year student in high school.—JANICE CHERNER, 21 Lerborne Drive, Cranford, New Jersey, U.S.A.

because I cannot afford hi-fi or stereo.—S.A.C. GURD, F, Block 101, R.A.F. Watton, Nr. Thetford, Norfolk.

(But it doesn't cost too much money to get extremely good results.)

### Leave it alone

WHEN rock 'n' roll first hit the country and was performed by artists who could handle it well, it sounded great, but then it became a way for third-rate performers to become overnight performers.

This seems to happen with any new music trend: skiffle, calypso or cha-cha.

If only these types of music could be left to the really serious artists who are good performers, and not eleven-year-old boys and singers of TV commercials, etc., the recording-buying public might not change its tastes quite so quickly.—R. WITHAM, 57 Tulse Hill Road, Shepherd's Bush, London, W.12.

(It's inevitable that many will jump on whatever band wagon is passing.)

## BLAME TV FOR THOSE SECOND-RATE SONGS

THE quality of British popular music today is at its best, and many fine songs and records are appearing in the hit parade every week.

The American records, however, do not reach the same standard as the British records, and I suggest that too much television time in the States is devoted to pop records. This naturally produces large numbers of singers, but unfortunately, not enough good songs, and this means that some of the songs that sell are only second-rate.

I wish to thank all concerned in keeping British records at a very high standard—a standard the whole world should try and match.—JOSEPH MEAKIN, 2 Hopedale Road, South Reddish, Stockport, Cheshire.

(Jack Good made this very point when he returned from America recently.)

## CALLBOARD

BARRY SISTERS—Britannia Pier, Great Yarmouth (season).

SHIRLEY BASSBY—Prince of Wales Theatre, London (season).

BEVERLEY SISTERS—Pier Pavilion, Llandudno.

EVE BOSWELL—Alhambra Theatre, Glasgow (season).

MAX BYGRAVES—London Palladium (season).

ROY CASTLE—Palace, Blackpool (season).

RUSS CONWAY—Grand Theatre, Llandudno (season).

BILLY COTTON & HIS BAND—Winter Gardens, Bournemouth.

DALLAS BOYS—Palace, Blackpool (season).

LONNIE DONEGAN—Aquarium, Gt. Yarmouth

(season).

CHARLIE DRAKE—North Pier, Blackpool (season).

BILLY EKSTINE—Empire Theatre, Glasgow.

BRUCE FORSYTH—Alexandria, Weymouth (season).

RONNIE HILTON—Queens Theatre, Blackpool (season).

EDMUND HOCKERIDGE—Pier, Blackpool (season).

MICHAEL HOLLIDAY—Floral Hall, Scarborough (season).

TEDDY JOHNSON & PEARL CARR—Pavilion, Torquay (season).

KAYE SISTERS—Hippodrome, Brighton (season).

KING BROTHERS—Wellington Pier Gt. Yarmouth (season).

GARY MILLER—Alexandria, Weymouth (season).

THE MUDLARKS—North Pier, Blackpool (season).

JOAN REGAN—Wellington Pier, Gt. Yarmouth (season).

LITA ROZA—King's Theatre, Southsea (season).

MARION RYAN—Palace, Blackpool (season).

SHIRLEY SANDS—Futurist Theatre, Scarborough (season).

ROSEMARY SQUIRES—Hippodrome, Blackpool (season).

CYRIL STAPLETON—Futurist Theatre, Scarborough (season).

MALCOLM VAUGHAN—Britannia Pier, Gt. Yarmouth (season).

DAVID WHITFIELD—Pavilion, Bournemouth (season).

MARTY WILDE—Palace, Blackpool.

YANA—South Parade Pier, Southsea.

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# TIGER

**NICK TODD**



## TOP TENS

### AMERICAN

These were the ten numbers that topped the sales in America last week (week ending August 8)

Last Week	This Week	Title	Artist
1	1	Lonely Boy	Paul Anka
2	2	Big Hunk O' Love	Elvis Presley
3	3	My Heart Is An Open Book	Carl Dobkins Jr.
4	4	Battle Of New Orleans	Johnny Horton
5	5	Tiger	Fabian
6	6	There Goes My Baby	The Drifters
7	7	Waterloo	Stonewall Jackson
8	8	Lavender Blue	Fanny Turner
9	9	Sweeter Than You	Ricky Nelson
10	10	Forty Miles Of Bad Road	Duane Eddy

### ONES TO WATCH

It Was I	Skip & Flip
Sea Of Love	Phil Phillips

### JUKE BOX

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending August 8)

Last Week	This Week	Title	Artist
1	1	Living Doll	Cliff Richard
2	2	Big Hunk O' Love	Elvis Presley
3	3	Lonely Boy	Paul Anka
4	4	Teenager In Love	Marty Wilde; Dion and the Belmonts
5	5	Dream Lover	Bobby Darin; Craig Douglas
6	6	Endlessly	Brook Benton
7	7	Ragtime Cowboy Joe	David Seville
8	8	Only Sixteen	Craig Douglas; Sam Cooke
9	9	Lipstick On Your Collar	Connie Francis
10	10	Remember When	The Platters

# LA PLUME DE MA TANTE

**HUGO and LUIGI**



# CONNIE BACK AGAIN TO CUT MORE LPs

Pop Prom has all-star cast

MARTY WILDE, The Mudlarks, Bert Weedon, Cherry Wainer, Billy Fury, Dickie Pride, Duffy Power, The Vernons Girls and Harry Robinson and Lord Rockingham's XI are all featured in the all-star "Pop Prom" which takes place at the Royal Albert Hall on Sunday afternoon, September 20.

Also on the bill, which is not yet complete, are Terry White, Craig Douglas, Neville Taylor and the Cutters and Bill Forbes.

TV producer, and DISC contributor, Jack Good is to produce the show which is in aid of the National Playing Fields Association.

AMERICA's top female singer, Connie Francis, makes her second visit to Britain this year when she arrives on Wednesday, August 19, to record further LPs in E.M.I.'s Abbey Road, London, studios.

She will record three 12in. LPs—a Christmas album, one of Italian melodies, and one called "A Tribute To The Boys." The backings will be supplied by Geoff Love and Tony Osborne.

The last named album will be orchestrated by American M.G.M. A. & R. manager Ray Ellis, who is accompanying Connie Francis on this visit.

Before returning to the States, Connie will visit disc jockeys on the Continent, and may appear on TV, though plans are not yet definite.

## U.S. buys our beat

"PLEASE Don't Touch" the successful composition by Heath Robinson, which has had so much success through the Johnny Kidd recording, has been sold to America by Mills Music.

The number has already been recorded by Chico Holiday on R.C.A. This is one of the few occasions when a beat number has been sold by this country to the States.

# Rumba king Cugat has British tour plans

FLYING visitors to London last week-end were Latin American music king Xavier Cugat, and his beautiful wife, vocalist Abbe Lane.

Said Mr. Cugat when he spoke to him during his three-day stay: "We are here for a telenovela appearance on Granada's 'Chelsea at Nine.' Unfortunately, I have no permit, so I will not be able to play any instruments, but Abbe will be singing several Latin American songs, and I shall introduce her and compeere her spot in the show. "We have fallen in love with this country and would very much like to return. I am hoping to arrange a concert tour of Britain in the autumn of this year, but at the moment I cannot tell whether this will be possible."

Before leaving for America, where in September Xavier Cugat and Abbe Lane will be featured in their own television series, they are going to Spain for a holiday. In all probability they will visit Mr. Cugat's birthplace of Barcelona.

Earlier this year, Xavier Cugat signed a five-year contract with R.C.A., the label for which Abbe Lane already records. To date, they have recorded three new albums, and during his visit Mr. Cugat discussed the possibility of an early release in this country.

"I have no preference for any style of Latin American music," he said. "I enjoy all of it, but both style and arrangements have changed and I try to depict this on my new albums. They mostly consist of standards with modern Latin American orchestrations."

# Top Twenty

Compiled from dealers' returns from all over Britain  
Week ending August 8

Last Week	This Week	Title	Artiste
1	1	Living Doll	Cliff Richard (Columbia)
3	2	Battle Of New Orleans	Lonnie Donegan (Pye)
2	3	Dream Lover	Bobby Darin (London)
6	4	Lipstick On Your Collar	Connie Francis (M.G.M.)
4	5	Big Hunk O' Love	Elvis Presley (R.C.A.)
5	6	Teenager In Love	Marty Wilde (Philips)
14	7	Lonely Boy	Paul Anka (Columbia)
7	8	Roulette	Russ Conway (Columbia)
8	9	Peter Gunn / Yep	Duane Eddy (London)
15	10	Heart Of A Man	Frankie Vaughan (Philips)
12	11	Personality	Anthony Newley (Decca)
11	12	Ragtime Cowboy Joe	David Seville and The Chipmunks (London)
10	13	It's Late / Never Be Anyone Else But You	Ricky Nelson (London)
13	14	Take A Message To Mary / Poor Jenny	Everly Brothers (London)
9	15	Goodbye, Jimmy, Goodbye	Ruby Murray (Columbia)
18	16	I Know	Perry Como (R.C.A.)
—	17	Someone	Johnny Mathis (Fontana)
—	18	Twixt Twelve And Twenty	Pat Boone (London)
—	19	Personality	Lloyd Price (H.M.V.)
16	20	Three Stars	Ruby Wright (Parlophone)

### ONE TO WATCH

Only Sixteen	Craig Douglas
--------------	---------------

# Pye join rush for cheap LPs

A NEW record series, the "Golden Guinea," is being issued by the Pye group on August 21. It will consist of 12in. LPs mainly of light orchestral music. They will sell at 21 shillings.

The initial release is of three LPs: "Porgy and Bess," "Gypsy Camp-

fires," and "The World's Great Standards."

The second release in the "Golden Guinea" series will be during mid-October, when Pye plan to issue a further 12 LPs.

The new records will also be available in stereo sound. Records of this type will cost 27/6.



# PYE HAVE HIGH HOPES FOR DAVE KING'S "High Hopes"

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# LENA HORNE

There are not many stars who are beyond compare, but she is one

## She's in a class of her own

I MUST say that I greet lovely Lena Horne, few will argue. To watch her on stage or in cabaret is a very special treat for, in addition to her outstanding vocal ability, her vivacious personality and her dynamic approach are incomparable.

She has a cat-like grace and beauty of movement, at times purring like a kitten, at times snarling like a tigress.

As a performer, Lena Horne is quite the most exciting that I have ever been privileged to see. Her expressive hands, her supple facial expressions and her wide-ranging and warm voice make her one of the outstanding performers of the present day.

### In Britain

It is sometimes possible to make rough comparisons with other performers, but in the case of Lena Horne she stands completely in a class of her own.

Lena has appeared in Britain many times, on variety stages and in cabaret, as well as occasional spots on television, and in these spheres she brings out qualities that are not always easily transferable on to record.

In her time Lena Horne has made some outstanding contributions to the world of record, but even her best disc has difficulty in capturing her every mood.

Though her film appearances these days are not as frequent as one would like, she has made her mark in the past in such movies as "Weekend In Las Vegas," "Words And Music," and earlier and exciting contributions in "Cabin In The Sky," "Broadway Rhythm," "Stormy Weather" and "Ziegfeld Follies."

As with all truly great stars, the path for Lena Horne has been both long and arduous, and her success and polish must be attributed to her natural talents plus a long fight to gain experience.

Born in Brooklyn, and encouraged by an understanding mother, Lena soon knew that the theatrical profession was for her. Her mother was herself an actress.

An introduction to New York's famous Cotton Club gained for her a part in the chorus line. A humble role, but an important stepping stone at a venue famous for its production of outstanding performers.

Another introduction, this time to bandleader Noble Sissle, proved successful for, on the strength of this meeting, she joined the band for a year's stay. She was a tremendous success, broadcast on many occasions with the outfit and made countless personal appearances.

Lena's next move was to Charlie Barnet, and with his outfit her reputation soared to even greater heights. A long N.B.C. broadcast series enhanced her rapidly growing fame.

But real distinction came when she appeared on Broadway in Lew Leslie's "Blackbirds" production and, though the show closed after a very brief run, the critics were unanimous in their praises for the new-found star.

Cabaret followed, causing sensation at every stop, and when she appeared in California a talent scout from M.G.M. in Hollywood spotted her potentialities, and Lena Horne was soon adding her name to a movie contract.

Since those days, Lena Horne has been an international star in every true sense of the word, with a polish and a style which is envied, copied, and always talked about.

D. G.

Lena boards a plane at New York with her husband Lennox Hayton.



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## HALL MARKS THE BEST IN JAZZ BY TONY HALL

### Shelley can make the grade

The influences I hear most are June Christy and Chris Connor—with an occasional memory of McRae. But from this I believe something of her own may emerge.

On stage her appearance is good, and she has one outstanding quality—a blazing sincerity which comes through on and off the stand. "I take my singing very seriously," she told me. I hope she will continue to do so.

\* \* \*

ONE of the more disgraceful injustices in jazzland just now is the way in which the powers—that be—continue to ignore the talents of trombonist Ken Wray. Ken returned to London almost a year ago after a long stint in Germany, and spent four months with the Tony Kinsey Quintet. Since then he has been lucky to get one gig a week.

This is all wrong. Ken is a first-rate all-round musician, and for any money he is by far the best modern trombonist we have. And he has never played better than now.

It is ironical, too, that this "no-gigs" period should coincide with the fact that Ken's health is now excellent. So he is playing well and looking well—but where does it get him?

He is so frustrated that an offer by Hans Koller to go back to Germany seems terribly tempting.

\* \* \*



LONDON - BORN song - stylist, L Georgia Brown returned from America before Christmas. I am glad to hear she has got a break at last: topping the bill in the current cabaret at Mayfair's swanky Don-Juan Club.

Georgia, a close friend for many years of the ultra-hip Annie Ross, first sang before a jazz audience at Studio '51 some eight years ago.

Given a little more time, SHELLEY MOORE could be a really fine jazz singer.



# HAVE THE OLDS REVIVED?

NO one enjoys hearing an old song revived more than I, but they have been notably absent from the Top Twenty charts recently and I cannot help but think that the revival was too much of a good thing while it lasted.

The big trend towards a new lease of life for oldies was, undoubtedly started off by Connie Francis in April, 1958. After a string of disc releases, none of which brought her any real recognition, she set the record world alight with a sparkling new version of "Who's Sorry Now."

This number had never really settled in a dust-covered condition in the musical archives, for it was regularly recorded by someone or other, but no one reached the pinnacle with it until Connie Francis came along.

Any new musical trend is followed closely by the moguls of the recording world and, noting the success of the Miss Francis revival, they took down from the shelves hundreds of songs from yesterday.

*For all the good that some achieved, they might just as well have stayed where they were.*

In the States, where the trend first began, recording managers and artists were falling head over

cesses for her and kept the revival trend open.

Since the issue of that last time, however, Connie's latest success has come from "Lipsick On Your Collar" rather than yet another oldie.

Has the oldie gimmick been overdone for the present? Have the many other artists who tried to climb aboard the old bandwagon overdone it for all? For the moment, possibly yes, but even as I write, so I see that David Seville and the Chipmunks are back again with a real favourite of years gone by, "Ragtime Cowboy Joe."

Could this be for the song itself, or for the novelty value that the Chipmunks undoubtedly give to this version. Who knows?

## New honours

Certainly we had our fill while it lasted. Many older readers heard songs which they remembered from their youth, and today's generation heard songs completely new to them. It makes me wonder whether

Tony Osborne did very nicely, too, with "I Want To Be Happy Cha-Cha," and we had such "impossibles" as "Kneez Up Mother Brown," "I Talk To The Trees," and "You Go To My Head," all set to the Latin-American beat.

*The Platters also chalked up one of their biggest hits with a modern dressing of "Smoke Gets On Your Eyes", while a young-songsstress from the Perry Como show, Rosemary Jane, had her first big recognition with "Apple Blossom Time."*

One could never keep Little Richard out of the picture and he had a big one in "Baby Face" followed up, more recently, with "By The Light Of The Silvery Moon." Paul Anka came back to the fore with "My Heart Sings," with an orchestral backing that was exciting, to say the least.

After years of consistent popularity, the "Warsaw Concerto" came back to us as the ballad "The World Outside," and found a new lease of life with the recording. Nearer home the revivals were being poured out. Such songs as "Yes, We Have No Bananas," "Leaning On A Lamp-post," "I Surrender Dear" and "Last Night On The Back Porch," each notched up healthy sales for the people who waxed them.

## Healthy idea

However, by the time some of these files had emerged, the success of oldies seemed definitely on the wane and, since last April, they have been noticeable by their absence in the Top Twenty charts. Have we come to the bottom of the pile for the moment? Who knows—it needs only one good version to light the fuse again. I for one will not object for, generally, I find the melodies more satisfying than those turned out on today's conveyor belt, providing of course that the original melody line is not too severely tampered with.

Mervyn Douglas



# CONNIE FRANCIS BEGAN IT, BUT . . .

heels to get out new releases covering old songs. The type of original melody mattered not, for the new treatment could give it the ingredients that the present-day public seemed to demand.

The titles are too many to mention, but examples that emerged around that time included "I Know Where I'm Going," "I'll Get By," "Pagan Love Song," "Moonlight And Roses," and even an old swarthy friend, "The Sheik Of Araby."

## Revival period

While some had moderate successes, few could compete with Connie Francis herself and, among her many releases, she still came up with very big hits with songs from the past. Numbers like "You Always Hurt The One You Love," "My Happiness" and "If I Didn't Care" all added up to further suc-

cesses for her and kept the revival trend open.

Coming close to the successes of Connie Francis was Tommy Edwards and he found new honours heading straight for him, with his delightful version of "It's All In The Game."

Tommy had already recorded this without any recognition, yet when he decided to re-record it, the time was apparently ripe, for he certainly achieved tremendous reward. He's tried the same formula since without attaining quite the same heights.

The cha-cha craze arrived during this period, too, and, there was a notable absence of original numbers, so the oldies came into their own in this rhythm.

Biggest in this line was the Dorsey Orchestra and their treatment of "Tea For Two Cha-cha." Our own

# Cliff Ended Bobby's Five Week Run —and won himself a Silver Disc

14 I Go Ape	Neil Sedaka
15 Personality	Lloyd Price
16 Goodbye, Jimmy, Goodbye	Ruby Murray
17 A Teenager In Love	Craig Douglas
18 May You Always	Joan Regan
19 Mean Streak/Never Mind	Cliff Richard
20 Guitar Boogie Shuffle	Bert Weedon

9 Personality	Anthony Newley
10 Three Stars	Ruby Wright
11 A Fool Such As I/I Need You	Elvis Presley
12 Goodbye, Jimmy, Goodbye	Ruby Murray
13 Lipsick On Your Collar	Connie Francis
14 Take A Message To Mary/Poor Jenny	Every Brothers
15 Side Saddle	Russ Conway
16 A Teenager In Love	Craig Douglas
17 It Doesn't Matter Any More	Buddy Holly
18 I Go Ape	Ruby Wright
19 Personality	Lloyd Price
20 Please Don't Touch	Johnny Kidd

3 Battle Of New Orleans	Lionie Donagan
4 Big Hunk O' Love	Elvis Presley
5 Teenager In Love	Marty Wilde
6 Lipsick On Your Collar	Connie Francis
7 Roulette	Russ Conway
8 Peter Gunn/Yep	Duane Eddy
9 Goodbye, Jimmy, Goodbye	Ruby Murray
10 Personality	Anthony Newley
11 It's Late/Never Be Anyone	Elvis Presley
12 I've Waited So Long	Anthony Newley
13 Take A Message To Mary/Poor Jenny	Every Brothers
14 Lonely Bay	Ruby Wright
15 Heart Of A Man	Frankie Vaughan
17 A Fool Such As I/I Need You	Elvis Presley
18 For A Penny	Pat Boone
19 Please Don't Touch	Johnny Kidd
20 Teenager In Love	Craig Douglas

## JULY 4

1 Dream Lover	Bobby Darin
2 Battle Of New Orleans	Lionie Donagan
3 A Teenager In Love	Craig Douglas
4 Roulette	Russ Conway
5 Take A Message To Mary/Poor Jenny	Every Brothers
6 A Teenager In Love	Marty Wilde
7 Three Stars	Ruby Wright
8 Peter Gunn/Yep	Duane Eddy
9 It's Late/Never Be Anyone	Ricky Nelson
10 I've Waited So Long	Anthony Newley
11 Personality	Anthony Newley
12 A Teenager In Love	Craig Douglas
13 Goodbye, Jimmy, Goodbye	Ruby Murray
14 Lipsick On Your Collar	Connie Francis
15 It Doesn't Matter Any More	Buddy Holly
17 May You Always	Joan Regan
18 Side Saddle	Russ Conway
19 Living Doll	Cliff Richard
20 I Go Ape	Neil Sedaka

## JULY 18

1 Dream Lover	Bobby Darin
2 Battle Of New Orleans	Lionie Donagan
3 Living Doll	Cliff Richard
4 Teenager In Love	Marty Wilde
5 Roulette	Russ Conway
6 Peter Gunn/Yep	Duane Eddy
8 It's Late/Never Be Anyone	Ricky Nelson
9 Side Saddle	Russ Conway
10 Big Hunk O' Love	Elvis Presley
11 Goodbye, Jimmy, Goodbye	Ruby Murray
12 Personality	Anthony Newley
13 Take A Message To Mary/Poor Jenny	Every Brothers
14 A Fool Such As I/I Need You	Elvis Presley
15 Love Tonight	Elvis Presley
16 I've Waited So Long	Anthony Newley
17 Three Stars	Ruby Wright
18 May You Always	Joan Regan
19 Personality	Anthony Newley
20 Please Don't Touch	Johnny Kidd

## AUGUST 1

1 Living Doll	Cliff Richard
2 Dream Lover	Bobby Darin
3 Battle Of New Orleans	Lionie Donagan
4 Big Hunk O' Love	Elvis Presley
5 Teenager In Love	Marty Wilde
6 Lipsick On Your Collar	Connie Francis
7 Roulette	Russ Conway
8 Peter Gunn/Yep	Duane Eddy
9 Goodbye, Jimmy, Goodbye	Ruby Murray
10 It's Late/Never Be Anyone	Ricky Nelson
11 Personality	Anthony Newley
12 David Seville and The Chipmunks	David Seville and Anthony Newley
13 Take A Message To Mary/Poor Jenny	Every Brothers
14 Paul Anka	Paul Anka
15 Heart Of A Man	Frankie Vaughan
16 Three Stars	Ruby Wright
17 I've Waited So Long	Anthony Newley
18 A Fool Such As I/I Need You	Elvis Presley
19 I Know	Elvis Presley
20 Sorry I Ruin All The Way Home	The Impalas

## JULY 11

1 Dream Lover	Bobby Darin
2 Battle Of New Orleans	Lionie Donagan
3 A Teenager In Love	Marty Wilde
4 Roulette	Russ Conway
5 It's Late/Never Be Anyone	Ricky Nelson
6 I've Waited So Long	Anthony Newley
7 Living Doll	Cliff Richard
8 Peter Gunn/Yep	Duane Eddy

## JULY 25

1 Dream Lover	Bobby Darin
2 Living Doll	Cliff Richard

HITS and misses of the TOP TWENTY

Week Ending **JUNE 20**

1 Roulette	Russ Conway
2 Dream Lover	Bobby Darin
3 Elsie But You	Ricky Nelson
4 A Fool Such As I/I Need You	Elvis Presley
5 A Teenager In Love	Marty Wilde
6 I've Waited So Long	Anthony Newley
7 It Doesn't Matter Any More	Buddy Holly
8 Three Stars	Ruby Wright
9 Take A Message To Mary/Poor Jenny	Every Brothers
10 Side Saddle	Russ Conway
11 Mean Streak/Never Mind	Cliff Richard
12 Peter Gunn/Yep	Duane Eddy
13 Battle Of New Orleans	Lionie Donagan
14 I Go Ape	Neil Sedaka
15 Personality	Anthony Newley
16 Guitar Boogie Shuffle	Bert Weedon
17 Mean Streak/Never Mind	Cliff Richard
18 Donna	Marty Wilde
19 Personality	Lloyd Price
20 Teenager In Love	Craig Douglas

**JUNE 27**

1 Dream Lover	Bobby Darin
2 Roulette	Russ Conway
3 Battle Of New Orleans	Lionie Donagan
4 Teenager In Love	Marty Wilde
5 A Fool Such As I/I Need You	Elvis Presley
6 It's Late/Never Be Anyone	Ricky Nelson
7 Elsie But You	Ricky Nelson
8 I've Waited So Long	Anthony Newley
9 Three Stars	Ruby Wright
10 Take A Message To Mary/Poor Jenny	Every Brothers
11 Peter Gunn/Yep	Duane Eddy
12 Side Saddle	Russ Conway
13 Personality	Anthony Newley

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# Teddy Johnson's Music Shop

## Meet a million dollar baby-sitter (YES — IT'S PAT BOONE!)



"Jack Paar Show" in America. Carmel is appearing with Jack during the illness of the "Redhead," Arthur Godfrey, on whose show she sings from coast-to-coast five times a week.

I asked Carmel about her million dollar baby sitter. She smiled. "It is a happy arrangement . . . when he and his wife want to do a show, then Bill or I pop next door to baby sit. And when we have a show to do, then he returns the favour."

This million-dollar-next-door-neighbor-baby-sitter? PAT BOONE.

Now his penchant is for piano playing and singing. Mr. Martin gets a dig at both as member of the hyper-hip John La Salle Quartet. Theirs is a west side story I take pleasure in applauding.

Nightly they are packing in the clients at a club—on their initial British release, they pay tribute to their venue with "Jumpin' At The Left Bank" (Capitol).

What is their attraction for me? They have achieved the technical ability one has come to associate only with The Freshmen, Hi-Lo's or Accidentals, with a commercial appeal which augurs well.

## ... and the man who entertains a million

RAY ELLINGTON left London a few days ago for Stockholm, where he is making his second appearance at the Tivoli Gardens. When he last was there, some eight years ago, Ray entertained as many as 25,000 at each show. On the 'phone bidding him a safe journey, Pearl asked how many people he reckoned he would play to this trip. Ray paused. "Er—honey—wait while poppa adds up . . . three weeks multiplied by two shows a night, multiplied by, say, 20,000 . . . er . . . gracious, it is nearly a million . . . Honey, that works out at one in eight of the country's population."

### PERSONAL PUBLICITY DEPARTMENT

It is announced with considerable pleasure by the management of this column that Teddy Johnson's weekly excursion into the homes of Britain with the programme "Music Shop" will be continued with effect from September.

It should be noted, however, that the hours of business have been altered. In future the doors of the Music Shop are to be opened late night.

## HYPER-HIP HUGH

HUGH MARTIN is a name practically unknown to the general public. I met him when he was here a few years back—he had just written the hits that made Jean Carson into a star in the show "Love From Judy."

But this tunesmith has had even greater successes to his credit. Recall the classic Judy Garland songs—"Trolley Song" and "Meet Me In St. Louis?" Both were from the pen of Martin.

# Instrumentals — that's what the fans want

THERE have been national surveys to probe the soap-buying habits of the British public, to catalogue their views on nationalization, to list their likes and dislikes in politics. But although we know from Board of Trade figures issued regularly how many discs are sold, I wonder whether any section of the record industry has ever bothered to find out what sort of people are their best customers and why they buy particular records?

If anyone has collected that information they have kept it very confidential. Whether they have used it to good effect is another closely guarded secret and certainly not a topic discussed by the people I meet.

But if the record industry would not—or could not—tell me what type of person buys which sort of discs in the U.K. there was nothing but to do a little fact-finding myself.

My first thought was to position myself inconspicuously in a record shop, keeping ears and eyes open and stepping in with the occasional direct question.

## Bulging purses

My second thought was that I was not quite cut out for this form of detection. But I had a friend who would do it for me—John Fragon. He's the type who can find out anything and has the manner which gets people talking confidentially in no time at all.

John took on the assignment, going out on a Saturday morning—when wallets and purses were still bulging with the week's wages and pocket money.

Three hours later, a little shop-soiled, he reported back. His findings, although not necessarily representative because of the restricted nature of his investigation, included some interesting pointers.

## Selective buying

Of course, most of the record shoppers were teenagers, with girls outnumbering boys by three to one. The majority of discs bought were those already holding positions in the Top Twenty. Now those are three facts which fall very much into line with my own impression.

But John Fragon went on to reveal other facts that showed the record-buying public to be a much wider one than generally supposed and certainly more selective than given credit for.

First point he produced was the interest in purely instrumental numbers (at the time there were four in the upper bracket of the charts, from Russ Conway, Chris Barber and Bert Weedon). It was boys rather than

## 'Oh Boy!' producer JACK GOOD finds out who buys what

girls who were the buyers. Reason, I think, is that when the rock 'n' roll revolution broke out three years ago, the girls took up hero worship, while their more active boy friends took up musical instruments and over the months have developed from skiffle to an interest in instrumental skill and musical arrangement.

Even the girls admitted to my investigator that they bought Buddy Holly's "It Doesn't Matter Any More" just as much for the original backing and good tune as for Buddy's own performance.

Indeed, the idea that girls will buy every record cut by their own particular idol irrespective of merit was found to be not altogether true. One girl did say that she would buy any Elvis record, even if it were only the sound of his saving a piece of wood. Asked why she would know it was Elvis doing the sawing, she replied, "Oh, they'd have to show a picture of him doing it on the sleeve."

## Plugs don't help

One group of teenagers was asked how much they made up their own minds about their record purchases and how much they were influenced by radio or TV plugs.

They said that there were some discs with an immediate "This is it" impact ("Little Darlin'" and "King Creole" were mentioned). Most other discs needed to be heard several times.

But no amount of plugging, apparently, would make any of them buy a disc if it were second-rate and came into the category of what they termed "a goof."

It appeared that just a big, beaty noise alone was not enough to sell a record nowadays. People in their 20s and 30s were going for the same records as teenagers. All were demanding a much higher standard of lyric and music.

## JAZZ BOOK CLUB



"Humph," Rex Harris and Gerald Lascelles select the bi-monthly members-only choices in this the ONLY book club for jazz fans. The books are indispensable for all who want to be informed about the history, the theory and the practice of jazz music—and at bargain cost, too! Currently:

**JAZZ IN BRITAIN:** David Boulton describes how jazz crossed the Atlantic and took root. Plates. August. 18s. for J.B.C. 6s.

**DUKE ELLINGTON:** His life and music traced by his authorities. Edited by Peter Gammond. Plates. October. 25s. for J.B.C. 6s.

**SECOND CHORUS:** The second part of Humphrey Lytton's controversial discography. Illustrated. December. 15s. for J.B.C. 6s.

**BUGLES FOR BEIDERBECKE:** A full biography by Waring and Garlick, with complete discography. February. 21s. for J.B.C. 6s.

**A HANDBOOK OF JAZZ** by Barry Ulanov. A compact and unambiguously clear history by Metronome's famous editor. April. 15s. for J.B.C. 6s.

**WORLD IN A JUG** by Roland Gant. The best jazz novel yet. June. 15s. for J.B.C. 6s. Most J.B.C. books are illustrated: all are complete—and NONE ARE PAPERBACKS. There are wonderful extra bargains, too, and a great free-book offer.

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## Chris banks on Bechet again

CHRIS BARBER may well be set to repeat the hit parade success. His version of the Sidney Bechet composition "Pettie Fleur" logged up a million sales and gleaned Chris a golden disc.

His latest disc on the Lansdowne Jazz series issued by Columbia is "Lonesome." Bechet again composed.

Coda-note: My tip for Barber's next hit? "Down by the Riverside." This was recorded some years ago. The banjoist? Lonnie Donegan.

I would like to add that this is not "a Johnson inspirational" tip. I gather that in Germany this disc is topping the sellers. And remember—it was Germany that kicked off "Pettie Fleur."

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Rosetta/Once in awhile/Sweet Georgia Brown/St. Louis blues/On the sunny side of the street/I wish I could shimmy like my Sister Kate/I'm coming Virginia

DRUMS ON FIRE!  
ART BLAKEY—BENNY BARTH  
CHICO HAMILTON—  
CHATUR LAL  
LAE 12175  
Variations in Tintal/Caravan Ritual/Bark for Barkside

JAZZ WEST COAST Vol 4  
An Anthology of Californian Music  
LAE 12177  
Popo/Extra Mhd/Ain't got a dime to my name/Jersey bounce/Til we meet again/A romantic joy/I Muscicle du jour/Five minutes more/Over the rainbow/Stranger in Paradise

### NEW RELEASE

VOGUE  
LEE KONITZ with the GERRY MULLIGAN QUARTET  
LAE 12181  
I can't believe that you're in love with me/John/Algonquin/Bring in my love/Saxet/Oh lady be good/Too marvellous for words/Lover man/I'll remember April/These foolish things/All the things you are

MOONLIGHT IN VERMONT  
JOHNNY SMITH QUINTET  
featuring Stan Getz  
LAE 12189  
Moonlight in Vermont/Tabu/Tenderly/Cava/A ghost of a chance/Jaguar Stars fell on Alabama/Where or when/I'll be around/April/These foolish things/Villa

SONNY STITT with the NEW YORKERS  
LAE 12191  
The best things in life are free/Ego, the blues/It might as well be Spring/Cherokee I didn't know what time it was/Body and Soul/Face/Where or when/I'll be around/Bluesy/Birds eye

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PLA Y PETER GUNN  
LAC 12193  
Peter Gunn/The floater/Soria blue/The Brothers go to Mother/Soft sounds/Fatigue/Slow & Easy/Brief & Breezy/Dreamsville/A profound gasp

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**IN BRIEF**

**ON TV**

**DIANA DORS** and husband **DICKIE DAWSON** join the panel of "Juke Box Jury" on August 17. Bandleader **GENE KRUPA** appears in a comedy film on B.B.C. TV next Saturday called "Beat The Band." Singing with him will be **Frances Langford**.

**JOAN REGAN** appears on Friday, August 21, in "Summer Stars." **JACK PAYNE'S** "Words And Music" on B.B.C. TV next Wednesday will star **Jo Shelton**, **Lizbeth Wobbs**, **Anton** and **Janetta**, and the **George Mitchell Singers**.

**DENNIS LOTIS** and **MAXINE DANIELS** meet in "Meeting Point" on Sunday, August 16. Religious pop songs will be discussed and two new such numbers will be introduced.

**AND OFF**

Former world heavyweight champion, **JOE LOUIS**, is to form a new disc concern. Releases are planned for the near future, but no record label name is yet decided.

**JACK JACKSON** starts a new D.J. radio series on B.B.C. on September 29.

**MIKI and GRIFF**, regularly seen in the recent **Lonnie Donegan** ATV series, have made their first recording for Pye. The titles: "Hold Back Tomorrow" and "Deedle-Dum-Do-Die-Day." Lonnie and his group supply the backing.

**EDDIE FISHER** left for Spain last week-end after waxing several titles for the R.C.A. label at the Decca studios.

**Tommy may go back —with his new film**

**TOMMY STEELE** arrived back in London from his Moscow trip on Saturday doing Cosack leaps as he walked from his plane. A Russian fur hat was jammed over his blond hair and he had four more of the hats in his luggage which had been left off the plane at Amsterdam.

Tommy was bubbling with enthusiasm about his trip on which he represented British youth. He talked first about his impromptu session in the Red Square.

**A HUNK OF GOLD**

**ELVIS PRESLEY** has gained his 14th million-seller in America with "A Big Hunk O' Love." This becomes the fifth Presley disc to exceed the million figure since he joined the Army early last year, and it is the 14th consecutive Presley record to reach such sales.

**Jazz film date**

"**FIVE PENNIES**," the film based on the life of the famous American jazzman, **Red Nichols**, is to be premiered at the Plaza, London, on Wednesday, October 21.

The film stars **Dagney Kaye**, and he will fly over for the opening performance. Supporting Kaye in the film are **Barbara Bel Geddes**, **Louis Armstrong** and **Bob Crosby**.



"They'd heard of me but they didn't know me when they saw me. They didn't know how to respond at first, but when somebody in the Square started clapping, they joined in automatically."

About Soviet youth he said, "They have juvenile delinquents like we have, but they keep them under control more because nobody is allowed to talk about them."

"The Russians do dig rock 'n' roll, said Tommy. "They can't buy rock 'n' roll records but they tape the music from our broadcasts."

Then he told of the crazy, mixed-up interview he had with the Soviet Minister of Culture, **Nicolai Mikhailov**. "We were for ever 'foasting,'" said Tommy, "and my last toast was 'The Best of British luck.' He got needled at that."

While Tommy was in Moscow his film "The Tommy Steele Story" was shown and before he left he was invited to go back in February to introduce his new film "Tommy The Toreador." My visit was the most exciting thrill I've ever had," he said. "I'd really like to go back again."

Then Tommy walked outside to be greeted by his fiancée **Anne Donaghue**. Later Tommy flew to Dublin to play in a charity soccer match.



From left to right: **Norman Newell (E.M.I.)**, **Anna Instone (B.B.C.)**, **Leroy Anderson**, **Frank Chacksfield**, **Manton**; seated: **Tony Osborne**, **Frances Day (DISC Pic.)**.

**Leroy arrives..**

ONE of the most famous composers of light music, **Leroy Anderson**, flew into London last week on a short, four-day visit. American born **Leroy Anderson** graduated from Harvard with an M.A. in music, but it was not until several years later that he decided to make this his career.

During the years that followed, Mr. Anderson made several appearances with the Boston Pops Orchestra, and wrote many compositions which soon became world famous. These included "Sleigh Ride," "Blue Tango" and "Jazz Pizzicato." He recently wrote the music for a Broadway show, "Goldilocks," and although this will not be produced in Britain, the sheet music will be published by Mills Music.

**...so does 'Mr. B'**

"**MR. B**," **Billy Eckstine**, arrives in Britain from Frankfurt, where he is currently entertaining American audiences, this week-end for his new tour which opens at Glasgow Empire on Monday, August 17, and continues to Birmingham (24th), Manchester (31st) and Liverpool (September 7).

He will also star in a "Prince of Wales" TV show on August 30, and has been booked to appear at the Palladium (see back page).

**D. J. Gus Goodwin** has joined the staff of **Sunday Music**.

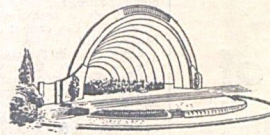


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# SILVER DISCS

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# BUT RUSS IS FIRST HOME



Presley

**RUSS CONWAY** ①  
Roulette

**ELVIS PRESLEY** ②  
I Need Your Love Tonight

**BOBBY DARIN** ③  
Dream Lover

**LONNIE DONEGAN** ④  
The Battle Of New Orleans

**CLIFF RICHARD** ⑤  
Living Doll

IN the seven weeks that DISC has been unable to publish no fewer than FIVE Silver Discs have been won. First claimant for this magnificent award—given by DISC to any artiste who sells more than a quarter of a million copies of one record in Britain—was Russ Conway with his own composition, "Roulette."

Close behind Russ came ELVIS PRESLEY with "I Need Your Love Tonight," BOBBY DARIN with "Dream Lover," LONNIE DONEGAN with "The Battle Of New Orleans" and finally CLIFF RICHARD with "Living Doll."

Most readers will recall that last March DISC introduced a new award for recording artistes—a Silver Disc to be given for any one record issued after March 1; the British sales of which exceeded the 250,000 mark.

Russ Conway gains his Silver Disc through his own composition and Columbia recording of "Roulette." If his "Side Saddle" had been issued after March 1 that, too, would have qualified.

When he learned that he had qualified for a Silver Disc, and that he had pipped Presley and Darin at the winning post, Russ told DISC, "I am

terribly thrilled and very honoured. I am particularly delighted that it should be a British artiste who has claimed the first one. I think this new DISC award is a very big thing for all connected with the record business. It gives British artistes an incentive and will serve as a lasting memento for our record successes. I shall hope for another, but I wish everyone in the disc world the same good fortune that I have just received."

Within hours of the E.M.I. organisation announcing the Russ Conway

claim, the Decca group came up with two, Presley and Darin.

Most people had been forecasting that Presley would be one of the first recipients and, as a consistent record seller, the award is well earned. No doubt there will be several Silver Discs added to his Golden Disc collection before too long.

The Pye group, too, have been able to claim through Lonnie Donegan's fast-selling and popular recording of "The Battle Of New Orleans" and just before we went to press yet another Silver Disc was claimed by a British artiste, Cliff Richard.

Arrangements are now being made for the presentation of these first awards.

### SOHO FAIR CONTEST

## Pye snap up DISC'S Vocal Group winners

THE CHECKMATES, winners of the DISC vocal group competition and Silver Challenge Trophy during the Soho Fair, have got away to a flying start on the road to fame.

They have been signed by Pye records on a six-month contract with a two-year option and will cut their first sides shortly. One of these debut numbers is almost certain to be "What Do You Want To Make Those Eyes At Me For," a number which they sang at the DISC contest.

In addition they have a booking for the B.B.C.'s "Saturday Club" in September.

The Checkmates consist of Emile Ford (vocals), brother George (bass), Ken Street (guitar) and John Cuffley (drums).

The Ford brothers are responsible for the group's arrangements.

Before entering the DISC competition, The Checkmates, who made their debut in February, had appeared at many London dance halls. They are now appearing at the Lyceum Ballroom three times a week and also have a regular Saturday date at the Athenium, Muswell Hill.

Runners-up in the competition were The Aristocrats, from Croydon, and the Earl Brothers of Tooting.

Judges were: Norman Newell, musical directors and arrangers Tom Osborne and Peter Knight, agent Larry Parnes, disc jockey Gerry Myers and the Managing Editor of DISC, Gerald Marks.

### Robeson's series

ATV chief, Val Parnell, has announced that Paul Robeson is to undertake a tele-recorded series of programmes, due for showing near the end of September. And in one of them the Negro singer will be featured in a blues number with Johnny Dankworth.

The series will be called "Reunion With Robeson" and Robeson will act as host in an informal atmosphere to stars of the theatre, music and arts.



The Checkmates with the Silver Challenge Trophy. In the centre is

**FRANK CHACKSFIELD**

A Paris valentine

F 11146 Decca

**DEE CLARK**

Just keep it up

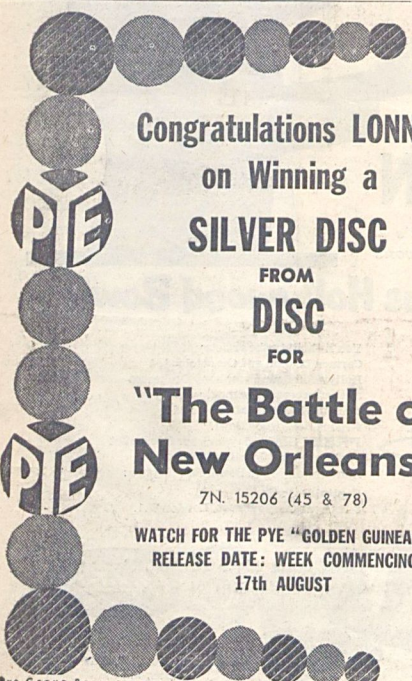
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Congratulations LONNIE on Winning a SILVER DISC FROM DISC FOR

## "The Battle of New Orleans"

7N. 15206 (45 & 78)

WATCH FOR THE PYE "GOLDEN GUINEAS" RELEASE DATE: WEEK COMMENCING 17th AUGUST





rd for  
les

# 50 WORDS OF PRAISE FOR PRESLEY MAKE SUSAN A WINNER



Darin



Richard



Soho Fair Beauty Queen. (DISC Pic)



**ELVIS PRESLEY**, we want you to meet your No. 1 fan in Britain—dark-haired and pretty, 20-year-old Susan Gregory, of 127 Leicester Road, New Barnet, Herts. Susan (DISC Pic above) is secretary to a film producer, and is the winner of DISC'S "Why is Presley Different?" competition with 50 well-chosen words. Her prize, which she received last week, will make her the envy of all Presley fans—it's a beautiful oil painting of Elvis Presley himself, specially commissioned by DISC. Susan's entry was among hundreds considered by the panel of judges

for nearly a fortnight before the final choice was made.

Like her disc favourite, Susan Gregory is mad about cars. When she is not using her record-player she is out driving in the Hertfordshire lanes.

This is the entry that won Susan her portrait of the rock 'n' roll king:—  
"His look; his brooding, expressive eyes; his particular way of singing, which no one can copy, though many try. His songs become hits; his films play to capacity—what other star can boast all these? He has the rare quality of a real star. His name will be remembered."

## Radio Show sets out to attract the record fan

**PETE MURRAY**, David Jacobs, Eamonn Andrews, Howard Lockhart, Alan Dixon, Dennis Scuse, Richard Murdoch and George Elrick are all down to compete the "Exhibition Choice" programmes which will be one of the highlights of this year's Radio Show.

The Show opens on August 26 at Earl's Court and finishes on September 5.

As in previous years record programmes will be put out and the B.B.C.'s Gramophone Department will feature its "Gramstand" from which famous disc jockeys will present continuous record shows.

Visitors to the exhibition will be interviewed and their requests will be available for playing before the interview ceases.

The "Exhibition Choice" programmes will be transmitted twice daily, between 12 and 12.30 p.m. and 6 and 6.29 p.m. in the Light Programme. On the last day of the exhibition there will be one broadcast programme only, at 1.10 p.m., introduced by Sam Costa.

Many record stars will visit the Gramstand.

"Desert Island Discs" with Roy Plomley will be broadcast direct from Earl's Court, as will "Housewives' Choice" and a further programme presented by Richard Attenborough.

MUNDO  
ROS

and the brave

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JACKIE  
WILSON

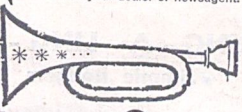
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**'RECORDS MAGAZINE'**

—There's a new colour portrait of Marino Marini and his Quartet on the cover of the August issue.

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# TOP HITS

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

Conway TWITTY  
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45-MGM 1029 (45 & 78)

WHO SHOT SAM?  
GEORGE JONES

Mercury 44AMT1058 (45 only)

BROKENHEARTED MELODY  
SARAH VAUGHAN

Mercury 45-AMT 1057 (45 only)

For You For You  
AS SUNG IN THE FILM "LIFE IS A CIRCUS"  
MICHAEL HOLLIDAY

COLUMBIA 45-DB 4336 (45 & 78)

HUSHABYE  
THE  
MYSTICS

H.M.V. 45-POP 644 (45 only)

Only Sixteen  
SAM COOKE

H.M.V. 45-POP 642 (45 only)

CHRIS BARBER'S Jazz Band  
featuring MONTY SUNSHINE  
LONESOME  
(Si tu vois ma mère)

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'POP' FANS! get the disc news of the month in 'RECORD MAIL'—a 16-page paper, price only 1d., obtainable from your record dealer.



# CATCH UP ON THOSE

SIX PAGES OF POP, JAZZ, LPs and EPs

DISC might have stopped for seven weeks, but discs themselves haven't, so in these six pages our reviewers bring you up to date with those records you may have missed.

## This novelty can still make it

SAYS DON NICHOLL

TO review all the releases which have come my way during the past seven weeks is not practicable. Though, I must say, it is rather tempting—just imagine how wise I could be in retrospect! I could look at a disc which has "died" and say "See, I would have told you so." And those which have moved into the Twenty—or are on their way there—I could claim as those I would have tipped.

Instead, let us run through some of the many new sides we have had to miss. There may well be some you have not heard of or about—for not every disc gets air space in these congested days. Indeed, it is quite on the cards that some records' chances have been hurt severely by the absence of press notices. And there have been records during the past weeks which certainly deserve a better fate than they appear to be getting.

### CHIRPY, CHEEKY

ONE number which could still happen—and I hope it does—is the brilliant novelty *La Plume De Ma Tante*. R.C.A. were first off the mark on this one with an excellent treatment by those wizards of the studio, HUGO and LUIGI. Messrs. Peretti and Creatoro, to give them their surnames, evolved one of their chippiest, cheekiest productions on this side.

Also in the novelty stakes there have been THE CHIPMUNKS, David Seville's brain children popped up again for London with a rare treatment of *Ragtime Cowboy Joe* that will make you chuckle, I reckon, too, that we can class KEN CONNOR in the novelty brackets.

This character comedian brings his distinctive radio voice to the grooves for Top Rank with *Rail Road Rock* and *Ramona*. And the old "Army

Game" members, MICHAEL MEDWIN and NORMAN ROSSINGTON emerged on H.M.V. with *Do It Yourself* and *Blankety Blankety Blank*. I doubt if it will achieve the success of the original "Army Game" half, but their fans may like to know about it. Slightly disappointing, to my ears anyway, were the new releases from BILLY VAUGHAN and DAVE CORTEZ on London. And I was also let-down by the promising twosome of BOB HOPE and ROSEMARY CLOONEY. Their R.C.A. duetting of *Protection* and *Ain't a Hankerin'* had a dated flavour.

### MUSEUM PIECE

OF course, if you're looking for something really dated, there's the SHIRLEY TEMPLE museum piece revived by Top Rank.

From the original Fox sound-track of the picture "Bright Eyes" they have Shirley's tot voice chirping *On The Good Ship Lollipop*. The other side carries Temple's *Animal Crackers In My Soup* from the film "Curly Top."

Talking of film stars, Ranks brought out the throbbing, throaty



★  
MONTY SUNSHINE  
He could have another sleeper like "Petite Fleur."  
★

voice of CURT JURGENS. His disc debut, naturally, featured the title song of his picture "Ferry to Hong Kong." I think you would need to be a screen fanatic or a Jurgens follower most faithful to collect it. But... Curt could be commercial.

Which made me wonder if ROSE BRENNAN will ever be commercial on record? This Irish vocalist, who has been a favourite on radio and television and wherever Joe Loss has taken his band, has had bad luck with many discs. On more than one occasion I think better promotion would have lifted her sales considerably. Now she has tried with one of her own compositions—*Johnny Let Me Go*, a Rank release.



Sheer professionalism from SARAH VAUGHAN (DISC Pic)

### PET'S U.S. SIDES

PETULA CLARK bobbed up with her American-made sides, *Where Do I Go From Here?* and *Mama's Talking Soft* for Pye. Very interesting to listen to these halves... the arrangements and production (and maybe the atmosphere) seem to bring out extra qualities in Pet.

EDMUNDO ROS built his special rhythms into an excellent performance of *Scotland The Brave* for Decca, which will surely score triumphantly overseas and ought to make the British lists.

From London, Brunswick and Coral respectively came good material for the juke crowds... particularly DEE CLARK singing *Just Keep It Up*, CARL DOBKINS with *My Heart Is An Open Book* and JACKIE WILSON declaring *I'll Be Satisfied*.

BOB CORT came out on Decca with his version of *The Battle Of New Orleans* but it's the other half which could do him most good—*Waterloo*. DOMINIC BEHAN (Brendan's brother) sang *The Bells Of Hell* *Ring-a-ling-a-ling* which is good for a grin, and MAX BYGRAVES rolled out the charm with *Last Night I Dreamed*.

R.C.A. have been enjoying a strong line-up in addition to the Hugo and Luigi cutting already named. Have you missed, for instance, the EDDY ARNOLD western ballad *Tennessee Stud*, or PEREZ PRADO'S *Tie Toc Polly Woe*? I know those who are interested will not have missed the same label's newest: PRESLEY release *A Big Hunk Of Love*!

### RIDING HIGH

PAUL ANKA is riding high in America at the moment with his *Lonely Boy*—but the fact that it was released here during the quietness may well have wounded British sales. Even if you are not an Anka fan, I would recommend an earful of this Columbia pressing.

It is impossible, of course, to go through everything which was issued—and there are some sides which should be grateful for that! But I would like to mention the RONNIE CARROLL ballad performances for Philips on *Wonderful You* and *The Wonder Of You*—I doubt if he has ever done better.

And those who like the JOHNNY MATHIS style should note that Fontana brought out a coupling by this smooth-throated specialist—*Someone and They Say That Falling In Love Is Wonderful*.

SAM COOKE, too, was around on H.M.V. with *Only Sixteen* and *Let's Go Steady Again*. This man is building a healthy following, a fact not surprising once you have heard his work.

### SPECIAL FOR PYE

THE American group, THE PONTAILS certainly got their share of TV space during the British trip, so there should be few unaware of the girls' H.M.V. coupling, *Moody*, but you may have overlooked Pye's release of the JOHNNY JENENE debut *Shame, Shame, Johnny Shame*. This American lad is working on a special deal for Pye and his progress will be worth watching.

Pye, however, have not got the CHRIS BARBER jazz band playing *Lonesome*. This one—which could sleep like *Petite Fleur*—features MONTY SUNSHINE again, but Columbia have released it.

For a good follow-up to his hit disc, BERT WEEDON sent out *Teenage Guitar* and *Blue Guitar* under Top Rank cover.

## THIS WEEK'S POPS

LIFF'S certainly not dull L, when we've got feminine vocal talent around like Sarah Vaughan and Doris Day—both of whom come up with fine couplings. And we have a newcomer on Capitol, Donna High-tower. This coloured songstress I'm raving about, so grab whatever chance you get to spin her treatments of "Lover Come Back To Me" and "Because Of You."

In the Beat section Tommy Steele bids again for high places. Ray Charles contributes the other outstanding record in the Beat field with his intriguing "What'd I Say." A double-decker this which ought, at the very least, to tickle your palate.

### SARAH VAUGHAN

Broken-Hearted Melody: Misty (Mercury AM1057)\*\*\*\*\*  
SARAH'S sheer professionalism comes through most of the sides she makes nowadays and it is very apparent on the Latin tempoed Broken-Hearted Melody. With a little bit of luck she could get into the hit parade with this production. Misty is one of pianist Errol Garner's melodies so, naturally, we're closer to jazz here. And the Vaughan technique is displayed splendidly as she puts the smooth ballad across in a wandering, haunting style.

### DORIS DAY

The Tunnel Of Love: Run Away, Skidaddle, Skidoo (Philips PD94)\*\*\*\*\*

SOME of Doris Day's discs take an incredibly long time to achieve the sales they merit. Such could be the case with *The Tunnel Of Love*, which comes from her film of the same title. This is one of the happy-sounding songs at which Doris excels and from a quick shuffling start she works with a large chorus in engaging manner. She gets good support on a good melody which has a simple lyric. As I say—it could sleep.

So, indeed, could the other side, which also comes from the film. This, by contrast, is a slow, sad waltz of genuine sentiment.

Laurie Johnson Orchestra and THE POLKA DOTS  
Girls In Arms: You've Done Something To My Heart (Pye N1521)\*\*\*\*\*

ORCHESTRA leader Laurie Johnson himself is one of the composers of *Girls In Arms* which

## YOUR DISCS OF THE WEEK

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# DISCS

comes from the film "Operation Bullshine." A quick march taken in lively fashion by the big orchestra, it carries a how-we-love-the-company-of-girls-in-arms lyric. This is sung by The Polka Dots in good form.

But, for my money, the disc comes up to par by virtue of the revival on the reverse of the standard *You've Done Something To My Heart*. Noel Gay's familiar number relishes the big, modern orchestral treatment it receives. The Polka Dots put an immaculate shine on their part of the performance.

**GEORGE JONES**  
*Into My Arms Again; Who Shot Sam?*  
(Mercury AMT1058)

**GEORGE JONES** sings a Country and Western ballad at a comfortable clip-clop with sawing fiddles behind him. This is the heavily sentimental *Into My Arms Again* with a lyric about the honky-tonks and the girl he left behind him.

*Who Shot Sam?* has more of a rock beat to it and a chant about a fight between the honky-tonks.

**DONNA HIGHTOWER**  
*Lover Come Back To Me; Because Of You*  
(Capitol CL15048)\*\*\*\*\*

**MAKE** tracks for this vivacious coupling and hear her sail through a pair of oldies with a verve that puts a dazzling shine on them both.

For infectious, thrilling work *Lover Come Back To Me* is the best pop I've played this year and the musical backing by Sid Feller's musicians is tremendous.

*Because Of You* takes time out for breath, but it is no less exciting, no less infectious. With a sturdy beat, Donna ought to have this ballad rising to the top again.



**TOMMY SANDS** breaks with rock 'n' roll.

**TOMMY SANDS**  
*Sinner Man; Bring Me Your Love*  
(Capitol CL15047)\*\*\*\*\*

**LES BAXTER** is one of the composers of *Sinner Man* which Tommy Sands sings on the topside here, so, as you can imagine, there's a good melody to go along with.

This is a quick, dramatic ballad with spiritual overtones and Tommy drives it forcefully all the way. Chorus and the Nelson Riddle orchestra give him plenty of fine help.

*Bring Me Your Love* completes a move away by the vocalist from strictly rock 'n' roll fields. Here Tommy has a slow, drifting romantic number. Lush, lovely and well done.

## BIG BEAT

# TOMMY MATURES

**D.N.T.** That's the sign that indicates a Don Nicholl Tip—a disc that looks like spinning right to the top.

**TOMMY STEELE**  
*Tallahassee Lassie; Give Give Give*  
(Decca F11152)

**THE** most interesting thing about the new Tommy Steele disc is not the fact that I reckon it will bring him firmly back into the Top Twenty, but the fact that he now sounds like a man. The boyish voice seems to have gone completely, particularly in the singing of "Tallahassee Lassie."

This apart it is a good production with Tommy riding a medium rocker to a spirited backing by Roland Shaw's orchestra and chorus. Plenty of whooping and hand-clapping . . . in all a sure juke box shaker.

Whether it will be that side or "Give Give Give"—or both—which gets the record into the parade, I'm positive Tommy will make it this time out. "Give Give Give" is British beater which is happy and likeable all the way.

**RAY CHARLES**  
*What'd I Say? (Parts I and II)*  
(London HLE8917)

**I'M** either going to be wildly right or wildly wrong about this disc, but of one thing I'm certain—it will make you sit up and listen. Blind musician and singer Ray Charles leads his band and chorus on this disc and also sings the out-of-the-rut rhythm 'n' blues entry.

And believe me, it's well out of the rut. It gets a solid musical start from piano and band before Ray comes shouting in. The first half builds to a frantic jabbering finish with voices crowding in on Ray . . . turn over and the second side begins in the same melee. Charles bellows "Hold it!" then the chorus join him on a "one more time" chant.

The record builds all the way in excitement and rhythm. It is wild, different and packed with musical know-how.

**CONWAY TWITTY**

*Heavenly; Mona Lisa*  
(M.G.M. 1029)\*\*\*\*\*

**ONE** of Twitty's own compositions, *Heavenly*, is a slow, thumping rock-a-ballad which has much of the feeling of a spiritual. But there's nothing religious about the lyric despite its title. This is a straightforward romantic song performed with more than competence, and it could prove to be another big one for the boy.

*Mona Lisa* is the standard from some time back. Twitty rocks it on a steady beat with some assistance from chorus. Twangy guitar and rhythm section help to keep the half moving well.

**AL SAXON**  
*Only Sixteen; I'm Alright Jack*  
(Fontana H. 205)\*\*\*

**AL SAXON** handles the lolling *Only Sixteen* neatly and can do himself plenty of good as a result. It is an attractive treatment of the ballad and Ken Jones deserves a clap for his accompaniment which uses guitar, sax and chorus pleasantly.

*I'm Alright Jack* is an adaptation of a song written for a Peter Sellers film. For commercial purposes the lyric has been given a romantic twist.

A middle-beat rock number, it is husked out happily by Saxon.

**THE CRESTS**  
*Molly Mae; Flower of Love*  
(Top Rank JAR150)\*\*\*

**THE Crests** are a group who have sold well before now, and they may do so again, but I don't feel that their *Molly Mae* is particularly potent material.

This is a slow, cling-cling ballad on which the lead male voice wanders and warps while the rest fill in behind him in familiar style. Nothing new or exhilarating here, nor do I find the lead voice of Johnny Mastro much to rave over.

*Flower Of Love* is about on the same level. . . not bad but not outstanding by any manner of means.

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# PUTTING ON THE STYLUS

## Ken Graham's LP line-up

### ALBUM OF THE MONTH

## JUNE SASSY HAS A GREAT ONE

**SARAH VAUGHAN**  
Vaughan And Violins  
*Gone With The Wind; Day By Day; Please Be Kind; Live For Love; I'll Close My Eyes; Misty; The Midnight Sun Will Never Set; That's All; I'm Lost; Love Me; The Thrill Is Gone.*  
(Mercury MMC41011)

"The 'Divine Sarah at her incomparable best' is the real summing up of this LP release. With Sassy in thrilling voice and superb arrangements by Quincy Jones how can the record be anything else but great? My favourite track is the Errol Garner composition 'Misty,' a beautiful ballad smoothly put across with a melody which should last forever.

### EXOTIC AND EXCITING JULY

**TABOO!**  
The Exotic Sounds Of Arthur Lyman

*Taboo; Kalua Ringa Oiwake; Sea Breeze; Mishiru; China Clipper; Sim Sim; Karami; Caravani; Akaka Falls; Dahli Soy; Hilo March.*  
(Vogue VA16102)

"THIS is one of the most exciting albums I have ever heard. Hawaii resident Arthur Lyman has compiled a wonderful set of exotic moods. Every Latin-American instrument imaginable is used to create an exciting atmosphere and birds and jungle beasts screech out the background effects. The most unusual, interesting and entertaining album for..."

### THE NORMAN LUBOFF CHOIR

**But Beautiful**  
*But Beautiful; Primes From Heaven; Blue Moon; I Should Care; I Don't Know Why; I'll See You In My Dreams; Remember Me; For You; Don't Blame Me; Fools Rush In; Don't Worry; But Me; Mountain.*  
(Philips BBL7302)\*\*\*\*\*

THE Norman Luboff Choir have never turned out a bad recording to my knowledge. Their quiet vocal harmony has always been one of the most soothing sounds. Here they are again with another relaxing set of standard songs, with an excellent and balanced choice of material.

### REG OWEN AND HIS ORCHESTRA

**Manhattan Spiritual**  
*Manhattan Spiritual; Swing Low, Sweet Chariot; Jack The Ripper; Down By The Riverside; Salomon Stamp; Car Hops; Jericho; The Petite Waltz Bounce; The Swing Bridge; Lullaby Of Bilbao; Ritual Blues; Bratwurst.*  
(Pye-International, NPL23000)\*\*\*\*\*

THIS is a truly superb album loaded with exciting musical sounds which must take it high in the sales charts. Each track will be played over and over again. Don't pass this one by.

### KNUCKLES O'TOOLE

**Honky-Tonk Ragtime Piano**  
*Crazy Otto Rag; There'll Be Some Changes Made; Ida; Paper Doll; If You Knew Susie; Sorrento; Santa Lucia; O Sole Mio; Maple Leaf Rag; Bicycle Made For Two; The Bowers; Sidewalks Of New York; Glad Rag Doll; Wonder Who's Kissing Her Now; I Love You Truly; The Band Played On; Peg O' My Heart; Shine On Harvest Moon; Boogie Woogie Rag; Yes, We Have No Bananas; Harrigan; You're A Grand Old Flag; Yankee Doodle Boy.*  
(Top Rank R23001)\*\*\*\*\*

THIS is a good album, although something of a free and easy mixture of material. The only thing that disappointed me about the music was that it lacked fire.

Knuckles O'Toole should drop the kid-glove cocktail set approach and let his hair down.

Music such as this calls for the rough and ready, bull-in-a-china-shop approach and once Mr. O'Toole takes up this attitude then he will rank with the top men in the field like Joe "Fingers" Carr.

### MICHEL LEGRAND

**I Love Movies**  
*Falling In Love Again; Sunny Boy; Suez Let Toits De Paris; Carillon; Remember My Forgotten Man; Check To Check; Demons Et Merceilles; The Last Man Standing; High Noon; Valse Des Orqueux; River Of No Return; Only You; Au Bois De Mon Coeur.*  
(Philips BBL7304)\*\*\*\*\*

ONCE again we have the controversial sounds of Michel Legrand. There is nothing simple about these arrangements. However, I am certain that more and more people will be won over as time passes.

### GEORGE HAMILTON IV

**Sing Me A Sad Song**  
*House Of Gold; I Can't Help It; How Can You Refuse Him Now; I Could Never Be Ashamed Of You; Half As Much; Lonesome Whistle; Your Cheatin' Heart; I'm So Lonesome I Could Cry; Take These Chains From My Heart; Wedding Bells; Gold; Cold Heart; You Win Again.*  
(H.M.V. CLP1265)\*\*\*\*\*

GEORGE HAMILTON IV has a soft melodious voice very well suited to this material—a tribute to one of the world's finest Country and Western stars, Hank Williams.



GEORGE HAMILTON IV sings some of the 1,000 songs composed by the late Hank Williams.

### JERI SOUTHERN

**Meets Johnny Smith**  
*Magic Maestro Piano; Robins And Roses; Without A Word Of Warning; Unrequited Heart; The Times I Love; Where Or When; Until The Pearly Gates Come Along; Shake Down The Stars; Have You Forgotten So Soon; When The Sun Comes Out; Isn't It Romantic; Two Sleepy People.*  
(Columbia 335X 1155)\*\*\*\*\*

THIS album is good, but it lacks the sparkle it should have had. I think the fault lies in the romantic setting; a pairing such as this deserves a lighter, gayer approach to bring out the best in the team.

### THE BRAVE BULLS

**Music Of The Bull Fight Ring**  
*La Virgen De La Macarena; El Relicario; Cielo Andaluz; Toque Candelitas; Espetero; Gato Montez; Toque Bandorillas; En El Mundo; Espina Con Corazon; Hipianos; Noñero; Ecos Espanoles; Toque De Muerte; Carlos Ariza; Toque Al Corral; Chichena.*  
(Audio Fidelity AFL19101)\*\*\*\*\*

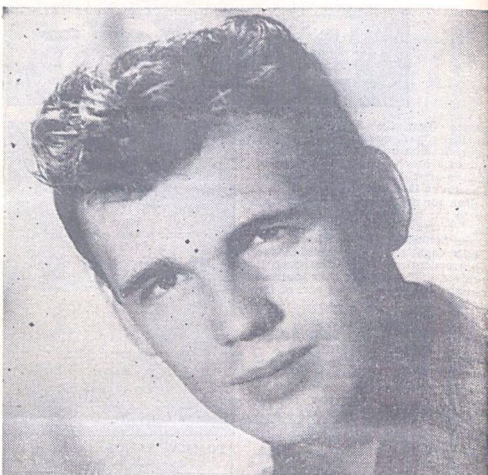
THIS set features the original "Banda Taurina" of the Plaza Mexico, which the sleeve says is the world's largest plaza de toros.

As well as having music associated with the bull ring, this album also presents musical signals or fanfares used at different times during a bull fight.

### FRANK SINATRA

**The Broadway Kick**  
*There's No Business Like Show Business; They Say It's Wonderful; Some Enchanted Evening; You're My Girl; Lost In The Stars; Why Can't You Behave; I Whistle A Happy Tune; The Girl That I Marry; Can't You Just See Yourself; There But For You Go I; Ballin' The Jack; Oh, Where's My Best.*  
(Fontana TEL5054)\*\*\*\*\*

THIS set features Frank in a collection of Broadway show tunes and he is in top form. The songs are really among the best that Broadway has to offer, and therefore first class treatment. They certainly get it!



### SOUNDING BRASS: VOL. 2

*Fanfare; Pendants; Marching Trumpets; 2nd Klapsoda; De Negro Spirituals; Brass Band Blues; Czech Polka; March From Tannhauser; Overture-Diplom In The Underworld; Watching The Wheat; Three Of A Kind; Serenade; Spanish Harlequin.*  
(Decca LK4278)\*\*\*\*\*

A STIRRING collection for brass band followers. The album presents Harry Mortimer, conducting the massed brass bands of Foden Motor Works, Fairey Aviation and Morris Motors with the voices of the Sale and District Musical Society.

### THE VIC SCHOEN ORCHESTRA AND CHORUS

**Great Songs From All Over The World**  
*Delicado; Greenleeves; Theopemny Opera Theme; Hare; Lime Theme; The Sky Boat Song; Portuguese Washerwoman; The Poor People Of Paris; A Nightingale Sang In Berkeley Square; Liza Darn; You Are My Heart's Delight; The Dream Of Olvera; Hava Saccato.*  
(London HA-R2165)\*\*\*\*\*

HERE Vic Schoen is given a free hand to wander around the world picking out outstanding songs representing various countries. This has resulted in a very interesting record of varying mood.

### TOMMY KINSMAN AND HIS ORCHESTRA

**Dance Daze**  
(Fontana TEL5952)\*\*\*\*\*  
CALLING all debz and their delights—this is the album for you! Quickstep, cha-cha-cha, fox-trots or jive; take your pick and roll up the ancestral carpet. And local piaz dancers will get every bit as much enjoyment out of this as the pay young things of the West End night club scene.

### JOE LYNCH

*Puff-buff To Ballydoo; The Pride Of Tipperary; Eileen; Homes Of Donegal; Slieveanant; The Mountains Of Mourne; The Irish Emigrant; The Roses Of Anamore; Delaney's Donker; The Old Bog Road.*  
(Beltona EBL525)\*\*\*\*\*

THE genial personality of popular Irish singer, Joe Lynch, comes over nicely on this album. I am certain that this set is destined for success.

DUANE EDDY has The Rebels backing him on his new rock album.

**DUANE EDDY**  
**Have Twangy Guitar—Will Travel**  
*Lonesome Road; I Almost Lost My Mind; Rebel Rouser; Three-In-One; Cannon Ball; The Lonely One; Detroit Stalkin'; Ramrod; Anytime; Movin' And Groovin'; Loving You.*  
(London RA-W2160)\*\*\*\*\*

THIS is real rock 'n' roll music. Here you have the authentic rhythms which set the pace for living around the juke-box, in clubs or at home. This is an album made for the teen fans.

### ENOCH LIGHT'S CHARLESTON CITY ALL-STARS

**The Roaring Twenties**  
*Charleston; Hot Lips; Who; If You Know Sade; Two Low Twists; Somebody Stole My Gal; Yes, Sir, That's My Baby; Charley My Boy; Black Bottom; Baton Up Your Overcoat; Yes, We Have No Bananas; Side By Side.*  
(Top Rank RA4002)\*\*\*\*\*

BACK to the slap-happy, carefree days of the Roaring Twenties, but the youngsters will find that they can do a bit of jiving to this lively music. Enoch Light has captured the atmosphere perfectly.

### KEN GRIFFIN

**Remembering**  
*Far Away Places; The Nearness Of You; In An 18th Century Drawing Room; River Stay; Way From My Door; Ain't She Sweet; September Song; Au Wieders'n Sweetheart; Sleep; Time Gals; Indiana; Easter Parade; Dreamer Of Dreams; My Own Boy; My Happiness; Remembering.*  
(Philips BBL7303)\*\*\*\*\*

THERE is no bite to this album at all, and for my taste it is sheer boredom. Ken Griffin is a very capable organist, and I've heard him do some very nice things, but this falls below his standard I fear.

### THE FORMER GLENN MILLER SINGERS

**Reunion In Hi-Fi**  
*Kalamazoo; Serenade In Blue; Chattanooga Choo-Choo; Wham!; A Nightingale Sang In Berkeley Square; Sweet Elsie; Elmer's Tune; Moonlight Cocktail; Don't Sit Under The Apple Tree; Boogie Woogie Flirt; Perfidia; I Know Why.*  
(Corso LYA4103)\*\*\*\*\*

AN excellent album on which Marion Hutton, Ray Eberle,

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**DREAM LOVER**  
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**DREAM LOVER**  
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# An Al Jolson memory .....

Tex Beneke (also playing tenor sax), and the Modernaires with Paula Kelly all choose songs with which they were associated in the Miller organisation. They sound all the better for modern recording techniques.

**IVOR NOVELLO**  
His Greatest Songs  
(H.M.V. CLP1258)\*\*\*\*\*  
THIS album must be a best seller in its own field. It has a very talented list of performers, including Vanessa Lee, Julie Bryan, Marion Grimaldi, Ivor Emmanuel and The Williams Singers, presenting the works of one of our most popular composers.

**SAMMY DAVIS**  
Sammy Davis At The Town Hall  
New York  
Something's Gotta Give; And This Is My Beloved; Hey There; My Funny Valentine; It's All Right With Me; But Not For Me; Ethel Barry; Too Close For Comfort; Ol' Man River; Chicago; How High The Moon; Impersonations: Nature Boy, Because Of You.  
(Brunswick LAT8290)\*\*\*\*\*

"MR. ENTERTAINMENT" is at it again. Somebody let him loose on the stage of the New York



The nearest thing to a personal appearance—the new SAMMY DAVIS album, taken from a concert he gave in New York.

Town Hall and pulled the switch on a recording machine—the result, a typical Sammy Davis concert.  
Starting off quietly and feeling his audience, Sammy soon warms up and becomes a carefree imp wiscracking and practically tearing the roof of the hall off with his vitality.

**AL JOLSON**  
Al Jolson Overseas  
At Sandown; Margie; Whispering; Peg O'

My Heart; And Miss; Where Did Robinson Crusoe Go With Friday On A Sunday Night; I Wonder What Became Of Sally; Chintown My Chintown; What'll I Do; Medley; My Melancholy Baby; My Blue Heaven; A Fellow Needs A Girl; Hannah In Savannah; I Got Lucky In The Rain; Remember Mother's Day.  
(Brunswick LAT8294)\*\*\*\*\*

**AL JOLSON'S** death eight years ago left a tremendous gap in show business—a gap which will never really be filled.  
Brunswick have uncovered some more unissued material, and the ones involved here are recordings from the Kraft Music Hall radio series. The album is built around the self-sacrificing tours of the Korean front line which this great artist made just prior to his death.

**MARILYN MONROE**  
Some Like It Hot  
Runnin' Wild; Sugar Blues; Down Among The Sheltering Palms; Rhapsody Street Rag; I Wanna Be Loved By You; Park Avenue Fontaine La Campanella; I'm Thru With Love; Sugar Blues; Tell The Whole Darn World; I'm A Gamin Charlie; Sweet Georgia Brown; By The Beautiful Sea; Park Avenue Fontaine; Some Like It Hot.  
(London HA-T2176)\*\*\*

THIS film sound-track features the voice of Marilyn Monroe and the orchestras of Matty Malneck and Adolph Deutsch. Also vocally involved are a typical 'twenties-styled vocal team, The Society Syncopators. The album is a lively romp all through, and several of the numbers listed above are also given a different treatment elsewhere in the album.

**THE FOUR ACES**  
The Swingin' Aces  
I'll Swing Along With You; I'm Confessin'; I May Be Wrong, Maybe You'll Be There; I'll Never Say "Never Again"; Again; Yearning; Amppolo; Gone With The Wind; Blueberry Hills; You're Driving Me Crazy; Once In A While; Bye Bye Blackbird.  
(Brunswick LAT8299)\*\*\*\*\*

THE easy shuffling beat which makes a Four Aces' platter lifts this album along smoothly. The group produces its usual individual style of harmony which has already taken them to the top throughout the world.

**MEL TORME**  
Prelude To A Kiss  
Something To Live For; I'm Getting Sentimental Over You; I Don't Stand A Ghost Of A Chance With You; I Can't Believe That You're In Love With Me; Prelude To A Kiss; Get Out The World On A String; Between The Devil And The Deep Blue Sea; I Surrender Dear; I Let A Song Go Out Of My Mouth; Don't Worry 'bout Me One Morning In May; I Can't Give You Anything But Love.  
(Gala GLP301)\*\*\*\*\*

I WAS very much impressed with this first of the new Gala albums. They are very attractively packaged and the sound is pretty good. Torme is in fine voice and there is a gimmick before each track with Mel chatting to a girl.

★  
MEL TORME tries a gimmick between songs—but with not too much success.



## Percy, Connie and Milt are set 'free' — AND PRODUCE A CLASSIC ALBUM

**LEE KONITZ**  
QUARTET/QUINTET  
The Real Lee Konitz  
Straightaway; Foolin' Myself; You Go To My Head; My Melancholy Baby; Penney In Minor; Sweet And Lovely; Easy Living; Midway.  
(12in. London LITZ-K15147)\*\*\*\*\*

PERSONNEL: Lee Konitz (alto); Billy Bauer (guitar); Peter Ind (bass); Dick Scott (drums), plus tracks 5, 6 Don Ferrara (trumpet).  
GOOD jazz improvisation is something that you cannot just turn on like a tap. There are nights when, for various reasons, it just does not happen, even with the best players. The tapes were recorded by the boys themselves on location at Pittsburgh. At least three of the tracks were faded out very abruptly because the musicians felt that the rest of the takes did not do them justice.

From Lee's viewpoint this is his best work on records yet. He improvises with tremendous invention sensitivity, originality, fluency and more virility than we have thought possible.

He gets excellent support throughout, with British-born bassist Ind particularly good.

**MAX ROACH QUINTET/ALL STARS**  
Max Roach At Newport  
Villo; Tune Up; Minus-Mob; Love For Sale; Night In Tunisia; Double Going; Julie And Jack.  
(12in. Mercury MMH2005)\*\*\*\*\*

PERSONNEL: (tracks 1-5) Max Roach (drums); George Coleman (tenor); Ray Draper (tuba); Art Davis (drums); (6, 7) Roach; Don Elliott (melophone, vibes); Lennie Green (trombone); Wynton Kelly (piano); Terry Gibbs (vibes); Paul West (bass).

THIS LP has had the roughest passage yet this year with the critics. "Concert jazz at its worst!" they shout. . . . "One long drum solo!" . . . "Should never have been issued!" etc.  
Well, I know but too well what they mean. The tempos of Max's five-tune set are quite ridiculous. Only Tunisia is at medium tempo with Max drawing out everyone. So fast are the tempos that the horns can do little but run the changes like crazy!

But—and it is a big "but"—there are a lot of good things going on if you are in the mood and market for them.  
To begin with, Max's drumming throughout the LP is quite phenomenal. And his playing on Blues and Jake swings so strongly

that even Don Elliott and Urbie Green wall as never before. Incidentally, Coleman, Little and Draper make their British debut. Booker makes most of the changes, and is an agile, promising player. Coleman can be heard to better advantage on Blue Note. Ray Draper, on the few tracks on which he solos, makes the tuba sound less ponderous than it actually is.

**WILBUR HARDEN/JOHN COLTRANE**  
Mainstream 1958—The East Coast Jazz Scene  
Wells Fargo; West 42nd Street; EFFFF; Smokey; Rhodanthe.  
(12in. London LITZ-C15159)\*\*\*\*\*

PERSONNEL: Wilbur Harden (flugelhorn); John Coltrane (tenor); Tommy Flanagan (piano); Don Watkins (bass); Louis Hayes (drums).

MODERNISTS, the title need not put you off. This is strictly our kind of jazz. Five generally very relaxed, extended workouts on adequate tunes based on generally familiar changes. All the tunes are by Harden, who plays swinging, yet lyrical flugelhorn within the bounds of Miles Davis and Clifford Brown. He plays sensually and inventively with good sound and feeling.

Coltrane leaps around angrily like a bear with a buzz on in a tea-shop. His solos here give a reasonable insight into and indication of what

he is trying to do. But he has learned a lot since this March 1958 date.

The rhythm section is generally excellent, though on the blues, Snuffy, it has an unevenness which is nevertheless extremely full of tension and excitement. Horace Silver's first-class young drummer, Louis Hayes (who reminds me of Kenny Clarke) slashes furiously and drives all before him. Flanagan is a little too polite in places for my ears, but warms up towards the end of his long solo on the blues. Watkins is a tower of strength rhythmically and plays one arco solo with fair success. The solos in which he "wails" are more successful.

**HERB ELLIS QUINTET**  
Nothing But The Blues

Pap's Blues; Big Red's Boogie Woogie; Tim Roof Blues; Soft Winds; Royal Garden Blues; Patti Cake; Blues For Janet; Blues For Junior.  
(12in. Columbia 33CX10139)\*\*\*\*\*

PERSONNEL: Herb Ellis (guitar); Stan Getz (tenor); Roy Eldridge (trumpet); Ray Brown (bass); Stan Levy (drums).

EIGHT blues of various hues and metres by an easy-riding unit, with Stan Getz the outstanding soloist. Here he shows the completely uninhibited side of his playing and blows with an exciting, soul-baring warmth and very direct communication. Leader Ellis is excellent, too.

Ray plays with much more control and tasteful inventiveness than on some of his recently issued records. Ray Brown and Stan Levy make a first-rate team.

\*\*\*\*\*

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# EP of the Month

**CLIFF RICHARD**  
Serious Charge

*Living Doll; No Turning Back; Mad About You; Chinchilla.*  
(Columbia SEK7895)

USUALLY, when I make my selection for the monthly EP award I look for something which will appeal to all age groups. This may not be the case with this particular album, but I have been so impressed with Cliff's steady improvement as an artiste, culminating in his appearance in "Serious Charge" and with the success of an entirely different style song in "Living Doll," that I decided he was to be my choice. Cliff is showing that he has real talent in him apart from his obvious ability to please the out and out rock fans. His latest hit waxing, "Living Doll," has brought

him in a much wider audience than he has ever had before.

**MICHAEL HOLLIDAY**  
Mike (and the other fella)

*Side By Side; Way Back Home; Winter Wonders; Show Me The Way To Go Home.*  
(Columbia SEG7892)

MICHAEL HOLLIDAY comes in first for originality, good down-to-earth-singing, choice of material and for continuing to delight all his listeners. This album idea started off as a cute little gimmick on his B.B.C. TV series and it proved so popular with the viewers that Norrie Paramor had Mike set it down on wax. I know people have sung duets with themselves in the past, but few so nicely as our Michael.

Cliff can please all ages now

EPs reviewed by Ken Graham

Here's MIKE HOLLIDAY and "The Other Fella" few artistes sing duet with themselves as well.



**EYDIE GORME**

*I'll Take Romance; Fine And Dandy; Gypsy In My Soul; Saturday Night Too Close For Comfort.*  
(H.M.V. 7EG 8474)\*\*\*\*\*

EYDIE GORME is definitely my five-star-gal as long as she keeps turning out powerful stuff such as this. Her enthusiasm for what she is doing comes right over on wax and this must largely be the reason for her success.

**TERRY**

*The Irish Minstrel; Wild Colonial; Boy, I'd Like To Be A Little Bit Of Irish; Christmas Killarney.*  
(H.M.V. 7EG 8435)\*\*\*\*\*

AS one might expect Christmas in Killarney is somewhat of a riot with babies falling over the Christmas tree, and so on. There's A Little Bit Of Irish is a tender ballad typical of Ern's Green Isle.

Songs from Ireland or with an Irish flavour have always had a wide appeal and I see no reason why this album shouldn't follow suit.

**SPIKE JONES**

*Cocktails For Two; Chloé; I Dream Of Bewitching With The Light Blue Jeans; I Went To Your Wedding.*  
(R.C.A. RCX-1030) \*\*\*\*\*

SPIKE JONES is far from buried in the past. He has recently had some new issues and will no doubt continue to spin merrily for many years to come.

## Eydie's a five-star gal!

The four numbers included here were all huge successes when they first came out.

**JULIAN SLADE**

*Free As Air and Salad Days—Piano Selections*  
(Parlophone GEP8731)\*\*\*\*\*

IN this selection composer Julian Slade obviously delights in his task as entertainer and strolls gaily through his songs with a delicate touch. This makes an excellent souvenir collection which is something just a little more than an original cast album.

**BILLY ECKSTINE and SARAH VAUGHAN**

*A Room With A View; No Orchids For My Lady; I Can't Get Started; What A Difference A Day Made.*  
(M.G.M. EP690)\*\*\*\*\*

BILLY ECKSTINE sings the first two titles and Sarah Vaughan does the honours for the others—unfortunately they do not duet. These are very old recordings and therefore

will not, I fear, appeal to the teenagers who bought "Gigi" or any of Sassy's recent singles.

**EMIL STERN**

*I Want To Be Happy; Twelfth Street Rag; Hallelujah; Sweet Sue.*  
(Felsted EP3073)\*\*\*\*\*

FRENCH pianist and orchestra leader Emil Stern here treats us to some honky tonk bar-room piano. This set falls into the slightly above average class.

Making a slight difference to the sound is the inclusion of several other instruments.

**TOM and JERRY Johann Mouse**

(M.G.M. EP688)\*\*\*\*\*

HERE are those wonderful cartoon characters on wax. Many of you have probably seen this particular piece in which little Jerry ends up composing a waltz. Although I missed the facial expressions, I nevertheless enjoyed this album.



**EILEEN DONAGHY**

*Rose Of Aramoor; Ould Lannan Fair; If We Only Had Old Ireland Over Here; Barney Brannigan.*  
(Fontana TFE17120)\*\*\*\*\*

EILEEN DONAGHY has a slight nasal sound which, for me, tends to spoil an otherwise pleasant EP which balances the wistful and the catchy.

Easy listening, but more for those out of their teens.

**TEDDY JOHNSON and**

*Tomorrow, Tomorrow; Mandolin Serenade; Sweet Elizabeth; Never Let Me Go.*  
(Pye NEP24112)\*\*\*\*\*

THAT loveable twosome, Teddy and Pearl, are on hand again to delight their listeners with their catchy song stylings. Whenever I hear their happy voices I feel perked up and ready to battle through another huge pile of discs. I hope you will share my enjoyment when you hear this album.

**PEARL CARR and TEDDY JOHNSON—regular contributors to DISC and discs.**

**TWIZZLE!**

*Stories And Songs By Roberta Leigh Going On A Picnic; Foots; The Cat Is Stolen.*  
(H.M.V. 7EG 8417)\*\*\*\*\*

ROBERTA LEIGH sets her popular R.T.V. characters, Twizzle and friends, down once more on record—to good effect. Perfect for children.

**SHIRLEY ABICAIR**

*Four Favourites; Turtle Dove; Blue Tall Fly; Let Him Go. Let Him Go; Edystone Light.*  
(Fontana TFE17123)\*\*\*\*\*

SHIRLEY'S sweet voice tackles folksy numbers in excellent style, and while she may not be everybody's cup of tea, Shirley Abicair will certainly delight a great many of my readers with her charming manner.

**JACK ARMSTRONG**

*North Country Dances; Cumberland Square; La Russe; Morpeth Rant; Soldier's Joy.*  
(H.M.V. 7EG 8455)\*\*\*\*\*

THESE dances are played in merry form so you get many more titles supplied for your entertainment. Judging by the sound, a happy time is had by all.

**EARL GRANT**

*The End; Imitation Of Life; Evening Rain; (H.M.V. 7EG 8455)\*\*\*\*\**

EARL GRANT is at times reminiscent of the great Nat Cole, and the public showed their approval by rolling up in their thousands to purchase his version of "The End." The other tracks are enjoyable, too.

**PAUL ANKA**

*Sing, Sing, Sing; All Of A Sudden My Heart Sings; Pity, Pity; Midnight; Sing, Sing, Sing (With A Swing).*  
(Columbia SEG7890)\*\*\*\*\*

THIS set includes Paul's recent hit, "My Heart Sings," plus three other "My Heart Sings" offerings. Hit countless fans will adore this album, and I hope he wins many more followers with it, too.

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# BING'S IN TOP FORM

**BING CROSBY**  
*Here, Old Laughed; Mountain Greenery; Hey, Dad; Blue; Groovy Dollars.*  
 (H.M.V. 7EG 8475)\*\*\*\*\*  
**HERE** he goes again, the "King of the Crooners" swinging gaily out with these four songs extracted from his successful album of a couple of so years ago, with maestro Buddy Hegan at the orchestral helm. If it's a bouillabaisse that you want after then you will find it here—plenty and the "groaning grandpappy" is in top form, too.

**MALCOLM VAUGHAN**  
*More Than Ever; Willingly; Wait For Me; The Heart Of A Child.*  
 (H.M.V. 7EG 8453)\*\*\*\*\*  
**MALCOLM VAUGHAN'S** recordings do not exactly flood the market but when one is released it is pretty safe bet that he has a hit on his hands. This set contains some cases in point. A "must" for the Vaughan fans, and there are very few who do not admire this lad's vocal stylings.

**KATHY LINDEN**  
*Conversation; Just A Sandy-haired Boy; Sandy; Goodbye Jimmy Goodbye; I'm Concentrating On You.*  
 (FELST GEPI1002)\*\*\*\*\*  
**KATHY LINDEN** is a young American girl with the pleasant, no gimmick style, must soon come sailing through with a big hit in Britain. She has been very near the mark several times. Recommended to all pop fans.

**TOMMY MARA**  
*Here You Don't Know Where The Blue Bird Went; I'm This Close To Love.*  
 (FELST GEPI003)\*\*\*\*\*  
**TOMMY MARA** is an excellent vocalist with quite a cross to bear in his voice very similar to that of Frank Sinatra. The more I hear him however, the more I think his voice is truly genuine. Don't pass him by without a second hearing.

**PEGGY LEE**  
*Right, Okay, You Win; My Man; Light Of My Heart; Concentrate On You; Do I Love You?*  
 (Capitol EAP1-1213)\*\*\*\*\*  
**WHAT** a beautiful way with a song Miss Lee has. Currently she is having a lot of success with a pile of these titles.

**JUDY GARLAND**  
*I Went The Strings Of My Heart; Do You Love Me; I Concentrate On You; Do I Love You?*  
 (Capitol EAP1-1036)\*\*\*\*\*  
**THE** imitability of her very successful album, "Judy In Love." If you want

to look for faults in Miss Garland's singing then I'm sure you'll find them, but Judy Garland is an institution, the girl next door who made good. She is Miss Show Business. Buy it!

**THE BIG FOUR—No. 11**  
*Venus (Frankie Vaughan); Kiss Me, Honey Honey; Kiss Me (Shirley Bassey); Donna (Marty Wilde); Goodbye Jimmy Goodbye (Kaye Sisters).*  
 (Philips BBEL1288)\*\*\*\*\*  
**THIS** certainly needs no introduction. The fans will be flocking out to buy it—those who haven't done so already, that is. Four powerful recording names, four powerful hits.

**NINA and FREDERICK**  
*Hold 'Em Joe; Come Back Liza; Eden Was Just Like This; Men Smart, Women Smarter.*  
 (Pye NEP44002)\*\*\*\*\*  
**THIS** twosome is destined for a huge success. I recently saw them in a recording and was very impressed. Little of the magic in their voices has been lost on wax.

**SHIRLEY TEMPLE**  
*Oh My Goodness; On The Good Ship Lollipop; Polly Wolly Doodle; On Account A Love You; An Old-Fashioned Hat; Annual Crackers In My Soup.*  
 (Top Rank JKR5003)\*\*\*\*\*  
**ALL** wouldn't be surprised if many were sold on this basis alone.

**ELLA FITZGERALD**  
*I Get A Kick Out Of You; I've Got You Under My Skin; What Is This Thing Called Love; It's Right With Me.*  
 (H.M.V. 7EG 8451)\*\*\*\*\*  
**GREAT** Ella, great songs. That adds up to some very saleable sounds. I think you'll agree.

**CLIFF RICHARD**  
*Vol. 1. Apron Strings; My Babe; Down The Line; I Got A Feeling; Let Me Baby I Don't Care.*  
 (Columbia SEG7903)\*\*\*\*\*

**BENNY GOODMAN**  
*Stompin' At The Savoy; Stompin' At The Savoy; Oh Lady Be Good; Goodbye.*  
 (RCA RCX1033)\*\*\*\*\*  
**I** HAVE not gone mad. There really are two of 'em on this little gold standard series EP. The Quartet and the full Goodman band give two vastly different treatments to the Edgar Sampson opus... one of the first great numbers from the swing area.

**FRED ASTAIRE**  
*Top Hat; Cheek To Cheek; In A Lovely Way; Cheek To Cheek; In A Lovely Way.*  
 (H.M.V. 7EG 8463)\*\*\*\*\*  
**NO** hope many of them will at least listen to this true gem of the entertainment business. There is a wistful magic about Fred Astaire's voice—probably one of the best known on wax. It's enjoyed the success although I do not rate it among his best efforts.

## OWEN BRYCE ON TRAD

These are the paces for jazz!

STAY right where you are and clean up the area! That was my advice to an excellent band in the West Country.

My own band were in Plymouth on a two-day tour. One of the spunky young Garland's played a music closely allied to the Ken Colyer-George Lewis music. But there is no slavish copying.

And why do we love it all? Because it is in the provincial towns and cities that jazz appreciation is at its highest. The audiences best to what you play, applaud you for your efforts, dance madly to your beat.

**No copying**  
 The Tamar Valley Jazz Band, resident in Plymouth and doing a lot of touring generally play a music closely allied to the Ken Colyer-George Lewis music. But there is no slavish copying.

Cornet player Rod Mason plays very unlike the accepted whining trumpet of the "back-to-the-Delta" brigade as you could get. He uses the full register. He uses more notes (many more) than most. He prefers the pure cornet tone of even a Bix or a Bud.

The trombone player, and the clarinet similarly played their own styles with no insipid imitation. The rhythm section... weak in

the drum chair, was excellent in the bass and banjo department.

For the thousands who imagine I do not like banjos (nothing could be further from the truth... what I don't like is badly played banjo) here was a banjo man playing all the right chords. And with no sign of thrashing or plunking.

And where else but in the provincial towns is a local band receiving bursts of spontaneous applause from its fans.

**Despondent**  
 Not in London. A month or so in the so-called jazz centres of Britain will find a provincial despondent, looking for work, thrashing that banjo in the hope of getting a little enthusiasm from the crowd (if 30 is a crowd) 1 and more than likely, packing his bags.

To the enthusiasts living out of London, my advice is simple: get two or three gigs a week, work at a steady day-time job, and clean up your area.  
 Look at others who have stayed behind. The Clyde Valley Stompers, the Yorkshire Jazz Band, the Merseyside Jazz Band and Brian Woolley, are wonderful examples of those who have resisted the temptation of London's chrome—and grime.

I'll tell you into a secret. The stay-at-homes are doing better than most of the London name bands. I know what some of them work for. You'd be amazed!



ACKER BILK... he's the only one to measure up to standard.

**BENNY GOODMAN**  
*Stompin' At The Savoy; Stompin' At The Savoy; Oh Lady Be Good; Goodbye.*  
 (RCA RCX1033)\*\*\*\*\*  
**I** HAVE not gone mad. There really are two of 'em on this little gold standard series EP. The Quartet and the full Goodman band give two vastly different treatments to the Edgar Sampson opus... one of the first great numbers from the swing area.

This sort of music has made less than the majority of bop, rebop and the pseudo-modern of 10 years ago. Yet it's 23 years old. Of course, you will hear this played at ballrooms all over the country today, but not like this.

If you are old and nostalgic, buy it. If you are young and anxious to learn, buy it. If you just want some pleasant (though not exciting) jazz to play during the evening, buy it!

**LOUIS ARMSTRONG No. 2**  
*Ain't Misbehavin'; Where The Blues Were Born In New Orleans; High Society; Maryonny Hall Stomp.*  
 (RCA RCX1031)\*\*\*\*\*

**W**HOMER advises R.C.A. on their disc releases has persuaded them to couple three of the best all-star Armstrongs with probably the worst record Louis ever made. And just why jump back from 1946/8 to 1933?

High Society is as unlike good Louis, good New Orleans, or good march music as you could wish for. To take one minor point. The traditional clarinet choruses is here played by a three-piece sax section. Did you ever!

Hackett (Bobby to most of us) plays most of the horn on Aint' Misbehavin'. The other two titles are by the wonderful group that included Kid Ory, Barney Bigard, Charlie Beal, Minor Hall, Bud Scott and Red Callender. What a group!

**THE STORYVILLE JAZZMEN AND THE HUGL RAINEY ALL STARS**  
*Storyville Revisited*  
 Dipperrmouth Blues; Sing It; St. Louis Blues; Low-east-side; Sing On; Winter Wonderland; Collegian; Red Wing.  
 (Seventy Seven LP12)\*\*\*\*\*

**I** DO not really enjoy this sort of music at all. On record that is. In the flesh it will give you kicks, if you are in the right place at the right time. On the concert platform, or the gramophone record it's embarrassing.

# TRADITIONAL JAZZ by Owen Bryce

too many of our bands think it should be. How wrong they are!

**JOE BUSKIN**  
**Blue Angels**  
*Blue Turning Grey Over You; Serenade In Blue; Blue Moon; Under A Blanket Of Blue; I Gotta Right To Sing The Blues; Beyond The Blue Horizon; Where The Blue Of The Night Meets The Gold Of The Day; The Blue Room; Blue Prelude; My Blue Heaven; Blue And Sentimental; Blue Angel Blues.*  
 (Capitol T1094)\*\*\*\*\*

**T**HE Blues have always been associated with jazz. So, too, has the word blue. The last half century has seen an increasing desire to cash in on the word. There has also been an increasing tendency for celebrated artists (and Joe Buskin is certainly that) to move

present on this 1956 recording. They have all done well since then with their groups, none of them, though, really hitting the top.

**CY LAURIE BAND**  
*I'll Walk Through The Streets Of The City; Beale St. Blues; 12th Street Rag.*  
 (Esquire EP210)\*\*\*\*\*  
**T**HIS is not a patch on either the old Cy Laurie Band that made its name when it took the Albert Hall by storm, or the present band which on a recent hearing is much improved.

Bandleaders Sonny Morris, Diz Disley and Graham Stewart are all

# Young or old, buy Benny's 'Stomps'

more and more away from "down to earth" jazz into the concert sphere of solo piano against lush orchestral backing.

There is a world of difference between the Buskin of this disc and the Buskin of the Spanier Ragmen and the Eddie Condon groups. I prefer the latter.

**PETE HANDY**  
**Honky Tonk Piano**  
*Beer Barrel Polka; Stardust; Bortenders Rag; Red Wing.*  
 (Mercury ZEP10019)\*\*\*\*\*

**T**O parody the sleeve notes... those were the days—and this was not the music. No sir! Ever since Winnie Atwell deliberately ruined that piano in an attempt to recreate what she (or her studio advisers) thought were the old days we have suffered a spate of ridiculous jangle pianos.

The Honky Tonks of New Orleans never produced music like this. Jelly Roll Morton and his like were particular about the instruments they

present on this 1956 recording. They have all done well since then with their groups, none of them, though, really hitting the top.

**RIVERBOAT FIVE**  
**From Natchez to Mobile**  
*World Is Waiting For The Sunrise; Yellow Dog Blues; Twelfth St. Rag; St. Louis Blues; Sing Sing Sing; Dardanella; Colonel Bogey; Lazy River; Caravan.*  
 (Mercury MMC14004)\*\*\*\*\*

**T**ERRIBLE! Readers may think I am against banjos. Far from it. In a jazz band contest I recently awarded first prize to a banjo player. She knew how to play jazz banjo. None of the others do. This band is banjo-ridden through and through. Stand by for letters from Wales, Chorlton-cum-Hardy and Cranford! The minstrel giggle will be after my blood!

# PRESLEY FANS!

Were YOU one of the lucky ones?

A MARVELLOUS publication which I will treasure as long as I live... So writes Miss Sheila Barry of Manchester about "The Three Loves of Elvis Presley." She was one of the lucky ones, because this book was completely sold out within days of being published.

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# THE THREE LOVES OF ELVIS PRESLEY



# Disc world's top stars for Palladium TV show

WHEN "Sunday Night at the London Palladium" returns to television on September 13 for another series, it will present the greatest line-up of stars that this, or any other programme, have had. Already signed to appear are Kay Starr, the four Crosby Brothers, Lena Horne, Billy Eckstine, Pat Boone, Nat "King" Cole, Johnny Mathis, and possibly The Everly Brothers.

As we went to press dates were still being finalised and the only one then fixed was Kay Starr on September 27.

## 'Newport' is fixed

THE first part of the world famous Newport Jazz Festival will begin a 16-day British tour with a concert at the Festival Hall on Saturday, September 19.

The star line-up for this package includes the Dave Brubeck Quartet with Paul Desmond, the Dizzy Gillespie Quintet, the Buck Clayton All-Stars with Emmett Berry, Dickie Wells, Buddy Tate, Earl Wawen, Gene Ramey, Sir Charles Thompson and Herbie Lovelle.

The second part of the package opens on Saturday, October 17, at the Gaumont State, Kilburn, and will feature Kid Ory and Terry Lightfoot.

## Monty Babson is back

MONTY BABSON, the jazz singer and drummer who has made a big hit in America, returns to London this week to star for three weeks at the Stork Room, where he was first "discovered" singing with the resident group by an American A. and R. man.

## 'Oh Boy!' IS on New title for new series?

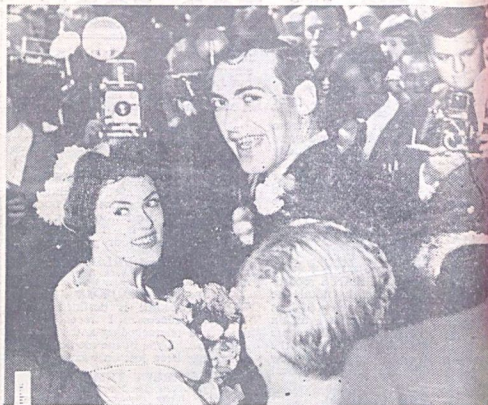
"OH Boy!" is definitely returning to TV on September 12. During the past few weeks there has been some doubt—owing to contract trouble with artists—whether television's most popular pop music show would be shown as planned, but now all such problems have been ironed out. It is also possible that there will be a new title.

Among the guest stars already signed up is Renee Martz, the American "Hot Gospel" singer (for the second show), and another American act is almost certain to be featured on the opening programme.

There is one major change, however. The first six of the new shows will be transmitted from A.B.C.'s Manchester studios. The remainder will revert to London and all rehearsals will take place there.

Speaking to DISC from Italy, where he was on holiday, producer Jack Good said: "The show will have an entirely new format, but it is our intention to keep it as fast moving and as popular as before. Naturally I do not intend to reveal my plans and ideas for the new production, but I can tell you that there will be star guests in each show. The first of these will almost certainly be an American act. For the second show, Renee Martz, the hot Gospelling singer, has been booked."

Residents on the show will include Marty Wilde, The Vernons Girls, The Tony Sheridan Trio, Cherry Wainer and Don Storer.



## Married!

It was meant to be a "quiet wedding" when Bernard Bresslaw married dancer Elizabeth Wright at Caxton Hall on Saturday, but it didn't turn out that way and our photographer had his work cut out to get a picture. (DISC Pic.)

## FABIAN VISIT PROBABLE

THERE is every possibility that the young American singing star Fabian, will be coming to Britain next month, and that he will appear in "Oh Boy!" when he does so.

## New series for David

FOLLOWING the recent success of his B.B.C. TV "Make Music" series—and of his recent appearance in B.B.C.'s production of "Carissima"—singer David Hughes has been offered a further set of weekly programmes under the same title, beginning on September 29.

In addition, David Hughes has been asked to prepare a special Christmas edition of the show, and plans are already in hand for another series of programmes to commence in early 1960.

## We take a stand

WOULD you like to listen to your favourite records, meet the stars who make them and the disc jockeys who present them and give it your own verdict? All you have to do is visit the Hulton's Boys' and Girls' Exhibition at Olympia, London, where DISC has once again taken a stand.

Already our Record Theatre promises to be one of the biggest attractions of the show. There will be regular disc jockey shows by star names of TV and radio, presenting all the latest record releases from all the major companies. Famous Canadian D.J. Gerry Myers will be introducing the star disc jockeys and singing personalities.

The exhibition began last Tuesday and is open from 9.30 a.m. to 7 p.m. until Saturday, August 22. You'll find the DISC Record Theatre on the ground floor, Stand No. 16.

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**LENA HORNE** with Phil Moore Orch. (GLP 302).

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**SAMMY DAVIS Jr** and **JOYA SHERRILL** Jump with Joya (GLP 304).

**MY FAIR LADY** Lola Fisher and William Reynolds, etc. with Al Goodman Orch. (GLP 308).

**THE INK SPOTS** in The Ink Spots in Hi-Fi (GLP 305).

**BILLY DANIELS** The Magic of Billy Daniels with Rhythm Rockers (GLP 303).

Connie Boswell sings "Irving Berlin" (GLP 306).

The Dorsey Brothers Orchestra (GLP 307).

Oklahoma—Al Goodman Orchestra (GLP 309).

The King and I—Al Goodman Orchestra (GLP 310).

Isabel Bigley, Stephen Douglass sing Rodgers and Hammerstein (GLP 313).

South Pacific—Al Goodman Orchestra (GLP 311).

Earl "Fatha" Hines (GLP 316).

Porgy and Bess—Al Goodman Orchestra (GLP 312).

Ray Erbe—Glenn Miller Favourites (GLP 314).

Honky Tonk Classics (GLP 315).

Salute to Irving Berlin—Al Goodman Orch. (GLP 317).

Dick Stable At The Stater (GLP 318).

Strauss Waltzes—(GLP 319).

Swan Lake—Lantini. Philharmonic Orchestra (GLP 320).

Beethoven's 5th—Sonor Symphony Orch. (GLP 321).

Nutcracker Suite, etc.—Orchestre Nationale de France (GLP 322).

Pal Joey—Eddie Maynard and Orchestra (GLP 323).

Hi-Fi Antics—Meri Ellen and her Cohorts (GLP 324).

\* Listen to the 'GALA L.P. SHOW' on Radio Luxembourg. Tues. 7.45 p.m.