

April 19, 1958.

# DISC

THE NEW RECORD & MUSICAL WEEKLY

No. 11

Week Ending April 19, 1958

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

★ *Welcome to*  
**JERRY LEWIS**

★ **Spotlight on**  
the **STARGAZERS**

**MARVIN**  
**RAINWATER**



*Welcome*

**MARVIN RAINWATER!**

and congratulations  
on your hit record

**WHOLE LOTTA WOMAN**

coupling **BABY DON'T GO!**



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**MGM 974 45 and 78 R.P.M.**

# POST BAG

## 100 MILES A NIGHT FOR SIX DAYS

—worth it to hear Robert Earl

**WHY** all the fuss about having the greatest number of pictures of stars like Tommy Steele? Surely it's more important to be able to claim the most records?

Incidentally, if it's records that your readers are interested in, how about this: In the past year I, and a friend, have been to more than 165 shows just to hear Robert Earl sing. Only last week, when he was in Manchester, we travelled there every night, arriving home at 1.30 in the morning and ending up the week with 600 miles travelling to our credit.

We have also been as far afield as Cheltenham, Nottingham and Leeds. We go without a lot of things to be able to afford seeing our favourite. But, oh boy! it's worth it. To us, Robert is the finest singer in the country. Mr. Wonderful, in fact! — **JOAN SMITH, Garton Avenue, Blackpool.**

(Nice tribute to Robert. Perhaps he'll get a role in "The Earl Wore Jeans!")

### Housewife's choice

**I** RATHER dreaded the arrival of a record player in our house knowing that my teenage son and daughter were rock 'n' roll fans. Now I must confess that the rhythm has "caught me." It's an ideal accompaniment when doing the housework—no slowing down on the job.—**MRS. M. A. BULL, Corbett Jay Road, Upminster, Essex.**

(Rock 'n' roll to "When You're Cleaning Windows?")

### Not skiffle

**WHAT'S** happened to Lonnie Donegan? In my opinion he has dropped from the heights as "King of Skiffle" to a much lower position in the pop music field.

If recent recordings are skiffle—well, I'm a Dutchman!

The change in this artist's style was evident when I heard a batch of his old records at a friend's house which included "Midnight Special," "Rock Island Line," and "Bring a Little

**SOMETHING** on your mind? Join the readers who are swelling our weekly Post Bag with their views and comments on topics of the moment. And remember—the most interesting letter published each week wins an LP of the winner's own choice. Drop us a line at "DISC," Hulton House, 161, Fleet Street, London, E.C.4.

Water, Sylvie." For comparison we played some of Lonnie's newer waxings—"Don't You Rock Me, Daddy-O," "Puttin' on the Style" and "My Discle Darlin'." What a difference!—**H. WAKE, Gankarth Road, Balham, London, S.W.12.**

(We pass this one to Lonnie Donegan. Cowards that we are!)

### Split sales

**WITH** so many British stars each recording the same song, the public often has to choose between five versions. In this way the net sale is divided and the chances of one of them reaching the Top Ten is lessened, no matter how good the record may be.

When an American artist such as Elvis Presley or Pat Boone has a disc released in this country it is with practically little or no opposition.—**C. J. HUBBITT, Buckhurst Way, Buckhurst Hill, Essex.**

(Some good points here. But would you like to make an opposition disc to names like Elvis and Pat?)

### Fans at fault

**I** WAS disgusted to read of the demonstrations during the recent visit to Britain of Paul Anka and The Crickets. Until this silly behaviour is controlled how can we teenagers expect adults to look leniently on Rock 'n' Roll?—**SUSAN EDLIN, Bedford Road, Sutton Coldfield, Warwick.**

(Good sense from young Susan. Others please note.)

### Don was right!

**DON NICHOLL'S** wonderful review of Johnnie Ray's latest disc, "Strollin' Girl," was so convincing that I bought it before I had even heard it. I wasn't disappointed, either. May we have some more pictures and articles about Johnnie?—**JACKIE SMITH, Brian Road, Leicester.**

(We get many compliments for Don Nicholl's excellent reviews.)

### Max made friends

**MAY** I, through Post Bag, thank Max Bygraves for a fine act of courtesy when he appeared at Southampton recently? After he had been on the stage for a full 50 minutes, giving a wonderful performance, he took the trouble to send a message to the people waiting at the stage door to the effect that if they would give him a few moments to change he would try to see all of them.

And he kept his word, signing autograph books and giving away photographs with a cheery word for everyone.—**HAZEL HEATHER, Lee, Hants.**

(Some good factors for Max!)

### 'Tequila's' popular

**I** NSTRUMENTALS, though still comparatively few, are now in the running for top honours and it's good to see top bands like those of Ted Heath, Stan Kenton and Don Lang gaining in popularity.

More instrumental numbers are being waxed; seven groups have



"I've just dropped Frankie Vaughan!"

### Don't take the mike!

**TAKE** away the microphone from the so-called vocalists in "65 Special" and there's not a singer among the lot of them. What a treat it is, on the other hand, to watch Victor Sylvester and listen to his music.—**W. CHAPMAN, Hazwood Crescent, Hockley, Kent.**

(There's are fightin' words. Let battle commence!)

### Angry Scot

**IT'S** not good enough "Disc" just that little corner each week for Scottish news. Don't make the excuse that there isn't enough to write about. You could find sufficient news to fill a whole issue. But I'll be content with a full page!—**JUNE CONNOR, CHIE, Falkirk.**

(We have to try to please every one in every part of the country.)

### From a 'brass cat'

**E**VERY week, space is given in "Disc" to classical records but I have yet to see any news of brass or military bands in your columns. Other than that, "Disc" is, without any doubt, the finest paper available.—**JIM HASSELL, Carrington East, Milford-on-Sea, Hants.**

(Brass and military band releases are infrequent, but we will try to cover them as they come along.)

### Why ape Americans?

**I** FAIL to see why, to become a pop star, a Briton must be a carbon copy of an American artist. It is about time the public started to accept singers on their own merits and to realise that originality is greatly preferable to hearing a poor imitation of the same voice over and over again.—**CHRISTINE S. TAME, Seaton Road, Southwell, Notts.**

(Voices should be accepted on merit, and not on billyhoo.)

### Britons on top

**BRITISH** musicians have for too long been under-rated. What a pleasant change it is to see Eddie Calvert back in the best sellers; Ken Mackintosh and Ted Heath outselling their trans-Atlantic rivals and Johnny Gray outclassing all rivals with his terrific version of "Tequila."—**RONALD WOOLHOUSE, Fairlands Park, London, S.E.26.**

(Our musicians are blowing their own instruments again!)

### 78's have had it

**BRAVO** Capitol! I was very pleased to read in "Disc" of their decision to issue all single records as 7in. 45's. I'm sure that news will be welcomed by most disc fans and I hope other record companies will follow suit. The era of the cumbersome 78's is over. The smaller, lighter 45's are better in sound and appearance.—**J. W. DIXON, Newfield Drive, Crews.**

(Just one of hundreds who have written to say they think this a "Capitol" idea.)

### THIS WEEK'S PRIZE LETTER

## There's nothing new under the sun!

**AFTER** reading your contributor, "D.G.'s," article, "It's all on record" ("Disc," April 5), I decided to delve back a little further. I found that by turning back the clock 200 years I was in the period when polite society was being regaled at its musical soirees by a group of artists.

A weekly list of the most popular items showed a number called "Mystic Minnets" by one, Peri Wig, to be at the top while a little further down, a young gentleman, Tommy Tanne, was doing very well with "Nigh Robbery." After some considerable success at the top of the list, "Newgate Rock" by Sir Evils Pressleigh was slipping to meet an ascending number, "Good Lord, Miss Maud," by Tiny Dick. "Swinging Shepherd Blooze" by Tyburn Heath (Jack Ketch's pseudonym, I believe) was followed by "It's Too Soon To Mow" by an unspoil country girl, Miss Pat Boone.

Which all goes to show that there's nothing new under the sun!—**MRS. SHIRLEY TAYLOR, Henley Street, Alcester, Warwick.**

(Having "taken the mucky" ourselves in D.G.'s article, we are delighted to award this week's LP prize to someone who can do the same to us.)

### No age limit!

**THROUGH** "Disc," the names of Dave Brubeck, Paul Desmond and Gerry Mulligan are being brought into the homes of the limited cult of modern jazz enthusiasts. The thing that strikes me is the complete ignorance of a lot of people concerning modern jazz. One boy here thinks modern jazz is the same as Dixieland but played by musicians under 21!—**RICHARD LAY, Winstanley Road, Wellingborough, Northants.**

(Do the over-21's play only the "Old Masters"?)

recorded "Tequila"—a sign that the record companies believe that it will be a big seller.—**EDWARD McMILLAN, Bognall Street, Stonehouse, Lanarkshire.**

(The bands are back on the hit parade stand again.)

### One man's meat...

**SOME** of my friends think that I am mad to prefer American recordings to the British versions of the same tunes. But I think the home-produced discs are poor in comparison. Perhaps Jack Good's recent article will help convince my pals that I am quite sane!—**MICHAEL P. DAVIES, Bryn Rhedya, Southsea, Wrexham.**

(No comment.)

### Waiting for Tommy

**HERE** in Cyprus they don't Rock and I have to be satisfied with records of my favourite artists. The news in "Disc" helps a lot, too.

There's a rumour sweeping the island that Tommy Steele is due to pay us a visit. I am keeping my fingers crossed. Boy! do we need him to brighten the place up!—**VALERIE HENSTRIDGE, BFPO 53.**

(The army needs hot Steele! for morale.)

### D-J wants the lot

**IT'S** been a long time to wait but at last I have seen your wonderful paper. I am taking out a year's subscription immediately and would like to receive all back numbers from your first issue.—**JIMMY JUNGERMANN, Disc Jockey, Bavarian Radio, Munich, Germany.**

(We even please the D-Js!)

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# American Top Ten

These were the 10 top-selling sides in America last week:

Last Week	This Week	Title	Artist
1	1	TEQUILA . . . . .	The Champs
3	2	SWEET LITTLE SIXTEEN . . . . .	Chuck Berry
2	3	LOLLIPOP . . . . .	The Chordettes
4	4	HE'S GOT THE WHOLE WORLD IN HIS HANDS . . . . .	Laurie London
4	5	WHO'S SORRY NOW . . . . .	Connie Francis
8	6	SUGARTIME . . . . .	McGuire Sisters
5	7	DON'T . . . . .	Elvis Presley
4	7	BREATHLESS . . . . .	Jerry Lee Lewis
7	9	SAIL ALONG SILVERY MOON . . . . .	Billy Vaughan
10	10	ARE YOU SINCERE . . . . .	Andy Williams

**ONES TO WATCH:**

RETURN TO ME . . . . .	Dean Martin
BELIEVE WHAT YOU SAY . . . . .	Ricky Nelson
THERE'S ONLY ONE YOU . . . . .	The Four Lads

Are you sincere

ANDY WILLIAMS



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Ballad of a teenage queen  
JOHNNY CASH



LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY LTD ALBERT EMBANKMENT LONDON W 2 1 1

# TOP TWENTY

WEEK ENDING

APRIL 12th

Last Week	This Week	Title	Artist	Label
1	1	Magic Moments	Perry Como	RCA
2	2	Whole Lotta Woman	Marvin Rainwater	MGM
3	3	Nairobi	Tommy Steele	Decca
5	4	Swingin' Shepherd Blues	Ted Heath	Decca
6	5	Maybe Baby	The Crickets	Coral
11	6	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
9	7	Tequila	The Champs	London
7	8	Lah Dee Dah	Jackie Dennis	Decca
4	9	Don't / I Beg Of You	Elvis Presley	RCA
8	10	The Story Of My Life	Michael Holliday	Columbia
—	11	Who's Sorry Now	Connie Francis	MGM
12	12	Good Golly, Miss Molly	Little Richard	London
17	13	Oh, Oh, I'm Falling In Love Again	Jimmie Rodgers	Columbia
—	14	Catch A Falling Star	Perry Como	RCA
14	15	Jailhouse Rock	Elvis Presley	RCA
20	16	Breathless	Jerry Lee Lewis	London
13	17	At The Hop	Danny and the Juniors	HMV
18	18	The Big Beat	Fats Domino	London
10	19	Mandy	Eddie Calvert	Columbia
—	20	To Be Loved	Jackie Wilson	Coral

**ONES TO WATCH:**

Happy Guitar	Tommy Steele
Lollipop	The Mudlarks

Compiled from dealers' returns from all over Britain.



DEAN MARTIN with his wife Jeannie—One to watch.

# Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending April 12th)

1	1	TEQUILA . . . . .	The Champs
2	2	WHOLE LOTTA WOMAN . . . . .	Marvin Rainwater
6	3	LAH DEE DAH . . . . .	Jackie Dennis
7	4	TO BE LOVED . . . . .	Jackie Wilson
3	5	MAYBE BABY . . . . .	The Crickets
8	6	MAGIC MOMENTS / CATCH A FALLING STAR . . . . .	Perry Como
9	7	SWINGIN' SHEPHERD BLUES . . . . .	Equal: Moe Koffman Johnny Pate Ted Heath
5	8	NAIROBI . . . . .	Tommy Steele
4	9	GOOD GOLLY, MISS MOLLY . . . . .	Little Richard
—	10	WHO'S SORRY NOW . . . . .	Connie Francis



THE FOUR LADS—Creeping up to the American Top Ten?

Published by courtesy of "The World's Fair"

# THE JOHNNY OTIS SHOW

by  
**MERVYN DOUGLAS**

**T**HE news that the Johnny Otis Show will be unable to visit Britain for the moment will certainly be a big disappointment to Johnny's many followers in this country.

Since his Capitol success with *Ma, He's Making Eyes At Me* in this country, the public have suddenly become very Otis conscious.

Excitement has been building up over his impending visit, but we are reassured that though he cannot make it immediately, he and his entourage will almost certainly appear here later in the year.

Certainly when he does come to Britain, Otis looks like setting us

**MARIE ADAMS** — She started out as a baby sitter.



alight, for his show is electric—pure buzz and sparkle.

Right now in America the Otis Show is one of the biggest box-office draws.

Yet it is odd to think that only a few months ago, before the arrival of "Ma," the name Otis as an entertainer was practically unknown, though his work in other directions was not.

How come? Well, Johnny is quite a composer. Remember how you went for such songs as "Hound Dog" and "Dance With Me Henry"? They were both from the pen of Johnny Otis.

He was born on December 28, 1921, in the small North Californian town of Vallejo.

As a youngster, he had a tremendous interest in music, and claims to have been inspired by the bands of Benny Goodman and Count Basie.

As a result of this early interest, he aspired to become a drummer. But, drum kits and the other paraphernalia can be expensive, and young Johnny had to scrimp and save for quite a while before he could acquire the trappings of his choice.

One of his first offers was to provide a trio for a Reno Club, at a payment of 45 dollars a week. He collected two other musicians, only to find that the pay was 45 dollars, not each, but between the three of them.

Otis reckons he finished up his first engagement owing the club money!

During the 'forties, Otis worked with many bands including those of Lloyd Hunter and Harlan



## ... it's all buzz and sparkle, and great entertainment

Leonard, each stint adding to his experience and musicianship.

Then he formed his own 18-piece group with the backing of an Alabam club owner. Johnny recalls that Nat Cole was just starting out then, and that he and the band worked with Cole on several occasions in those early days.

A later venture for Johnny Otis was the opening of his own club in Watts, California. It was the first night-spot to feature rock 'n' roll exclusively.

The band Johnny now has on his highly successful "Johnny Otis Show" is somewhat smaller than of old, but backed up with a powerful group of singers.

Not the least of these singers is, of course, the "Ma" girl herself—Marie Adams.

Born on October 19, 1932, Marie Ollie Adams was brought up in Tyler, Texas. Her early singing was in the Baptist Church Choir, and by the age of 11 she was a soloist.

Before turning professional, Marie had a diversity of jobs, working as a maid and as a baby sitter. And it was one of the women for whom she worked who recognised the singing potential in Marie's voice.

Marie was constantly singing as she went about her chores around the house and her mistress suggested that she should try for an

audition when the Otis show came to town.

Marie took the advice and not only immediately secured herself a spot in the show, but landed a recording contract in the bargain.

She has travelled all over the States with the show since 1951. Marie is, of course, also part of the sensational act in the show—The Three Tons of Joy.

Three dynamic lassies who, apart from their tremendous vocal style, would hardly be permitted to enter bantam-weight boxing contests!

Marie is married and has two children, Janice and Claudia.

But no mention of the Johnny Otis Show would be complete without the names of his other important vocalists.

First, there is a big beat-ballad singer Mel Williams who collects a goodly share of raves on the show's travels. There is also a first-rate vocal team—The Moonbeams, with solo stars Jeannie Sterling and Glen Jones.

There you have the complete Johnny Otis Show set-up. It is loaded with talent and bursting at the seams with musical excitement. Let's hope it won't be too long before the show comes our way.

Otis himself is the centre-piece. Since those early days as a drummer he has mastered the vibraphone and the piano. And, if that isn't sufficient—he also sings!

## COVER PERSONALITY

# MARVIN RAINWATER

**O**UR cover this week features someone who has just arrived in our midst, and is riding high right now in our Top Twenty charts—that "Whole Lotta Woman" hit maker—Marvin Rainwater.

Marvin is here to make a number of personal appearances and does the second of his TV shows next Saturday on Val Parnell's "Saturday Spectacular."

Handsome Rainwater, who is part Cherokee Indian, was born and raised in Wichita, Kansas. But much of his life he has spent in travelling all over the country.

Always a great sentimentalist, the young Rainwater often put pencil to paper and wrote deep-down, sincere songs.

Even in his youngest days

there was never any doubt what his career would be. He wrote his first song at the age of eight!

He studied piano and made tremendous progress, though a thumb injury put paid to that for a while.

At high school, though a serious-minded student, he still found time to get into pranks and was always a popular school-mate. However, when he entered the American Navy he behaved much older than most for his years.

His personal popularity grew during his Naval career, particularly when his buddies found that he was musically inclined.

They furnished him with a guitar and, despite the earlier thumb injury, he found that he was soon able to master the

## It's taken a long time, but now he's made it

instrument.

During those days of off-duty entertaining, Marvin realised that his future lay as a singer of his own songs.

On demob, things were not so easy, and he could find jobs as an entertainer only occasionally.

So he worked as a lumberjack and tree surgeon and, during this precarious existence, he met and married his wife Charlene. Now they have two children.

After many heartbreaks, Rainwater's first appreciable break was through his own composition "I Gotta Go Get My Baby," and this was soon followed by a successful appearance on the Arthur Godfrey Talent show.

Breaks gradually came, and his biggest success on wax came with his recording of "Gonna Find Me A Bluebird."

In the States this became a million-seller, though it never

made quite the impact that it deserved in this country.

Without decrying the success of his current best seller in Britain, his first-ever issue in this country has always been a personal favourite of mine.

Like all his releases, this is on MGM, and is titled *Albino and Houn' Dog Yodel*.

He also has an enjoyable duet record with Connie Francis, who is also getting overdue recognition for herself.

His success in Britain with *Whole Lotta Woman* has brought special recognition to the MGM label, and whilst Marvin is in this country they are issuing an EP called *Meet Marvin Rainwater*, followed up by an LP next month called *Songs By Marvin Rainwater*.

Further outlook appears sunny, but with several welcome deluges of Rainwater!

DOUG GEDDES



The lucky woman with Marvin is Miss Mundy of the Mundy and Earle variety act. (Disc Pic.)

## News and views from across the Atlantic

by  
**Al Anderson**

cent. for the first quarter of 1958 in comparison with the similar period last year, LP's increase by 9 per cent., whilst singles and extended plays show a 144 per cent. gain.

Some of this is accounted for by the very successful Connie Francis waning of *Who's Sorry Now*, and recent issues by Joni James, David Rose, and Sam (The Man) Taylor.

**JERRY COLONNA** — He may be included in a new record project. See "Good design."



Nat content to rest on their laurels, the MGM company are further stepping up their promotional activities.

### Sales trip

**MANY** top Mercury executives left here last week heading for Paris for a three-day sales convention; they will be meeting their European counterparts.

Apart from the President, Irving Green, and a host of technical and sales experts, musical director David Carroll has also made the trip.

### Good design

**DESIGN** Records have appointed composer-conductor Harold Spina to their concern to produce a minimum of 12 albums for their label.

Names already mentioned in connection with this project include The Merry Macs, Jerry Colonna and Anthony Quinn.

### Top ratings

**NEW** Winifred Atwell LP just issued by London Records is called *Winifred Atwell Plays Gershwin*.

The disc comprises 7 items on one side, but the reverse contains the full *Rhapsody in Blue* with Ted Heath and his Orchestra.

Should command good sales, for the album has been receiving top ratings.



### Strongly tipped

**LATEST** Frank Chacksfield waxing issued here is obtaining strong raves. The titles just released are "Arrivederci Roma" and "Blue Hawaii" and both sides have been strongly tipped by leading forecasters here.

The Chacksfield Orchestra is a regular favourite and the lush sound that they produce always puts them high up on the honours list.

### Cute novelty

**ANOTHER** British platter just issued is that by Tommy Steele. Though late in comparison with the original Bob Merrill version, Steele's disc of *Nairobi* could become a strong contender for the composition, and gather for himself a good share of sales royalties.

Reverse title is *Neon Sign*, a cute novelty that could arouse interest, though it is not as strong as *Nairobi*.

### Riding high

**MGM** Records are riding high on the sales wave these days, boosted by a number of particularly successful discs.

President of the company, Arnold Maxin, has announced an increase in over-all sales of 53 per



Humphrey Lyttelton (left) and Nat Gonella play "St. Louis Blues" on the stage of the Cameo cinema before the film is shown. (Disc Pic.)

## TRAD MEN IGNORE SATCHMO

**SURPRISINGLY**, for Louis Armstrong is not a Modern Jazz musician, the Trad men ignored the premiere of the film "Satchmo the Great" in London last week. The only one I spotted was Chris Barber.

But the Moderns turned up in force and Ronnie Scott, Betty Smith, Bix Curtis, Mr. and Mrs. Allan Clare, Vic Ash and Vic Lewis were all prominent.

The film itself is, unfortunately, a poor attempt to portray Satchmo's life and looks as if it has been put together largely

from newsreel cuttings. This sadly weakens what should have been a great tribute.

The sound, too, is somewhat disjointed. Every now and again the sound engineer seems to fall asleep, then wake up with a start, find there is no sound, and turn it on full blast. The effect is shattering, but not particularly good for the music.

In spite of all this, however, Satchmo is great enough to shine through, and that is a compliment indeed.

**RICHI HOWELL**

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**T**HE Top Twenty line-up of rock and beat ballads that's been so consistent over the months looks like having to yield one of its precious places to, of all things, an American stage musical.

The show that could do it is, of course, that highly-publicised production due to open in May at Drury Lane, "My Fair Lady," which hasn't a beat song in its entire score.

Yet, by some strange magic, popular recording stars and companies are falling over themselves to sweep the country with "My Fair Lady" discs of all speeds and sizes the moment the copyright restrictions are off. And radio and TV disc jockeys, including those who usually concentrate on rock and beat, are planning to keep their audiences happy with large doses of "lilt music" from this extraordinary show.

I've been jotting down a few of the big names that I've been hearing of who've entered the scramble—and this list is far from complete. In Britain there's David Whitfield, Vera Lynn, The Stargazers, The Beverley Sisters, Cyril Stapleton, Tommy Kinsman and Joe Henderson.

Philips, who are handling the LP of the original Broadway cast, have four American imports to add to the confusion—Rosemary Clooney, Sammy Kaye, Jo Stafford and Vic Damone.

Of the vocals I've heard to date, I like Vic Damone's rendering of

# KENT WALTON'S COOL FOR CATS



**RUSS HAMILTON** — Music publishing is risky, but Russ's "We Will Make Love" was one of the hits. (Disc Pic.)

ber off the ground over here," Maurice said. "There's between 150 and 200 new discs released here every week, and only about 30 seem to get into disc programmes."

"The publishers try to think of an artist they'd like to record the number, and then see if they can interest a recording manager. Usually a recording manager has to have a vivid imagination. Meanwhile professional copies are printed and sent to every artist in the country, and this means thousands of copies."

If the number catches on the publisher can be well rewarded. Lay Down Your Arms, sung by Anne Shelton, sold about a quarter of a million copies, and returned in

I mumbled, "Yes." "Well, then," he said, pushing me towards the stage. "Go out there and sing it."

"No," I said. "What have the folks in front ever done to me? Why should they suffer?"

But Tony was so insistent that I turned—and ran to my dressing room. He chased me halfway there before he gave up. He didn't mention it later, so I still don't know just how serious he really was.

## What about the kittens!

**I** GET lots of beefs from viewers about the times that "Cool" goes on the air. Many get home after work only just in time to catch

Can "Cool," she asks, name the Top Five records every Wednesday, instead of the Top Three? Unfortunately the list of the top tunes is only handed to me at 3 o'clock on Friday afternoon. Fraid there isn't any way of finding out in the middle of the week just which records really are the week's biggest hits, and any information I could give you would only be about the previous week's sales.

## THIS WEEK'S SURE THING

**SAMMY DAVIS** is a boy who's on his way to the top. For a beat number, his "I'm Coming Home" (Brunswick) is the best in a long time and a certainty for this week's selection. This should

### TONY BRENT

He tried to get me to sing, and I still don't know whether he was serious or not.



# THEY'RE ALL CASHING IN ON 'MY FAIR LADY'

the big number, *The Street Where You Live*. This stands a very good chance of finding a place in the Top Twenty; it is the song that will probably put this singer—who's got such a great name in the States—really on the map in the U.K.

Still, it's good to see that recording companies now recognise that there are British artists who can compete with the American names. I hope to hear more of them.

What about it, Ronnie Hilton and Dennis Lotis?

## Enter the Africans

**"I** THOUGHT all jive was feet jive," commented Juliette Reeves, Brian Taylor's production assistant, when she heard that Brian was planning a "Feet Jive" routine in "Cool for Cats."

Frankly, it bothers me a little.

## BING TURNS THE TABLES

**O**VER the years, Bing Crosby has been the butt of many jokes about his fondness for the sport of golf. Now he's turned the tables, and presented a most unusual record, both sides of which are about his favourite game.

Titles are: "Straight Down The Middle" and "Tomorrow Is My Lucky Day," which Philips are releasing this month. His choice of subject will strike his fans as odd; perhaps he wants his discs to be reviewed in the sports columns as well.

too, but Brian feels it's the best way of introducing the much-discussed African jive flutes into our show.

The two Columbia releases you'll hear are Tom Hark, played by Elias and his Zig Zag Jive, and *Fik's Duze*, played by Spokes Mashigane.

The Elias band consists of four or five flutes and a guitar—the guitar being the rhythm section with the flutes playing a counter melody. Spokes Mashigane is featured on his New Sound Flute. It's better known in this country as a "penny whistle," and on this instrument which has eight holes for notes on it, Spokes manages to get 13 notes purely by mouth and finger manipulation.

*Fik's Duze* is the first African disc ever to attract much attention from the Europeans in that country; it's now selling as one of the top pops of the moment.

## What makes a hit?

**A** QUESTION I'm often asked is: "What makes a hit?"

Rather than make a guess at the answer, I put the poser to Maurice Clark, of Francis, Day and Hunter, one of this country's largest music publishers.

"These days you just don't know," he told me. "In the old days—that's about three years ago—the publishers did seem to know. Now, you can lose your shirt overnight."

Apparently digging around for the right song is an expensive as well as a risky business. Music publishers keep a very close watch on such publications as "Billboard" and "Variety" to see which discs are creeping into the columns. They may pay as much as £2,000 just for the U.K. copyright.

"Then we've got to get the num-

royalties about £10,000 to the publishers. Other big hits have been Frankie Vaughan's *The Green Door*, and Russ Hamilton's *We Will Make Love*.

In each of these the popularity of the artist had a great influence on sales. And that is probably the method by which most songs have been helped along into becoming "hits."

## Cleo wasn't blue

**E**ASTER is becoming such a fashionable season for weddings that we had to have a newlywed on the Good Friday programme of "Cool."

So director Joan Kemp-Welch looked around, but finding a recently-married couple in the entertainment business at that time wasn't easy.

Luckily one turned up, and I was very pleased to welcome singer Cleo Laine, who had become Johnny Dankworth's wife a couple of weeks earlier. For her number on "Cool" Cleo chose "The Lady Sings the Blues." But there was nothing blue about Cleo; she looked radiant throughout the show.

## Light relief by Tony

**A**S a little light relief from television I recently compered a variety show at Aldershot, on which Tony Brent was top of the bill.

The show was of the unscripted variety, which means that anything goes on the night. Well, almost anything—but I wasn't prepared for it when Tony suddenly turned to me in the wings and said:

"You know the words of 'When the Saints Go Marchin' In,' don't you?"

the end of the Wednesday show, and others are too young to stay up late and watch the Friday night programme.

In this latter category comes Janet Raythby and I've got plenty of sympathy with this 12-year-old who wrote this charming little note:

"I was horrified to find that you had altered the time of 'Cool For Cats' to the impossible hour of 11 o'clock. Have you forgotten you also have some 'Cool' kittens?"

The hours the programme is on the air also provoked the largest number of signatures on any letter that I've ever received. It was sent by Cynthia Major, who's collected no fewer than 111 of her pals in Rainham, Essex, to tell me they got home too late to see the Wednesday show right through.

While I'm on the subject of correspondence, I've a letter beside me from Rosemary Furniss, of Morden, Surrey, who asks a question that a good many more of you have also put to me.

place him well up in the pop-art poll.

Dean Martin sings with ease both in English and Italian in "Return to Me" (Capitol), a pleasant ballad with a Neapolitan flavour. It's cool, and it's very good listening.

The rock fans won't be disappointed with Charlie Gracie, who's come out with "Crazy Girl" (London), but I wonder what they'll think of "Rock 'n' Roll," a Ray Anthony extended play for Capitol. There's something fresh about the big-band sound given to "Jailhouse Rock" and "Kisses Sweeter Than Wine" heard in this unusual Anthony setting.

Our own British boy, Mal Perry, has made an encouraging start in his commercial career with "Lollipop" (Fontana). I predicted a few weeks ago that we would be hearing a lot more of this lad and I'm glad he's seized his chance so well.

SEE YOU FRIDAY.

They wanted to be different and for a 'new noise' a one-woman and four-man combination was tried. Their success was immediate . . .

# SPOTLIGHT

## SWINGS ON TO THE STARGAZERS

by  
Michael Cable

THE two men in the bar—they forget whether it was milk, espresso or saloon—overheard one of the other customers telling a shaggy dog story, a rather involved one about a milkman and a parrot.

"Now, there's a cue for a song," said Cliff Adams to Dave Carey. You can guess the rest. That's how one of the Stargazers' hits, *Who Is It?* came about.

A typical story from this talented fiveosome who have brought so much fun into the world of pop music. So let's learn a little more about them.

First the introductions. Founder and leader of the group is Cliff Adams, 31 years old, ex-RAF man, expert trombonist, skilled arranger. A busy, busy man.

Then Bob Brown, Sheffield-born, 26 years old, cornet player since he was five. "Willing to have a go at anything from comic songs to grand opera," he says.

Number Three is Fred Dachtler, London-born, 32 years old. An instrumentalist all his working life with a liking for the saxophone. Toured India, Burma and Ceylon with an RAF entertainments unit during the war. "In such circumstances, I became everything from baggage boy to star spot vocalist—and found I had a voice."

**Writes novelty numbers**

Dave Carey, 29 years old, took to the drums early in life, signed up by Lew Stone by the time he was sixteen. Drummer in an army band, switched to singing at the end of the war. Written many of the Stargazers' novelty numbers.

And the girl? Dark-haired, attractive June Marlowe, lass with the sunbeam smile, 24 years old, happily married and mother of two lovely children.

Well, now we know them, what makes them tick? How did it come about that this unique group now holds top spot in the hearts of millions of toe-tappers?

To answer that, over to leader Cliff Adams.

"I'd always nursed an ambition to start a vocal group," he told me. "So I looked around for others interested in teaming up. I tried more than twenty voices before getting the right blend for the male part of the group."

"Then the search became more and more difficult. We wanted to be different, for to add to the novelty, we wanted one girl against the four men."

"I thought it would make a 'new noise'—and it did! Once I'd heard our first 'Stargazer girl,' Marie



Four men and a girl. Stargazing from left to right: Bob Brown, Cliff Adams, June Marlowe, Dave Carey and Fred Dachtler.

Benson, I knew that I need look no farther."

Six months of intensive rehearsal followed. They hatched up dozens of special arrangements. Then came the day when they decided they were ready to try it out in public.

In June, 1949, they took the air. And from just two broad-casts came a colossal fannal.

More broadcasts—and a recording contract with Decca. Success upon success has followed them through the years—and it is safe to say that of every novelty number that has gone into the Top Ten, the Stargazers have had a hand in it.

Remember them? I see *The Moon* topped the 300,000 sales mark, making it their biggest hit. *Twenty Tiny Fingers* ran it a close second—and no one enjoys it more than Cliff Adams's two daughters, Verity Jane and Shaune Maureen . . .

**All Britain whistled it**

The wacky *Close The Door* was another that kept Britain whistling for weeks at a time. Now, the Stargazers' latest waxing *Out of This World* backed by *Skiffing Dogs* is selling very nicely, thank you.

I find, time after time, that few people know the actual title of the Stargazers' famous signature tune. Ten to one, the question will bring the lilted reply: "That Stargazers Are On The Air . . ."

"That's not it," grinned Cliff. "Real title is 'The Stargazers Music Shop.' And it's got a full 32-bar chorus seldom heard in full."

**Their proudest moment**

"The Stargazers Music Shop" is the title of the group's current BBC sound radio spot every Monday from 10 to 10.30 p.m. To date, the lads and lass have had Max Bygraves and Michael Holliday as surprise guest singers.

I asked Dave Carey who was next on the list. "Can't tell you that," he said. "It wouldn't be a 'surprise'."

Truth is, the Stargazers are right on the beam for topicality and often they don't know until the last minute the identity of their visitor. A singer in the headlines Monday morn is likely to find himself with them that night.

How did the name "Stargazers" come about? Nothing romantic in it, the group reports. It was chosen, quite at random, from a dozen suggested at a BBC audition.

What stands out as the proudest moment of their star-studded lives?

It goes back to the time Marie Benson was with the group. The occasion: A star-spangled midnight matinee at the London Coliseum. After the show, the Stargazers were presented to the Queen and the Duke of Edinburgh.

Both were interested in hearing the story of the Stargazers, and said they often listened to them.

Then the Duke asked them if they were all English. Tongue-tied for the moment, Cliff Adams immediately replied: "Oh, yes." A very irate Marie Benson piped

up in her broadest Australian: "Oh, no we're not, I'm from Australia." The ice was broken and everybody laughed. . . .

And what of the future?

There will be a steady five or six discs a year from the Stargazers. More brilliant lyrics from the pen of Dave Carey (who also writes commercial radio jingles for West Africa), more skilful arrangements from Cliff Adams.

And a whole heap of fun for everyone who ever hears that distinctive introduction . . . *The Stargazers Are On The Air*. . .

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## DISC

## DATE

\*\*with DON NICHOLL\*

**A**LWAYS a good week when Nat "King" Cole's around to smooth our cares away. This time he is offering some of his own wares—and they are worth buying.

The Four Freshmen have a fine pairing for your approval, but don't neglect the new voices while you're listening to the old. Don't neglect, in particular, one Barry Johns who comes up with a beauty in "Locked in the Arms of Love."

And don't neglect a new song by old hand Paddy Roberts. Called "Tonight," it could live for plenty of tomorrows. Jeremy Lubbock's lucky to have it on his second Parlophone release.

## BARRY JOHNS

Locked in the Arms of Love; Are You Sincere?

(HMV POP472)\*\*\*\*\*

**T**HE record company say that they're making Are You Sincere? the top half of this debut disc by young Barry Johns. With all respect, I think they're off their heads!

Barry's a new voice to me, but the way in which he punches out the Latin American rhythms for a fine performance of *Locked in the Arms of Love* strikes me as being commercial-plus.

The side has excitement right from the opening with the staccato shouts of the Michael Sammes Singers. Then Barry is given a fine Frank Cordell backing as he enters to give a rich nose to the ballad. First rate, pulsating stuff which needs but a good push to move high. Some original scoring here which shouldn't be wasted.

Mr. Johns sings *Are You Sincere?* very well indeed and does the number justice, but why pit him against the heavy, known competition when you've a winner on the reverse?

## SLIM WHITMAN

A Very Precious Love; Careless Hands

(London HLP8590)\*\*

**S** L I M W H I T M A N ' S treatment of *A Very Precious Love* has the kind of clip-clop tempo you might expect from the cowboy. Backed by a Palm Court-type orchestra, Slim takes the ballad easily. There's a girl group hanging around, too, giving Slim some slender support for this interpretation which will probably sell quite sweetly.

*Careless Hands*, on the flip, is a gentle Western item which Whitman warbles in the same vein as before. Routine material and so old hat a milliner would be ashamed.

## AL HIBBLER

My Heart Tells Me; When Will I Forget You?

(Brunswick 05729)\*\*\*

**B** L I N D vocalist Al Hibbler hasn't had much of a success with his British tour—which I gather is not the fault of his singing. Certainly his style's on the ball for the slow ballad *My Heart Tells Me*.

## SLIM WHITMAN

He takes things easy on his newest release, but the disc will probably sell quite well.



## RATINGS

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

And the really hit records that look like spinning to the top we'll be marking D.N.T. (Don Nicholl Tip).



BING and BOB—They got their way through a plug for Hope's latest film.

## New boy Barry waxes a winner

Typical Hibbler with the oddly attractive warping effect.

*When Will I Forget You?* has a lush string opening on the flip, then Al brings his dark, rough-edged tones to the slow, drifting ballad. Not such a potent song, but it has its moments.

**CHARLIE KUNZ**  
Old-Time Music Hall Medley  
(Decca FI1007)\*\*\*\*

**P** O S T H U M O U S disc from Charlie Kunz should be sought eagerly by all those who used to wait for his regular releases. Nostalgic now to hear the familiar style coming loud and soft as Charlie revives a bunch of old melodies.

Songs include *I Wouldn't Leave My Little Wooden Hut for You*, *Hello, Hello, Who's Your Lady Friend?* and *I Belong to Glasgow*.

**BONNIE GUITAR**  
A Very Precious Love; Johnny Vagabond  
(London HLD8591)\*\*\*

**M** O R E and more the London label seems to delight in pitting its own artists against each other on the same songs. Such is the case with Bonnie Guitar fighting Slim Whitman with her idea of *A Very Precious Love*.

Here's a girl who could repeat her State-side commercial success over here. Dark, muffled noise on

this side with Guitar smooching the number smoothly while a boy vocal team ah-ah around her. Better than Slim's for my money.

*Johnny Vagabond* is itself worth top deck placing. Slightly quicker in tempo—the boss is trottin' this time—it will remind you of some of our own skiffle efforts. Good story song gaining in drama from the simple performance.

## RAY BURNS

Are You Sincere?; The Best Dream of All

(Columbia DB4107)\*\*

**T** H E slow beat ballad upstairs here has been done by Andy Williams for the London label (already reviewed) and with more chance of success, I fear, than this production by Ray Burns.

Not that there's any great fault to be found in the Burns effort. But Ray just misses the commercial noise which Andy manages to catch... to my ears anyway. Eric Jupp gives him a simple warm accompaniment with some girl voices ooh-ooing and echoing gently.

Romantic, swaying ballad on the reverse is a waltzer like many which have gone before. Ray sings it warmly, but there's nothing here to make you stop and buy one.

**BING CROSBY—BOB HOPE**  
*Paris Holiday; Nothing in Common*  
(London HLU8593)\*\*\*\*

**W** H A T a way to plug your picture! Here comes Hope enticing Bing Crosby on to disc with him to sing *Paris Holiday*. Song won't be a hit and neither, I'm afraid, will the disc. But for a couple of minutes' quiet chuckle it's worth spinning.

Sound on the disc I've got was exceedingly bad—but I think that's due to a faulty pressing.

*Nothing in Common* has the two

stars ad-libbing as always and reviving memories of the old "Road" films. A little liting ballad carrying a few gags about TV running their old pictures.

**NAT "KING" COLE**  
*With You On My Mind; Song of Raintree County*

(Capitol CL14853)\*\*\*\*

**N** O T often we get the chance to listen to Nat singing one of his own songs on disc. Such is the case, however, with *With You On My Mind*. A slow, almost dreamy, rock 'n' roll item, it fits Nat like a glove.

Billy May has given the star a sympathetic backing with some faint cling cling piano and a male vocal group. Velvet and perfect for late-night listening.

Johnny Green—musical director for many of MGM's best musicals—wrote the *Song of Raintree County* for the film of that name. And since Nat sings it behind the credit titles, it's only right we'd get a disc of him together with Green and the MGM Studio orchestra.

Charming ballad with a sweet folk song flavour. Doubt if it'll sell, but it's pleasant to hear.

**FOUR FRESHMEN**  
*Whistle Me Some Blues; Nights Are Longer*

(Capitol CL14855)\*\*\*\*\*

**S** O U N D S as if someone has been getting at the Four Freshmen and telling them that they should develop a more commercial nose. Anyway, this excellent vocal team comes up with a selling style here. And they've done it without sacrificing their harmonies.

*Whistle Me Some Blues* gets the big lead-in from Dick Reynolds Orchestra, then in comes the group driving steadily on a blues that is packed with vocal excitement.

Plenty of size to the side and the sort of noise which ought to have the counters crowded if the disc gets heard.

*Nights Are Longer* is a slow ballad through which they drift on a shine that has to be heard to be believed. Hi-Lo reminiscences are still there.



**JIM DALE**  
Tread Softly Stranger; Jane Belinda (Parlophone R4424)\*\*\*  
FOR the British film "Tread Softly Stranger," Jim sings the British title ballad. Quietly dramatic in concept with a romantic lyric, the ballad's got something of a cling-cling beat and Jim handles it easily.  
Ken Jones directs the accompaniment which includes a feminine chorus. Melody's derivative but it has possibilities.  
Composer credits on the flip name "Dale" so I assume Jane Belinda is one of Jim's own numbers. An up-tempo offering, it's cut more to the pattern of previous Dale hits and may eventually emerge as the top deck.

words and the notes for this romancer—taking his tag line from the television programme of the same name. Material has the quality of which standards are made, and I like the way which Lubbock treats it. Ballad with a driving tempo might have been tailored for the boy.  
Afraid I'm not so enthusiastic about Jeremy's broken-up *Lemon Twist*, which sounds strangely artificial. What I do like about this performance of the Bobby Troup classic is Ken Jones's backing.

**RUBY MURRAY**  
In My Life; Nora Malone (Columbia DB4108)\*\*\*  
ERIC Jupp puts a cute, quick backing behind Ruby as she sings the lively little ballad *In My Life*. Seems to be a tough task for Ruby to get back into the big sellers, but she's on the right lines with this one.  
A happy side with a simple tune that's easy to remember.  
Last year Teresa Brewer made a delightful disc of *Nora Malone*, but it didn't sell. Put it alongside the typical Murray performance and you'll wonder why. Ruby's effort



**JIM DALE**

One of this boy's own songs could be the means of giving his latest disc steady sales. It certainly has the same excitement as previous Dale hits.

**CLYDE RAY**  
Locked In The Arms of Love; I'm Not Afraid Any More (Columbia DB4106)\*\*\*  
ERIC Jupp's had himself a busy time directing the accompaniments for Columbia's April releases. He is also batonning this one by Clyde Ray.  
Locked In The Arms of Love is near enough to rock to satisfy most folk. A ballad which can be treated many ways, it is not treated the hit way by Ray I'm afraid. An ordinary side despite the clipped power he tries to convey.  
Guitar strums the opening beat for the philosophical ballad *I'm Not Afraid Any More*. Features the kind of progression we're used to expecting in these "sincere" songs. Clyde performs it adequately but you leave feeling you knew it all before he started.

is gently Irish but it misses the sparkle of Brewer's by a mile.  
**LONNIE DONEGAN**  
The Grand Coolie Dam; Nobody Loves Like An Irishman (Nixa N15129)\*\*\*  
LONNIE offers The Grand Coolie Dam in the film "6.5 Special"—and since he's the last singing star to be heard in that picture he ought to stand more than a slight chance of selling.  
Easy-going, folksy number with Canadian scenery, it's put across almost quietly by Donegan.  
"Words and music by Lonnie Donegan" for the flip song *Nobody Loves Like An Irishman*. Again gentle stuff compared to normal.

**THE ZODIACS**  
The Yum-Yum Song; Secrets (Oriole CB1432)\*\*\*  
FROM the film the "Bank Raider" comes the quick chanter *The Yum-Yum Song*. The Zodiacs mix up some current vocal styles as they go through this novelty. Material's average without much hope of rising.  
*Secrets* is a fairly pleasant ballad but the vocal team sounded a trifle uncomfortable part of the way.



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# DISC

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## D-J WINNER

### Best entry is sent from Cheshire

THE immense task of judging the thousands of entries for our Disc Jockey Competition is now complete and we are able to put entrants' minds at rest and reveal the name of the lucky winner of the DANSETTE AUTO-CONQUEST Record Player.

The best entry, in the opinion of our panel of experts, was submitted by Mr. Thomas R. Tuson, of 11, Northward Road, Wilmslow, Cheshire, whose choice was E C A J D H.

To him we offer our heartiest congratulations, and hope that he derives hours of happy record listening from his prize.

To the many others who entered this novel contest, we are sorry that it couldn't have been YOU.

However, "Disc," being an ever-lively paper, will run many more novel competitions from time to time. Watch for future announcements.

We thank everyone for their interest and their entries, and it has only been the fantastic response that has caused such a long delay in publishing the name of the eventual winner.

## Terry Dene gets back into form

AFTER his recent illness, dynamic singer Terry Dene (pictured on the right) is getting back into his stride again. Currently he is in variety at Nottingham, and then appears next Sunday in a charity concert at Manchester.

On April 22 he appears in the BBC Music Festival at the Royal Albert Hall, and then has two TV dates: as the record spot guest in AR-TV's Palais Party on Wednesday, April 30, and on the Jack Jackson Show on May 3.

Returning to variety, Terry Dene has dates lined up for him at top theatres, commencing on May 5 at Sunderland Empire.

## Ella Fitzgerald switches dates

THE tour dates for Ella Fitzgerald and the Jazz at the Philharmonic unit have been altered.

May 7, intended originally for the Gaumont, Hammersmith, has now been switched to the City Hall, Newcastle. But to make up for any disappointment suffered by London fans, there will be two further farewell shows at the State, Kilburn, on May 18.

## Marvin Rainwater alters his tour

BECAUSE Marvin Rainwater is to appear in variety at Liverpool, there have been slight adjustments in his tour. He will not now play Newcastle until May 12.

Rainwater opens at the London Coliseum on Sunday, and starts in variety the following day in Manchester. Then he goes to Liverpool (April 28) and Glasgow.



## HOLIDAY OVER FOR RUBY MURRAY

RUBY MURRAY returned to Britain on Monday of this week after a three-week Continental holiday with her husband Bernard Burgess.

Her first date is this Saturday, April 19, when she makes a guest appearance on Jack Jackson Show.

A short variety season follows this.

# Big show for Record Week

### BBC puts on more than 50 programmes

IN the forthcoming BBC Record Week, already announced, the Corporation now states that more than 50 programmes devoted to records will be transmitted over their various networks.

On Sunday, May 11, Alan Dell will present a tribute to Irving Berlin on his seventieth birthday. Many famous record stars will contribute towards this programme, including Bing Crosby, Fred Astaire, Ethel Merman, Billy Eckstine and Sarah Vaughan. This show will go out on the Light programme.

Saturday Skiffle Club on May 17 will feature such recording names as Johnny Duncan, Lonnie Donegan, Nancy Whiskey, Bob Cort, Russell Quaye, Walt Whyton and Chas. McDevitt. This programme, on the Light, will last an hour.

Housewives' Choice travels around Britain, and each day of that week the show will come from a different location. From London (Monday), Edinburgh (Tuesday), Belfast (Wednesday), Cardiff (Thursday); and all four will combine for a composite programme on the Friday.

On Monday, May 12, Ted Heath, George Melachrino, Johnny Dankworth, and Edmundo Ros, will exchange greetings and records with famous bandleaders in New York.

The story of the gramophone industry, and the people who buy and make discs, will be a feature of Discomania on May 14.

Other programmes will be devoted to every taste of recorded music, including brass and military bands, Children's Favourites and Military Music Through the Ages.

Network three presents a jazz quiz on Tuesday, May 13, with

Alun Morgan, Brian Rust and Carlo Kraemer. Steve Race will be in the chair.

The Record Week takes place between May 11 and 17, and there are still additional programmes yet to be announced by the BBC.

## Speedy tour for Frankie Vaughan

FRANKIE VAUGHAN, Britain's personality of the year, is to star in a short series of one night engagements at the end of this month, prior to returning to America for important dates.

Frankie will appear heading twice-nightly concerts commencing at Coventry on Saturday, April 26. The following day he comes South, and will star at the Trocadero Theatre, Elephant and Castle.

On April 29 he will be at the Cobden Hall, Bristol, whilst on April 30 he will appear at the Civic Hall in Sheffield.

Details are yet to be announced for the cast included on these shows.

Frankie Vaughan has been most anxious to undertake a tour of this sort, as his fans have seen little of him in person since his extensive film work and frequent visits to America.

He is due to return to the States almost immediately on completion of this short tour, to make a further appearance on the American TV programme The Big Record on May 7.

## Johnny's first

JOHNNY STEWART, Welsh-born comedian, has made his first disc as a singer for HMV.

This record, *Wishing For Your Love and Promise Me*, is due for release tomorrow (Friday).

## BOBBY SHORT FLIES IN

ARRIVING in London last Friday was song-stylist Bobby Short, and his famous manager Phil Moore. Bobby opened a two-week cabaret season on Monday of this week at London's Astor Club.

A seasoned singer at the age of ten, Bobby sang with such famous show business "greats" as Mildred Bailey, Louis Armstrong, and Fletcher Henderson.

He "retired" by the age of 12, though returned to the entertainment scene as soon as he had left school.

Amongst his many activities he has appeared in the Broadway version of the musical production "Kiss Me Kate," and a host of TV and night club guest spots.

He will be seen by British television viewers this week-end, on Saturday Spectacular.

To his record credit, he has four LP issues in the States, with a further one due for release shortly.

## Radio series for Jeremy Lubbock?

PLANS are now fully under discussion for newest British vocal-stylist, Jeremy Lubbock, to appear in a long starring series on Radio Luxembourg.

The series, if all goes according to plan, would commence during September this year. Jeremy would be backed by an all-star musical combination, and would feature top ranking guest stars each week.

Currently Lubbock is co-starring with Rosemary Squires on the BBC Light programme series every Friday evening, and he makes his Six-Five Special debut on Saturday, April 26.



On April 29 he will be at the Cobden Hall, Bristol, whilst on April 30 he will appear at the Civic Hall in Sheffield.

Details are yet to be announced for the cast included on these shows.

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He is due to return to the States almost immediately on completion of this short tour, to make a further appearance on the American TV programme The Big Record on May 7.

## Howard Keel here for film part

POPULAR American singing star Howard Keel returned to London again on Monday of this week.

He is here to play the part of a convict in a new film called *Floods of Fear*.

'SHORT FAT FANNIE'...  
'BONY MORONIE'...

AND NOW  
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**Larry**  
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## Car crash holds up Tommy

**R**OCK 'n' roll king, Tommy Steele, was involved in a car crash on Monday on his way to London Airport. Though it was not serious, and neither Tommy nor his manager Larry Parnes were hurt, it did mean that they missed their scheduled flight from the airport to Copenhagen.

As Tommy was due to open that same evening on the first of his Scandinavian concerts, rapid rearrangements had to be made.

Tommy only returned to Britain last Friday after his tour of South Africa, and the picture on the left shows him with one of his souvenirs, and also a reminder of his future D-J programme.

After his return from Scandinavia around April 27, Tommy embarks on a new British tour, opening in Dundee on April 30.

## Big star line-up in the summer shows

**I**MPRESARIO Bernard Delfont is now lining up attractions for his many summer shows, and stars of the music and record world will be well to the fore in his spectacular productions.

Names so far announced include Alma Cogan, David Galbraith, Edmund Hockridge, The Four Jones Boys, The King Brothers, The Mudlarks, Ruby Murray, Joan Regan, Harry Secombe, Semprini, Anne Shelton, Frankie Vaughan, and Yana.

Harry Secombe will be starring in the new Palladium revue with Terry-Thomas, Eric Sykes, Adele Leigh, and Johnny Puleo and his Gang.

This new show will be resident at the Palladium throughout the summer months, and is due to open on Friday, May 23.

Joan Regan and The King Brothers will be featured with David Nixon and a strong comedy cast in *Show Time* which opens on May 23 at the North Pier, Blackpool.

### Many big names

At the Wellington Pier, Great Yarmouth, as from May 23, Ruby Murray, the Four Jones Boys, and Tommy Cooper will be included in a star-studded show.

Commencing June 17, Bernard Delfont has another production opening at the Floral Hall, Scarborough. This will be headed by Benny Hill, and the musical attractions include David Galbraith, and the Peter Crawford Trio.

That up-and-coming vocal team, The Mudlarks, are featured at the

Alexander Gardens, Weymouth, from June 25. A host of stars are also lined up for this show, including Karen Greer.

At Southsea, from June 30, will be *The Big Show* starring Tommy Trinder and Anne Shelton.

Alma Cogan is the singing star at the Winter Gardens, Morecambe, in *Light Up The Town*, which starts there on July 7. Semprini is

also one of the attractions at this venue.

Finally, for his out of town productions, Delfont is featuring Number One British singing personality, Frankie Vaughan, from July 8 at Brighton Hippodrome. Lovely Yana will also be in this show.

At three of these locations, Bernard Delfont will be presenting these shows in conjunction with Richard Stone. These are Great Yarmouth, Scarborough, and Weymouth.

## Victor Silvester gets broadcast tribute

### Celebrates 21 years on radio

**VICTOR SILVESTER** has completed 21 years in broadcasting and the BBC is to mark the occasion by a programme, "The Victor Silvester Story," which will be broadcast on Saturday, April 26, from 10.40 to 11.30 p.m.

This tribute has been written by Gale Pedrick, and will be produced by David Miller. Many famous personalities will come to the studio to pay tribute to the "King of dance tempo."

Son of the Vicar of Wembley, Victor ran away from school to join the army during the first world war, after giving a false age.

After demob, he took a job as a dance host.

In December, 1922, he won the World Dancing Championships, and later, with his wife, started his first dancing school.

He formed his first strict-tempo orchestra in the mid-thirties, and made his first broadcast in April, 1937.

Victor Silvester is one of the world's largest record sellers. He is reckoned to have sold a million a year for the past 21 years.

## Cole Porter loses a leg

**A** REPORT from America states that famous composer Cole Porter has had to have a leg amputated.

This is the outcome of a riding accident he had 21 years ago when he broke both legs after his horse had rolled upon him.

# TOP HITS

**Russ Conway**  
"South Pacific" pops  
COLUMBIA DB4111

**DANNY and the Juniors**  
Rock and Roll is here to stay  
R.M.V. POP467

**GEORGE Hamilton IV**  
Now and for Always  
R.M.V. POP474

**BARRY JOHNS**  
Are You Sincere?  
R.M.V. POP472

**Laurie London**  
Casey Jones  
PARLOPHONE R4428

Actual music used in A.T.V.'s production  
"THE KILLING STONES"  
**Tom Hark**  
played by ELIAS and his ZIG-ZAG JIVE FLUTES  
COLUMBIA DB4109  
All records available on 45 and 78 P.M.

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**THIS WEEK'S BEST BUY**  
**My bucket's got a hole in it**  
b/w Believe what you say  
**Ricky Nelson**

45/78 HLP 8594 45/78

## Guy Mitchell to return soon?

**D**ISCUSSIONS are well under way for yet another return visit by popular American singing star, Guy Mitchell. A regular favourite on these shores, Guy has been a frequent visitor, and is always sure of a big welcome.

If plans materialise, Guy would open in Britain during the middle of next month, with an extensive variety and concert tour to follow.

All in all, Mitchell would remain on this side of the Atlantic for some two to three months, although part of this time would include visits to towns on the Continent.

Currently, Guy Mitchell has a new Philips release titled *Wonderin' and Worryin'* with *If You Don't Like It Don't Knock It*.

# THE BIG BEAT

## KEEP YOUR EARS ON CHARLIE GRACIE

**CHARLIE GRACIE**  
**Crazy Girl: Dressin' Up**  
 (London HLU8596)\*\*\*\*  
**GOOD** rockin' stuff from Gracie and neatly timed to restore his hit parade fortunes. If Charlie plugs this one sufficiently during his tour it ought to find itself entering the Top Twenty.

I would have enjoyed it more had the engineers achieved more separation. Charlie's hidden too much beneath his backing. For dancing—the goods.

**Dressin' Up** has a better noise. A slick, quick beater with Charlie chanting easily all the way through. Vocal group runs along beside him and there's a pleasing guitar in the accompaniment, which sounds like Charlie himself doing the strumming.

**BOBBY HELMS**  
**Just a Little Lonesome: Love My Lady**  
 (Brunswick O5741)\*\*\*\*

**BOBBY HELMS** has a neat driving ballad in **Just a Little Lonesome**. The country and western star brings his twang to this item and keeps it just this side of rock.

Song is pretty commercial and



**BOBBY HELMS**—Commercial offering from this Country and Western star.

Bobby might well find himself in favour as a result.

On the turnover you'll find Mr. Helms riding a similar tempo and chanting **Love My Lady**. Good enough guitar with him and a girl group, too, clattering in the background.

**THE BLOSSOMS**  
**Little Louie: Have Faith In Me**  
 (Capitol C1-14856)\*\*\*\*

**THE Blossoms**—four feminine teenagers—come up once more on Capitol and this time they're singing a smart rock 'n' roller,

**CHARLIE GRACIE** is back in the country and with a disc to coincide. Keep your ears on Charlie to make the lists again.

Same might be said for Paul Anka's most recent effort . . . both stars have "Crazy" titles that could sell like mad.

Another of the Johnny Otis crew gets a showcasing this week. Not Marie Adams this time, but Mel Williams with a coupling on Capitol.

**Little Louie**. One of the girls takes the lead while the other three fit in cleanly on the harmonies.

Eddie Beal supplies the backing music and keeps the tempo driving swiftly. The good rockin' sax you also get for the money belongs to Plas Johnson.

Slower beat ballad underneath features the same girl as lead voice. She's right, too, for this romancer called **Have Faith In Me**.

**JERRY LEE LEWIS**  
**Breathless: Down The Line**  
 (London HLS8592)\*\*\*\*

**ANOTHER** of the forthcoming American visitors is roistering rock-a-billy Jerry Lee Lewis. He's got a typical fast chanter here in **Breathless**. By no means a "Great Balls of Fire," but it's a swift beater which Jerry's fans will enjoy. Muzzy backing while the boy runs himself out of breath.

**Down The Line** is a natural for the juke box crowds. Jerry opens it out nicely from a piano start. Not so fast as the top-deck but a very promising effort all the same . . . it may even surprise by becoming the half customers will ask for.

**MEL WILLIAMS**  
**Well, Well, Well: You Just Kissed Me Goodbye**  
 (Capitol C1-14854)\*\*\*\*

**BARITONE** Mel Williams who is one of the Johnny Otis Show members gets his first single release under Capitol's banner. **Well, Well, Well, Well**, is one of Otis's own compositions, a fairly swift beat number that's got sufficient life to please the patrons. Girl chorus echoes Mel throughout.

Ray Stevens composed **You Just Kissed Me Goodbye** especially for Mel to sing. Pounding beat ballad with an ironic touch to the lyrics, it is hammered out by Mel in company with the girls again.

**PAUL ANKA**  
**Crazy Love: Let The Bells Keep Ringing**  
 (Columbia DB4100)\*\*\*\*

**CAN** Anka keep churning out certainties? For one, I wouldn't bet against it. On this disc he sings another of his own beat ballads **Crazy Love** and it's different enough to be ear-catching.

Has something of the mournful tones we used to hear in things like "Ghost Riders in the Sky." Don Costa has given him a dramatic

cling-clang orchestral backing and a vocal group.

Paul also wrote the coupling **Let The Bells Keep Ringing**. Must have been one of his off-days for song-writing. He's remembered plenty of stuff he's heard from other quarters. Result is a quick little tune with a gay love lyric that adds up to practically nothing.

But watch "Crazy Love."  
**THE FIVE FLEETS**  
**Oh What a Feeling: I Been Cryin'**  
 (Felsted AF103)\*\*\*\*

**WITH** the American sides they're bringing over here Felsted stand a heavy chance of making a permanent place for the label in the parade.

The Five Fleets is a rockin' group who bring just a shade of Latin into the beat of **Oh What a**

by **DON NICHOLL**



**THE BLOSSOMS**—These four teenagers come up with a smart rock number that has a great accompaniment from Plas Johnson on sax.

**Feeling**. This is a steady-moving number with a gravelly lead voice carrying most of the work while the rest supply a sort of train booter noise behind him.

Cling-clinger on the flip brings out a really repulsive noise from the Five Fleets. A boo-hoo beat ballad which they wail as if they were in severe pain. I was, anyway. But watch that top side.

**RICKY NELSON**  
**My Bucket's Got A Hole In It: Believe What You Say**  
 (London HLP8594)\*\*\*\*

**RICKY NELSON** of the famous American show business family is still waiting for his first

disc click on this side of the water. What are his chances this time out?

Well, I wouldn't bet against him. I'd say this coupling is his most promising yet. Hard to decide which deck is the upper. **My Bucket's Got A Hole In It** has a quick clip to it—a rock-a-billy which Nelson chants comfortably to guitarish accompaniment and to some echo chamber clapping.

Similar tempo for the other half, but sound is darker and effect is more rock 'n' rollish. **Believe What You Say** may just have the edge on its disc companion. Certainly there are many worse performers than Ricky when it comes to this kind of material.

## MUSIC IN THE AIR

### Radio Luxembourg

- APRIL 17
  - 6.0—Beryl Reid and McDonald Hobley.
  - 8.0—The Harry James Show with George Shearing.
  - 9.0—Paul Anka.
  - 9.15—Song Hits of the Century.
  - 10.0—It's Record Time.
- APRIL 18
  - 6.0—Teddy Johnson and McDonald Hobley.
  - 8.30—Tops With You.
  - 9.15—The Dickie Valentine Show.
  - 9.30—The Dick Haymes Show.
  - 9.45—Godfrey Winn's Concert.
  - 10.15—Gerry Wilmoth's Record Hop.
- APRIL 19
  - 6.0—Barry Alldis.
  - 10.30—Spin With The Stars.
  - 11.30—Record Round-Up with Jack Jackson.
- APRIL 20
  - 7.0—Sunday Requests.

### AFN

- 7.30—The Winifred Atwell Show with Teddy Johnson and Pearl Carr.
- 8.30—Calling All Stars.
- 9.0—Roxy Time with Jim Dale.
- 9.15—The Magic of Sinatra.
- 9.30—Cream of the Pops.
- 10.0—Record Rendezvous.
- 10.30—Humphrey Lyttelton Show.
- APRIL 21
  - 7.45—The Songs and the Star. And the star is Peggy Lee.
  - 9.15—Smash Hits.
  - 9.45—Rosemary Clooney and the Hi' Los.
  - 10.0—Jack Jackson's Hit Parade.
  - 10.30—Pete Murray's Top Pops.
- APRIL 22
  - 7.45—Ranch-house Serenade.
  - 8.30—Tuesday Request.
  - 9.15—Dennis Day Show.
  - 9.45—Tomorrow's Top Ten.
  - 10.0—The Capitol Show.
  - 10.30—Fontana Fanfare.
- APRIL 23
  - 7.15—Great Tunes from Great Shows.
  - 7.45—Midweek Merry-go-round.
  - 9.15—Favourites Old and New.
  - 9.45—Amateur Skiffle Club.
  - 10.0—Pete Murray's Record Show.
- APRIL 17
  - 6.0—Music In The Air.
  - 9.0—Music From America.
  - 10.0—Request Show.
- APRIL 18
  - 5.0—Music On Deck with the Four Aces.
  - 6.0—Music In The Air.
  - 9.0—Stars of Jazz.
- APRIL 19
  - 6.0—Music In The Air.
  - 8.0—Bandstand USA.
  - 9.0—Music Views From Hollywood with the Four Freshmen.
  - 10.0—America's Popular Music.
- APRIL 20
  - 3.15—Dinah Shore.
  - 4.0—Highway of Melody.
  - 10.0—Mitch Miller.
  - 11.0—Portraits In Music.
  - 12.0—Philadelphia Orchestra.
- APRIL 21
  - 7.0—Music In The Air.
  - 10.0—Hollywood Music Hall.
  - 11.0—Late Request Show.
- APRIL 22
  - 7.0—Music In The Air.
  - 10.0—Modern Jazz 1958.
  - 11.0—Late Request Show.
- APRIL 23
  - 7.0—Music In The Air.

# WELCOME to JERRY LEWIS

**HEADLINING** the second of the new variety seasons at the London Palladium, starting next Monday, is zany American comedy star Jerry Lewis.

He was last here in June, 1953, with his then-partner Dean Martin; now comes London's first opportunity to see this lovable clown in his new solo routine.

Since his breakaway from Dean Martin, Jerry has been gaining honours for himself and setting box-office records in most of the top American night-spots.

Those of you who have seen him in movies, or who had the chance to watch him on his brief stay here last time, know that anything can happen when Lewis is around—as, indeed, it usually does!

Underneath the mask of the clown, however, there lies a serious, intelligent and creative-minded individual. No only is he charming company, but his thoughts are usually on matters of a higher plane.

He has performed miraculous good deeds for a host of charity organisations and not the least of these is his personal interest in the building of a muscular research centre at Cornell University.

Jerry Lewis, through his own efforts, has raised the entire \$7,000,000 for the building of the centre by benefits and charity performances. Small wonder that the place is to be called "The House That Jerry Built."

Jerry fights shy of too much reference to his good deeds and prefers that one talk of him as Jerry Lewis the entertainer.

Lewis was born into a show business family. His father, Danny

Lewis, is still a great name to be reckoned with in American night-club and theatre circles.

Despite opposition from his father, there was no keeping young Jerry away from the footlights and at 15 he had developed his own record miming act.

A bellhop at the hotel where Jerry's father was working, Irving Kaye (an ex-comedian), encouraged and coached the lad and helped him to get theatre bookings. This enraged father Lewis so much that he immediately had Irving Kaye fired from the hotel.

But the young 15-year-old hired Kaye on the spot as his

still not hitting the high-spots financially.

That came after his meeting with Dean Martin when they both played on the same show at a New York club.

Suggesting to an Atlantic City club owner that they had worked many routines together, the comic and singer found themselves in employment. This was despite the fact that the proprietor had no use for a singer in his establishment!

They began their season by doing their individual acts, but this did not satisfy the owner, who had expected to see a double comedy act.

## He's clowned his way to the top

business manager—and is still employed by him to-day!

Two years later, in 1944, a still youthful Jerry Lewis married Patti Palmer, a singer with the Jimmy Dorsey Orchestra. To-day the Lewis family also consists of 12-year-old Gary, adopted son Ronnie, aged 8, Scott Anthony, aged 2, and baby Christopher Joseph, who arrived last October.

By 1946, when he was 19, Jerry Lewis had one of the best record miming acts in America, but he was

In desperation, Dean and Jerry threw away their usual styles and ad-libbed a whole show.

They threw insults at each other, squirted soda water around, threw celery, tripped up waiters, and generally went wild.

The audience loved it, and out of the new double act of Martin and Lewis their resident season was extended.

From then on they played every top date and were signed up by film producer Hal Wallis. To-



Anything can happen when Lewis is around, but underneath all the fooling there is a serious-minded and intelligent individual. He has done more for charity than many other top names in show business.

more he improvised, the more the audience loved him, and he staggered off the stage an hour later feeling that he had got the reaction he wanted.

Since then he has become one of the highest paid and most sought-after performers in the States.

He has starred in films and has enjoyed record successes as a straight singer.

His work and his devotion to his family allow Jerry little time for off-duty interests, but his one passion is cine photography, and his spoof productions "coddling" Hollywood spectaculars are collectors' items, and a source of amusement to visitors of the Lewis household.

DOUG GEDDES

### Reviewed by JACKIE MOORE

#### TV TOP FOUR

Ronnie RONALDE  
(Columbia SEG7784)

Robin Hood; The Buccaneers; Ballad of Davy Crockett; Happy Trails.

THIS one's a dead cert for the kids, especially if they're TV fans. In fact, all the legion of

Ronnie RONALDE's new disc will be popular with the kids.

Ronnie-lovers will go for the happy-voiced Ronnie on this EP.

If you don't go for Ronnie, you wouldn't like these songs anyway, so you haven't missed a thing. And those who do like the Whistler will buy the disc in any case.

As for me, I'm mad for Robin Hood and Davy Crockett and Ronnie's versions of their exploits suit me as well as anyone else's.

#### GETTING TOGETHER

Pearl Bailey and Ella Fitzgerald  
(HMV 7EG8331)

Pearl Bailey: Tired and Go Back Where You Stayed Last Night. Ella Fitzgerald: It's Only a Man and A Beautiful Friendship.

WHAT a combination! After playing this disc through three times without a pause I have a suggestion to make. Will someone play this record over to some of our female vocalists, with the recommendation that they either go away and learn their craft or just pack up and go home?

Ella is with the Buddy Bregman orchestra on a couple of lovely numbers delivered in the Fitzgerald manner, a perfect blend of musicianship, jazz feeling and just plain know-how.

As for the priceless Pearl, she has a ball with two numbers just made for her great sense of humour. And she loses no opportunity to take her husband, Louis Bellson, and his group for a ride. She points out at the start of Tired that this should have been Louis's

## EXTENDED PLAY

recording session, but he didn't sound so good anyway.

Just don't waste any time deciding about this one. You'll love it.

#### SONGS FROM THE LEFT BANK

(Felsted ESD3059)

Jacqueline Nero: Arsen's Theme; Moisson; L'Amour Riondelle; La Dernière Manche.

MADEMOISELLE NERO has that harsh, slightly off-key voice that turns up regularly on French discs, the kind of voice that frightens the life out of you when you're taking a quiet nap on a French beach and Maman decides that little Michael has strayed too far into the water.

But the hardness can turn suddenly to a slinky soft quality as in some phrases of Moisson. In short, Miss Nero sounds fascinating, passionate—and somewhat frightening. No doubt the secret of her appeal!

If you're thinking of throwing a party and you want to give it that sophisticated touch, try putting this disc on the turntable as people arrive. It should cause the necessary stir.

#### IAN STEWART AT THE PIANO

His For Six

(Fontana TFE17020)

April Love; Magic Moments; Catch A Falling Star; Sugar Time; Love Me Forever; The Story Of My Life.

REGULAR listeners to the old steam radio will already know Ian's quiet piano style from his many broadcasts. This disc follows the same pattern, a relaxing run through without gimmicks of some current hits, songs which you'll still enjoy a few months from now.

This kind of record never knocks the sales charts for six but goes on quietly selling to its own particular public.

#### YOUR CHOICE

(Mercury MEP9625)

Sarah Vaughan: "Please Mr. Brown." "Chick-A-Chick" by the Hal Mooney Orchestra. "Plaything," sung by Chuck Miller, Florian ZaBach playing "Runaway Romance."

TO say this is a mixed bunch would be the understatement of the week. There are two orchestral numbers, by Hal Mooney and the orchestra and by ZaBach, a violinist who has a following some-

what similar to Liberace in the States. Rock-man Miller and a beat-plus number: Plaything, aimed at the teenagers. And the beautiful Sarah Vaughan with a more commercial title than usual, singing Please, Mr. Brown in the way which makes the Miss Basseys of this world sound like Sunday school teachers. Only one thing puzzles me. Are there many people in the world who like Sarah Vaughan and Chuck Miller?

#### THE SHELTON SOUND

Anne Shelton

(Philips BBE12169)

(All Of A Sudden) My Heart Sings; I'll Never Smile Again; Until I Souse At You; Happiness Is A Thing Called Joe; Smoke Gets In Your Eyes.

YOUR chance to catch up on the best recording session Anne Shelton has ever done. Four titles from Anne's recent LP to illustrate just why reviewers without exception raved about the album. The orchestra backing Anne is under the hand of Wally Stott at his best.

Even that specially tricky My Heart Sings sounds effortless when Anne sings it, and if you still don't believe that this girl can compete with the best anyone can offer, try a sample of Happiness Is A Thing Called Joe.



LP

PUTTING ON THE STYLUS

Line-up

# Lovers aren't always sad, Ella!

## LIKE SOMEONE IN LOVE

Ella Fitzgerald  
(HMV CLP1166)  
*There's A Lull In My Life; More Than You Know; What Will I Tell My Heart; I Never Had A Chance; Close Your Eyes; We'll Be Together Again; Then I'll Be Tired Of You; Like Someone In Love; Midnight Sun; I Thought About You; You're Blasé; Night Wind; What's New; Hurry Home; How Long Has This Been Going On?*

THERE are some occasions when you can't face another record—then there comes along the time when you bless the day you became a record reviewer. In my case today swung from one extreme to the other, when I turned from a disc which will remain tacitly nameless to another bearing the magic name Ella Fitzgerald.

Fifteen of my favourite standards sung by Ella in really great voice, backed up by the Frank deVol Orchestra with solos from Stan Getz. One complaint only, this disc is aimed at people in love.

It would have been nice to have a couple of up-tempo numbers, because, after all, it's possible to be in love and still feel fairly cheerful! The wonderful thing about Ella is that she always seems to dig up the lyrics we don't usually hear, like that cute little intro to *How Long Has This Been Going On?*

You may take it as read that this disc I liked! Hurry over this way, Ella.

## ONE NIGHT STAND

Ken Mackintosh and His Orchestra  
(HMV DLP1173)

*The Monster; Six - Five Blues; Highway Patrol; Top Gear; Air Express; The Champ; Crew Cut; The Policeman's Holiday; Three D; Skin Deep.*

A PREVIEW for the lucky folk in the Isle of Man who'll be hearing from the Mackintosh band throughout the summer season. The ex-Johnny Claes/Oscar Rabin altoist has been on the crest of a great wave of popularity these last months and this disc should keep him well on top.

The titles are a collection of the best Mackintosh discs. Recommended for big-band fans.

## FRANKIE VAUGHAN SHOWCASE

(Philips BBL7233)

*These Dangerous Years; Man On Fire; Wanderin' Eyes; Isn't This A Lovely Evening?; Kisses Sweeter Than Wine; Give Me The Moonlight; Pity The Poor, Poor Man; Stealin'; Gotta Have Something In The Bank; Frank; Single; The Green Door; The Garden of Eden.*

THE "Man of the Year" with a reissue collection of his recent top numbers—though I suppose every Vaughan number is a top one.

When you put Frank's discs together like this you realise just how versatile he is. It's quite a swing from *These Dangerous Years*

to *Gotta Have Something In The Bank, Frank*. You can see the improvement with every disc, too. At this rate Frank should still be selling records by the thousand in 1970.

## THE BEAT

Red Prysock

(Mercury MPL6535)

*Tea Bird; Purple Wail; He's A Real Gone Guy; Moonlay; Rooster Walk; Pog Wog; 2 Point 8; Lady Miss Clawdy; Foot Stompin'; Mashing Potatoes; Earth Rock; Lion's Den.*

MOST of the numbers on this disc are by tenor-man Prysock himself, so you know who to blame or praise, depending on your taste.

This is rock 'n' roll, rhythm and blues, call it what you will. You

## JUNGLE DRUMS

Morton Gould And His Orchestra  
(RD27028)

*Jungle Drums; La Comparsa; Gitaneria; Andalucia; Malaguena; Danza Lucumi; Cordoba; Rapsodia Negra; Hawaiian War Chant; Caravan; Ritual Fire Dance; Tropical; The Little Train Of The Caipira; Swamp Fire; Batuque.*

MORTON GOULD has really gone to town on the arrangements in this LP. Even numbers like the Hawaiian War Chant have a different sound—which I wouldn't have thought possible after all this time. The original touch comes more from clever arranging than from using gimmicks, which makes the result more effective than ever. Not a "pop" disc this, but exciting.

## THE JOSH WHITE STORIES,

Volume One  
(HMV CLP1159)

*Boll Weevil; Water Cress; Watcha' Gonna Do When The Meat Gives Out?; I'm A Mean Misreater; Frankie And Johnny; The House Of The Rising Sun; Dupree Blues; Nobody Knows You When You're Down and Out; When I Lay Down and Die; Do Die; Hard Times Blues; Never Said A Mumblyin' Word; Cotton-Eyed Joe.*

THE folk songs and blues of America as they were before the skillers got at them, sung by



JOSH WHITE—This great American singer shows what the folk songs and blues of his own country were like before the skillers got at them.

the great Josh White, with accompanying group of piano, bass and drums and his own wonderful work on guitar.

Some are sad, as with the *Dupree Blues*, some have a wry humour, like *Watcha' Gonna Do When The Meat Gives Out?*, others are heart-

rending, particularly *Hard Times Blues*, one of Josh White's own.

Whatever kind they are, Josh White puts full meaning into every word. The cover notes quote Negro poet Langston Hughes as saying "Josh White sings easy." You'll find you will listen easy too.

## OVER THE BORDER

# Robert Wilson gets an invite to Russia

ROBERT WILSON, the original "Voice of Scotland" and one of the most natural and pleasant Scots in show business, has been invited to go to Russia and sing there.

This offer, which Robert is still considering, is a great compliment—and a tribute to his continued popularity as a singer of Scots songs.

This, and the fact that his recent LP for HMV, *The Tang Of The Heather*, is selling very well—particularly in New Zealand and Australia; and the news that he is about to pre-record the opening programmes of a BBC Television series of eight (for Scottish viewers only, alas); and a 1959 booking to tour Canada and America (for the tenth time), give the answer to the question: "What is Robert Wilson doing these days?"

And this, believe me, is a query that comes to me very often from self-styled "exiles."

Robert smiled wryly when I asked him about his next record release. "I need only two numbers to complete another LP to go on the market," he replied. "And I was travelling South to do these in February by car with my wife when she took ill near Carlisle."

"I had to stay with her for a week and then return to Scotland because of commitments. When I'll get these other two taped I don't know—but the fault is entirely mine."

Robert, at the moment, is completing a month's season at Ayr with his own show which co-stars comic Aly Wilson (no relation).

Then it's straight over to the Theatre Royal, Dublin, for two

weeks; to Limerick, Cork; then to Northern Ireland—taking him to the end of June. And finally to Inverness.

He hopes to find time in between all that to fly to London to complete his LP.

He recorded the ones already on wax in November—which was also the date of his last 78, *The Hiking Song*.

And, of course, there's his TV series in which Robert will play host, sing and introduce all sorts of Scottish musicians and entertainers—from skiffle groups to Jimmy Shand.

That starts at the beginning of next month—"I follow 'The McFlannels,'" Robert told me.

Robert's last, very successful appearance on the small screen was on the Hogmanay "Ringing In The New Year" programme from Glasgow.

He surprised me, though, when he told me his first TV work had been from Alexandra Palace in the very early pioneering days of Television before the war.

This must make Robert a rather young veteran of the TV screens.

Aside from his still very active professional life, Robert Wilson is quite a big business man. He promotes tours, concerts and the White Heather Group.

On his tours he has employed the top comedians in Scotland—Jimmy Logan, Stanley Baxter, Jack Radcliffe, Jack Anthony.

His concerts feature top names like Kenneth McKellar, who is currently doing a concert tour for him. This Saturday (April 19) McKellar will pack the Usher Hall, Edinburgh.

Robert Wilson doesn't really have to sing any more to make his living. But singing is his life. He loves going out to entertain people, to meet them, to laugh and drink with them. You can tell that simply by watching and listening to the man who sings: A Gordon For Me.

\* NEWS FROM BEHIND THE LABEL \* \* \* \* \*

# DISCLOSURES

\* \* \* \* \* by Jean Carol \* \* \* \* \*

## I'm bored to tears by these twelve-year-olds!

ALL right, so I am a sucker for the older man. But I can tell you without a shade of a blush that I have been bored to tears through many an interview with monosyllabic twelve-year-old wonders. It's when you come to the over-35's that life as a woman journalist takes on a rosy hue. The Frank Sinatras, the Howard Keels, are bliss to interview.

For one thing, they can talk about something other than themselves—and they are not forever combing their hair. (They may not always have much hair to comb, in fact, but who cares?)

Looking back over this last week, for instance, the man I have most enjoyed meeting was not a new star. It was Donald Peers, the man who used to make my mother swoon, and the man who is younger in his outlook than most boys half his age.

He has taken some knocks, and would have a right to be bitter about the current trend in record sales, but he hasn't a whine in his manner. If an artiste is professional, that's all right by him. And me.

One thing does puzzle him. "All this talk of ballads. Perry Como's not a bad ballad singer. Neither is Matt Monro. Nor am I. I think a better name for us would be melody men. When I think of ballads, there's only one name that comes to mind—and that's Cavan O'Connor, still the best of them all."

That would seem to be the opinion of several people, judging by the reception O'Connor got at a recent concert. In a bill packed with stars of all types, he was the one who brought the house down. Maybe there really is going to be a return to ballads—of the old fashioned type.

### Potential hit

CLOSE on the Capitol announcement that they will only release 78 discs in special cases, comes the news of a Nat Cole record which will be available on both 45 and 78.

The disc is a double-sided potential hit for Nat, with top side the folk-song inspired theme by Johnny Green from Rainwater County. Second side has With You On My Mind, under the baton of Billy May. Capitol expect this to be a big seller.

### Strung up

A WELCOME arrival last week, Marvin Rainwater, flew in with some of his cases tied up with string. Caused some sniggers in a few directions but frankly I thought it was a nice touch. Showed that Rainwater hadn't forgotten the days, not so long ago, when the money wasn't flowing in quite so well.



FRANK CORDELL — His orchestra helps young Barry Jones turn out a pop number. See "Two points."

gal whose life is always one long hurry.

When I met Sarah just after she arrived here we conducted a wide apart conversation, just to make sure she didn't catch my cold. Reference note for those who said Sassy was difficult. Her parting words were "Come over and see me any time. I'm not hard to get along with."

### Lost chords

HERE'S a story of a disc that went astray. "Echoes of Joy" is the title of an album by a new name to Britain, Kent Harlan. Kent was born in Turkey but his taste in music is very Western. West Coast, in fact, with such boys as Nick Travis, Al Cohn and Hal McKusick turning up on his recording session.

This disc was to be released by Oriole a while ago, but as I say, it disappeared. Fortunately, it has turned up again and an EP from the album is on the way.

### Eric's folly

HAVE a little pity for Eric Delaney. The pride of his life for weeks past has been the aquarium he was building for his precious fish.

Eric had decided to make a huge tank that would hold 80 gallons of water and his spare time was spent entirely on his marathon effort.

The great day came, the tank

was finished and in went the water. Flushed with victory Eric went off on a few one-night stands, taking with him his wife Valerie.

And when they came home—that's right, no water in the tank. Plenty everywhere else though. A slight hitch, Eric's plaster-work hadn't been quite up to standard. I need not tell you that the atmosphere in the Delaney household was somewhat strained for a time.

What happened to the fish? Eric must have had a premonition. He'd left the fish in the old tank until he got back from touring.

### Vic's best

LOOKS as though Phillips have a certain hit with at least one of the My Fair Lady numbers. The Vic Damone recording of The Street Where She Lives is the best he's done yet. I think it's great—and it's on my own personal Hit Parade already.

### Reid numbers

RUMOUR has it that Dot Squires is going ahead with plans for a 12in. album of songs by Billy Reid. Apart from those we already associate with Dorothy there will be some of the beautiful, but lesser known, Reid numbers. Dot is back from Spain with a fantastic tan, and the remains of a knee injury from a beach fall.

### Two points

NEW one out this week. Locked In The Arms Of Love, This is by young Barry Jones, who used to be a Tauber-type singer until someone asked him to sing a pop number. Barry sang the only one he knew—Secret Love.

Barry should have some success



NAT "KING" COLE—See "Potential hit."

with his new waxing which has two of the hallmarks of a top disc, the Frank Cordell orchestra and the Mike Sammes singers.

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### Spot on

INCLUDED in the luggage of the Divine Sarah (Sarah Vaughan)—a fabulous camera which works without gears as you might say. No fiddling about with focusing—just press the button and you're on the spot every time. Ideal for the

## Sarah was sensational

GO and see Sarah Vaughan if she's appearing in your district. She's never sounded so good. The 34-year-old-song stylist, making her third visit to these shores, scored a sensational success at her opening concert at London's Odeon Cinema, Leicester Square last Saturday, April 12.

She has developed into a most polished and highly professional performer. She sang with warmth and tremendous musical ability, coping with some extremely complex chord changes with expert ease.

On the ballads, she was caressingly tender in her readings of the lyrics. On the beat tunes, she bubbled over with hip humour and wailed like mad.

She seemed generally much less "mannered" than I remember on previous occasions. When she did use her vocal tricks, they seemed to come in hatches all at once. And fitted in perfectly.

She gave us value for money, too. Fifteen songs in a fifty-minute

show. Among them: "Over the Rainbow," "They All Laughed," "Tenderly," "Cherokee" (a wild Ernie Wilkins score), "Poor Butterfly" (the verse was beautifully done), "But Not For Me" (a swinger), "Sometimes I'm Happy," "I'll Never Smile Again" and a happy-go-lucky, Ella-imitating "How High the Moon."

Her new pianist, Ronell Bright accompanied tastefully. His chording was full and easy-on-the-ear. Behind her, the Ted Heath band played with more beat than in a long time. On their own half of the show, the band played with more precision than at the Festival Hall the previous Sunday.

But then I've never heard them sound so dispirited as on the June Christy show.

On the provincial shows, Sarah will be supported by The Jazz Couriers and Tony Kinsey's Quintet.

Sassy, it was great to hear you again!

TONY HALL



SARAH VAUGHAN (Disc Pic.)

# OVER THE POINTS

With PETE MURRAY



## LET'S START WITH A GAG

THERE'S an old theatrical maxim—get 'em laughing right at the beginning. So let's start with a gag—which I don't claim to be mine. In fact, I got it from David Tomlinson at last week's Variety Club luncheon, and some of you may have heard it yourself on a later BBC-tele-recording.

It seems that there were two fleas making their way to the Haymarket Theatre to visit Sir Ralph Richardson.

On the way, one flea said to the other—"You know, I don't fancy this change at all. I'd far rather stay in our usual theatre."

Said the other flea—"Now stop worrying. Just wait until we get to the Haymarket. As they say in show business—"We'll be all right on the (K)night!"

I tell this story again with the hope that you haven't already heard it. In any case it has become one of my favourite stories of late, and I take any chance of repeating it.

### Jo Douglas gets a film chance

SAW our good friend Jo Douglas the other day, and she was in particularly happy spirits.

Jo was in the midst of tentative discussions with Sidney Box for her first assignment as a full-blown film director. It is planned to have a comedy-

musical based on life in the RAF, with shooting due to start in June.

What I think you will find particularly interesting is that Jim Dale would be the star of the film.

Right now Jo is busy on a TV production of "Cry The Beloved Country," and rehearsals started this week. The play is due for transmission on May 7, by Associated Rediffusion.

This newest venture by Jo also affords opportunities to singers Jimmy Lloyd and Frank Holder.

Both of them have been cast for their first acting roles.

Now one of the boys has decided to marry and return to Newcastle and seek a vocation with more security.

Meanwhile, the group hopes to continue but are faced with the problem of a replacement.

It is not easy to find an experienced singer who is also content to remain in his own job until such time as the group gets the break that it really deserves.

I hope for their sake that the problem is soon overcome, for the sound that the Dene Boys has to offer is far too good to lose from our British music scene.

### Dene Boys lose a singer

I HEAR that the fine British vocal group, the Dene Boys, may be depleted by one soon.

You may have heard their fresh sound on records, for which they've had nothing but raves; or perhaps you saw them on last week's "Six-Five."

These boys, all from Newcastle, decided last year to throw up their jobs, cash all their savings, and head for London. They immediately got themselves a contract for records, and knowing the uncertainties of show-business, decided to look for jobs straight away.

They soon found them, mostly as humble clerks. Then they set up in a little flat, sharing the chores between them.

### Free commercial shakes David

WATCHING my good friend David Jacobs the other night on "Tell The Truth" I couldn't help but have a goodly grin, yet feel terribly embarrassed for him at the same time.

Being interviewed was a girl who pushed a tea-trolley around a railway station.

Bill Owen, in his usual playful mood said to her—"Tell me, just what DO they put in railway tea?"

Much to David's surprise, the girl answered, quick as a flash—"Lyons Green Label."

At the free commercial, David's composure slipped for only a second, and he was soon giving



THE DENE BOYS—This group of part-time entertainers have not had it easy, and now they may be losing one of their number. See "Dene Boys lose a singer."

this successful programme on its way again.

### Invitation was accepted

STILL writing of David Jacobs reminds me of another story in connection with his great capacity as a disc jockey.

There is a five-wire publisher-exploitation man around Denmark Street by the name of Leslie Conn. Leslie was talking to David Jacobs and a BBC record producer one day, and was invited by David to "sit-in" at his next broadcast.

Usually d.j.'s seldom like to have anyone around when they are preparing to go on the air so Leslie was delighted.

As a follow-up, David said—"I forgot to mention it but we are doing it from Plymouth this week."

No more was said, but lo and behold at 10.50 on the Sunday evening the enthusiastic Leslie Conn just sailed into the Plymouth studios. That's enthusiasm for you!

### This week's disc favourite

BEFORE signing off this week, I must say thanks again to all those who write to me about our weekly get-together.

Many of you ask if I will mention a record favourite of mine each week, so I'll start now and do just that.

One record that has caught my attention is a great new rocker by one Jimmy McCracklin. This record really goes, and if this is your favourite cup of tea, ask to hear "The Walk."

Another, though quite different, is by that long-standing favourite—Dinah Shore.

The big side is Thirteen Men, but I also have a fancy for the reverse, an "oldie" called I'll Never Say Never Again.

## CLASSICAL CORNER

by J. C. DOUGLAS

JOAN HAMMOND  
Puccini Arias  
(HMV 7EB 6033)

The Philharmonia Orchestra conducted by Gianco Curiel.

ON this EP Joan Hammond sings in English, two excerpts from *Madame Butterfly* and one from *La Boheme*. Both arias from *Butterfly* come in Act Two, the most well known of all, *One Fine Day*, and the dramatic last scene in which Butterfly decides that her only course is to kill herself, *Death With Honour*.

The aria from *La Boheme* comes in Act 3, where Mimì leaves Rudolph, unable to bear his jealousy any longer. In a very moving, beautiful melody she tells him that she must go.

A lovely recording by Joan Hammond which I am sure will prove very popular on the strength of *One Fine Day* alone.

## Fine record from Joan Hammond

RIMSKY-KORSAKOV  
Nicolai Malko with the  
Philharmonia Orchestra.  
(HMV 7EP 7056)

Overture; Ivan The Terrible; The Snow Maiden; Cortège, Act 2 and The Dance Of The Tumblers, Act 3.

THE Snow Maiden is the story of the unhappy love of the snow maiden for a mortal and is full of beautiful and exciting music. For me the performance of the opera at Sadler's Wells was marred only by the translation, which resulted in a phrase which has always stuck in my memory. Right at the beginning someone turns to the King of the Ice and says "Let's go, Frost!"

However, no such problems need worry us here. The purely orchestral excitement of the *Dance Of The Tumblers* has no need of words, Russian or English.

Ivan The Terrible is not so

well known, perhaps, but you will find the overture forceful and interesting, and very much in the Russian tradition.

MOISEWITSCH

Chopin: Nocturne No. 18 in E Major; Rachmaninoff: Moment Musical in E Minor; Prelude in G Major.

(HMV 7EP 7055)

THE two Rachmaninoff pieces are of very contrasting styles. *Moment Musical* is demanding and exciting, where the *Prelude* is delicate and quiet.

*Nocturne No. 18* was the last one Chopin wrote, 19 and 20 being written some years earlier but not published until after his death. It is a mixture of the soft, lyrical Chopin and the more disturbed.

As you would expect, Moisewitsch has made a first-class recording of three not quite so hackneyed pieces by these two very popular composers.

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# SIDE TRACKS

FAR be it from me to say "I told you so!" but, you know, I told you so! Staring through misty blinkers into the future, the "benign young owl" Jack Good made quite a few predictions in his first page for "Disc." Recent events seem to show that he was not giving you a lot of crystal ball—"He knows, y'know."

Remember I suggested that the era of giant personalities in rock 'n' roll was passing? Well, it looks like it's passed. Record dealers will tell you that discs no longer sell on the name of the artiste alone.

All over the country there have been piles of records getting dusty behind the counter—records with very famous names on them, which the dealers felt would sell like hot cakes.

For a month or two ago they would have sold like hot cakes—often on advance orders before they had even been heard. But suddenly, the record-buying public just don't want to know.

Unknowns like The Champs are just as likely to sell as Elvis is. It all depends on the sound of the disc, not on the advance publicity. And this, surely, is a good thing.

Perhaps we can hope that the end has come to that misplaced

**'Misplaced' loyalty to a certain few stars is on the way out — names alone are no longer a guarantee of boom sales.**

would all fade a little at about the same time.

This is what is happening and the sales boom they brought about is collapsing to a certain extent as the high-pressure-publicity-hot-air is hissing out of some inflated reputations.

*I am not saying that these boys are being shown up as talentless. All of them have got something. But whereas they were riding on the crest of the wave, they now have to start swimming for dear life and the devil take the hindmost.*

It is not surprising that some of the smartest—and most talented—of the rockers were wise enough to start swimming before they had to. Tommy Steele and Jim Dale for instance. They felt, and quite rightly, that during the big success

the most difficult of all barriers against progress—acclamation and success. It is easy to improve your work if the public shows it is not satisfied. But to improve when there is no immediate incentive to do so, is admirable.

I have but one quarrel with Tommy and his managers about his career to date—and probably I am wrong, because if anyone seems to know what he is doing, it is Tommy Steele—and it is this:

*Has Tommy been so anxious and determined to learn how to swim that he has forgotten how to float?*

His recent work, I have felt, has been more praiseworthy than appealing. His early work—up to and including his appearance at the Dominion—was lit by the blinding flash of a rich personality.

Now I get the impression that his effort to acquire many different

accomplishments has inhibited his unorthodox qualities. I remember how it struck me when he appeared on TV with the late and great Jack Buchanan, that for all Buchanan's immense polish and charm, it was Tommy who stole the limelight—an extraordinary achievement.

I am sure Tommy felt he had a lot to learn from Jack, and since then he has tried very hard to become an all-round entertainer like him—singing, dancing, acting—the lot.

But I wonder if Tommy today could still steal the limelight from a Jack Buchanan, or whether he has so covered himself with old-fashioned accomplishments that there are few chinks in his performer's armour for the warmth of his personality to shine through?

But I digress from my reasons for the alleged disc-sales recession.

The second reason is less easy to explain. The recording companies and recording artistes (generally speaking) came upon the fresh, seemingly limitless fields for sale of big beat records with a very similar frame of mind to that of the early American farmers when they found the rich, rolling, fertile prairies.

**The American record business brought out crop after crop of discs, without ever putting any-**

## by JACK GOOD

thing back into the soil in the way of new ideas and a line of progress.

Not only the record companies are to blame. Every side of entertainment ruthlessly cashed in on the boom, taking what they could get and giving nothing in return.

Take record programmes for instance. These, apart from request programmes, have largely been of two sorts. One was immediately dismiss as fruitless—the kind that attempts to "educate your tastes."

A few really popular discs are played as a listening-bait and then the jockey gratuitously doles indigestible lumps from supposedly high-tone LP's in the pious hope that we will all be "improved."

What right has anyone to presume that it is better for us to listen to record "A" than record "B"? If a record programme is supposed to be popular it should be popular—leave education to schools programmes.

The other kind of disc programme is even more pernicious. This is the grovelling unimaginative kind that says to the public, "Anything you buy we will play. You are always right and so we will simply play the Top Ten even if it happens to sound an awful mess lumped together."

This is an uncreative, parasitic approach.

# Record buyers are getting choosy!

"loyalty" that the record-buying public has been showing to certain artistes.

Don't get me wrong—it is all very well to like an artiste's work, even to respect his achievements. But no artiste has a right to expect—and very few artistes want—your loyalty.

But this new take-them-as-they-come approach is not the only sign of the disc-buying times.

The record business predicted that the boom in record sales would not only continue but would expand. As far as 78's and 45's are concerned, this has not been the case. There is some concern in the record companies. What are the reasons for this check in sales?

Well, one reason we have already mentioned. The period of enormous sales on big-name draws was bound to be limited. The overnight success of "Rock 'n' Roll recording sensations" couldn't keep happening. And as most of these phenomena jumped into the picture at roughly the same time, it is reasonable to expect that they

of their rock performances, progress in other fields of entertainment would be an insurance policy for the future.

Tommy Steele, who was, I contend, a natural for real stardom from the very first, has used his considerable intelligence—and I believe me, this boy is a thinker—to good advantage.

He started off by singing Rock 'n' Roll and that was all. Then he began, hesitantly, to introduce speech in between his numbers. Having conquered this field he tackled one of the most tricky tests a heart-throb can wrestle with—comedy. Once again he worked hard and succeeded.

From there he went on to serious film acting. Again success followed hard work.

Then he developed a musical comedy approach; then pantomime. At every stage he has been working hard, thinking hard. And so have his managers, John Kennedy, Larry Parnes and John Edwards.

Throughout all four have been determined to progress in face of

Tommy Steele has worked hard to become an all-round entertainer like Jack Buchanan, from whom he once stole the TV limelight. But is his personality still coming through with the old warmth?



Top Ten programmes do nothing to show the way ahead to new developments. Top Ten programmes play what the public buy, the public buy what the Top Ten play and so everyone is following everyone else's tail in a complete circle all vaguely chasing public demand which is just as unaware of what sort of music it would like as anyone.

Remember, the public of 1956 did not demand the creation of the Haley-style or the Presley-style. Haley and Presley created something which in turn created a demand.

Perhaps it is time that the people running the pop-record business took up the reins again and started forging ahead (ahead—not backwards to the "tuneful twenties").

As it is, the sort of maddening thing that happens is that a star makes a bit with say, "Hugs warmer than Haggis." So in their infinite creativeness the record company follows up with a number that sounds almost identical such as "Look out! I'm falling in Haggis again," to which we can only groan "Not again!"

If mistakes are made—that is inevitable. But at least something new should emerge. The companies cannot afford to dodge their responsibilities much longer.

## Personality—plus

WHAT a glut of American performers we have been having. In one TV programme the Hilltoppers, June Christy and Charlie Gracie appeared. Next day we saw Pat Boone.

But the American currently in Britain with the biggest personality is not one of the best school. It's Liberace. Say what you like about his piano-

playing and his manner—neither of which appeals to me—he is choc-a-bloc full of star-quality and could teach quite a number of the rockers a lot about showmanship.

One of those he couldn't show much to is another, and not all that different, key basher—Jerry Lee Lewis—the Lee of Rock 'n' Roll.

# HALL MARKS THE BEST IN JAZZ BY TONY HALL

## LORD MONTAGU RUNS A JAZZ FESTIVAL

Newport to get a rival?

A JAZZ fan's pipe-dream has come true. And Britain is to have something similar to America's famous Newport Jazz Festival. Well, sort of!

To be precise it's the "Beaulieu Jazz Festival." On Friday and Saturday, August 1 and 2 at Palace House, Beaulieu, Hants.

Who, you may ask, is to be the British equivalent of Norman Granz, George Wein or Louis Lorillard? A member of the aristocracy, young Lord Edward Montagu of Beaulieu...

He's got into a huddle with the National Jazz Federation and this Festival is the result.

I'm pretty pleased, for one. Because, only six months ago, I suggested the idea. Lord Montagu was the man to do it, I said, and the NJF would be the boys to help him.

Prices, I'm assured, will be

pretty reasonable. And, better still, the several bars will be open till midnight, the sessions' scheduled closing time.

Here's how the BJF lines up at Press night.

● **FRIDAY (August 1):** The Jazz Couriers featuring Ronnie Scott and Tubby Hayes; Mick Mulligan's Band with George Melly; Tommy Whittle's Quintet with Harry Klein and the Eddie Thompson Trio; Dill Jones' Trio with veteran trumpet-star, Nat Gonella (his discs gave me my introduction to jazz!); and the NJF's "Jazz Today" unit starring Ken Monte (piano), Ken Sykora (guitar) and others to be announced.

Also on the bill: an "unknown" MJQ - instrumentated Michael Garrick Quartet.

● **SATURDAY (August 2):** Alex Welsh's Disclanders; Allan Ganley's Quartet with Art

Elfsen; the local trad-styled Tiajuana Jazz Band; another "unknown," vibes - piano - bass - drums unit, the Spike Ramsey Four; and finally, the entire Johnny Dankworth Orchestra with the JD Seven, Dickie Hawdon Quintet, Laurie Monk Quartet, Dave Lee Trio and Cleo Laine.

Sharing comping chores: Dill Jones, Harold (NJF) Pendleton and Peter ("Jazz at the Marquee") Burman.

At a Press Reception Lord Montagu said he hoped the BJF would become a regular institution.

What are the possibilities of American musicians appearing in future years? "At the moment, we can't afford them," he said. "But I'm hopeful for the future."

Another Beaulieu jazz event will be a Christmas concert starring French violinist, Stephane Grappelly.

Anyway, it's all a move in the right direction. This column congratulates all concerned in the venture. I hope that it will be immensely successful.



LORD MONTAGU OF BEAULIEU—He got in a huddle with the NJF, and this festival is the wonderful result.

### HAROLD DAVISON presents NORMAN GRANZ' "JAZZ at the PHILHARMONIC"

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**LONDON:** GAUMONT STATE, KILBURN  
FRIDAY, MAY 2: 8 p.m.  
SATURDAY, MAY 3: 5:30 & 8:30 p.m.  
SUNDAY, MAY 4: 5:30 & 8:30 p.m.  
SUNDAY, MAY 18: 5:30 & 8:30 p.m.

Tickets: 5s, 7s, 10s, 12s, 15s, & 20s - see available from Box Office (Maida Vale 3081) and usual agents.

**BRISTOL:** COLSTON HALL  
TUESDAY, MAY 6: 6:30 & 8:45 p.m.  
Tickets: 5s, 8s, 10s, 12s, 15s, & 20s - from Charles H. Lockier, 29-31 Queens' Road, Bristol. Phone Bristol 21483.

**NEWCASTLE:** CITY HALL  
WEDNESDAY, MAY 7: 6:30 & 8:40 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, & 20s - from A. E. Cook, Ltd., Saville Place, Newcastle, 1. Phone Newcastle 22618.

**SHEFFIELD:** CITY HALL  
THURSDAY, MAY 8: 6:30 & 8:50 p.m.  
Tickets: 5s, 7s, 10s, 12s, & 15s - from Wilson Peck, Ltd., Fawcett, Sheffield. Phone Sheffield 27974.

**NOTTINGHAM:** ODEON CINEMA  
FRIDAY, MAY 9: 6:25 & 8:40 p.m.  
Tickets: 5s, 7s, 10s, 12s, & 15s - from Advance Booking Office, Nottingham 2244.

**Bournemouth:** GAUMONT CINEMA  
SATURDAY, MAY 10: 6 & 8:30 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, 17s, & 20s - from Advance Booking Office, Phone Bournemouth 2492.

**CROYDON:** DAVIS THEATRE  
SUNDAY, MAY 11: 6 & 8:30 p.m.  
Tickets: 5s, 7s, 10s, 12s, & 15s - from Advance Booking Office (Phone Croydon 8210) and usual agents.

**GLASGOW:** ODEON CINEMA, Renfield Street  
TUESDAY, MAY 13: 6:40 & 8:50 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, & 17s - from Advance Booking Office, Phone Douglas 5497.

**LEEDS:** ODEON CINEMA  
WEDNESDAY, MAY 14: 6:15 & 8:30 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, & 20s - from Advance Booking Office, Phone Leeds 30012.

**LIVERPOOL:** ODEON CINEMA  
THURSDAY, MAY 15: 6:40 & 8:55 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, & 17s - from Advance Booking Office, Phone Royal 6181.

**BIRMINGHAM:** ODEON CINEMA, New Street  
FRIDAY, MAY 16: 6:30 & 8:40 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, & 17s - from Advance Booking Office, Phone Midland 6791.

**MANCHESTER:** FREE TRADE HALL  
SATURDAY, MAY 17: 6 & 8:30 p.m.  
Tickets: 5s, 7s, 10s, 12s, 15s, & 17s - from Foyrsh's Book, Damesgate (Phone Blackstone 1281) and Lewis's.

## REVIEWS

AS usual, there's a load of new jazz discs in the shops this week. But most of the ones I've listened to are on an even three-and-a-half stars keel.

My "Album of the Week" is by Britain's own Kathie Stobart with Humphrey Lyttelton's band. Then there's Mal Fitch, an arresting new jazz singer. And some Art Farmer reissues plus four unissued tracks. And a couple of interesting "samplers": a modern mixture on Philips and a parade of pianists on Vogue.

All good, but nothing to rave about.

**HUMPHREY LYTTLETON-KATHLEEN STOBART**  
Kath Meets Humph

*In A Mellow Tone; Gee, Baby, Ain't I Good To You; Packet Of Blues; Rain; Kath Meets Humph; Molen Swing.*  
(10in. PARLOPHONE PMD 1052)

I HAVE the greatest possible respect for the musicianship of Kathie Stobart. She is not only one of my favourite tenors, but also gets a place on my British Top Ten Jazz-players. She really knows her instrument, she plays with ever-increasing warmth and sincerity and she also gets one helluva jazz "sound."

With Kate and Humph on this LP are the exciting young Tony Coe (alto), Jack Picard (trombone, with Ed Harvey doing one track) and a very good rhythm section of Ian Armit (piano), the big-toned Brian Brocklehurst (bass) and the tasteful, swinging Eddie Taylor (drums). All perform splendidly. And engineer Joe Meek has done another fine recording job for his boss, Denis Preston.

This is a mainstream session. The

writing and solos often remind me of the Johnny Hodges small band. Though Kathie steals the solo show for me, Humph blows with strength and conviction and Tony Coe has some exciting moments. Kate's Gee, Baby is a beauty. And she wails on Molen.

One of the most unpretentious, yet thoroughly enjoyable, British discs I've ever heard. Do try it. (\*\*\*\*)

**DON SAVAGE SEVEN**  
"Session With Savage"

*Midnight Sun; All The Things You Are; There'll Never Be Another You; First Edition.*  
(7in. Nixa NJE 1048)

FORMER Tito Burns alioist Savage arranged these four for a four front-line group. The scores, interpretation and solos are all musically. But at no time is there any real spark of inspiration or excitement or originality.

Savage's "Edition" is the most interesting of the four. Bert Courley (trumpet) is the strongest soloist. Art Elfsen (tenor) also contributes sound solos. The rhythm

section is inclined to be stodgy and unswinging. Drummer Art Morgan is better with brushes than sticks.

For my ears, this is "Music While You Work" sort of Jazz-Polite, precise. But dreadfully dull. (\*\*) (\*)

**DAZZLING JAZZ—MODERN**

*Here's Freddy; Shazam; Undecided; Well, You Needn't; Stoozie; It's You Or No One; I'm In A Dancing Mood; T.N.T.; Hank's Tune; Kookin' In The Kitchen; Tadd's Delight.*  
(12in. PHILIPS BBL 7208)

HERE'S a generally enjoyable, modern jazz "sampler," which is ideally suitable for the newer student of jazz. There's a track apiece by each of the following groups (in the same order as the titles): Ruby Braff, Al Cohn and Gene Quill (alto), Jay Jay Johnson, Ray Bryant (piano), Seldon Powell (tenor). The Jazz Messengers, Dave Brubeck, Conte Candoli, Horace Silver, Hank Jones and Miles Davis.

Six of the tracks are heard here for the first time. Shazam (with happy interplay between Cohn and the passionate Quill), Stoozie (with the strangely Getz-like Powell tenor), TNT (a riff blues with scrappy solos) are basically horn rhythm outings.

Kookin' has the same rhythm team—Hank Jones, Barry Galbraith, Milt Hinton, Osie Johnson. The Big Four are excellent throughout. Ray Bryant's interesting excursion on Monk's "Needn't" is backed by Wyatt Ruther and Kenny Clarke.

My favourite tracks have all been listed here already: Miles' *Delight*, Silver-Mobley-Bird and Hank's *Time*, the Messengers' *You Or No One*, The Brubeck track is not inspired or inspiring.

If you've got the original albums from which these were taken, is this new LP a good risk? I say: no, don't bother. You already have the best. But newcomers to jazz should investigate. The overall rating is for them (\*\*\*).

#### ART FARMER SEXTET "Charts"

*Mau Mau; Work Of Art; The Little Bandmaster; Up In Quincy's Room; Wildwood; Evening In Paris; Elephant Walk; Tiajuana.*

(12in. ESQUIRE 32-042)

THE first four titles have been released here previously on a 10in. Esquire LP. They're Quincy Jones scores for Farmer (trumpet), Jimmy Cleveland (trombone), Cliff Solomons (tenor), etc., with a ploddy, stodgy rhythm section including electric bassist Monk Montgomery (now leader of World Pacific's "The Mastersounds.")

Best feature: Art's lyrical playing, and Quincy's Work theme is pretty.

The remaining four tracks were cut 11 months later (in June, 1954). The scores are by Gigi Gryce, whose partnerships with Farmer have proved so fruitful. A much improved Jimmy Cleveland is again on trombone, Charlie Rouse plays some surging tenor and the rhythm section is excellent (Horace Silver, Percy Heath and Art Taylor.)

*Wildwood* was originally waxed in 1951 by Stan Getz and Silver's Trio. Paris, Farmer's beautiful moody solo ballad, reminded me momentarily of "St. James Infirmary." *Elephant* is right down to ground level. It's a typical Gryce theme and Horace plays some fairly funky piano. And dig the final chord!

*Tiajuana* is a climatic Latin work, which is rhythmically stimulating and melodically arresting. Effective use is made of baritone-sax here. Again, Farmer is noticeably impressive. But he's improved out of all recognition since these were made.

For me, the Jones' sides rate three stars, those of Gigi's scores four. So let's split the difference (\*\*\*).

#### MAL FITCH

*When I Fall In Love; When Did You Leave Heaven; Every Time We Say Goodbye; Lovelier Than Ever; Time After Time; I've Never Been In Love Before; The More I See You; My Blue Heaven; There Will Never Be Another You; More I Cannot Wish You; Lucky To Be Me; The Joke's On Me.*

(12in. EMARCY EIL 1272)

HERE'S a most interesting singer-pianist, Mal Fitch is 31 years old and toured Europe as pianist-MD with the Crew Cuts vocal group. Here he sings 12 very carefully chosen standards (some of which are much too seldom heard, especially Frank Loesser's "More I cannot Wish You," from "Guys and Dolls").

He accompanies himself on piano (so unobtrusively, you hardly

## TRADITIONAL

by  
Owen Bryce

# Folk-singer Nancy knows a lot

*Rossoly; The Derby Ram.*  
(Topic 7718)

IN All Around The Kitchen the words "Cock-a-doodle-doo" are sung no less than 48 times.

These are really children's records, but they go like a bomb. The difference between adult and children's tastes have

I CONSIDER myself fortunate in that from the very first moment of collecting records I kept those I LIKED and refused to conform to the trend of collecting records that OTHER PEOPLE thought I should possess. And even worse, of rejecting discs not considered to be the real jazz.

That's why Ziggy Elman's *Bubitchki* nestles next to Trixie Smith's *Freight Train Blues* and Rex Stewart's *Subtle Slough* finds itself alongside Fats Waller's *Minor Drag*.

Now that trad, fans have discovered folk music and gone for it in a big way, it also explains why I still only have three Peggy Seeger's (they are delightful and what's more they're all autographed!) one Jimmy Rodgers (is this one folk music? ... I don't know), Burl Ives' *Festival Hall* concert and the Lomax *Murderer's Home*.

#### Sheer delight

It also explains the sheer delight I felt recently when one of my regular record playing cronies said he'd been to a Peggy Seeger show ... wormed his way right to the front ... and after a series of "fiddle-dee-dees" and "tra-la-las," found to his disgust his way out blocked by a seething mass of five hundred folk-lovers.

"I'm sorry," he said, "but I just don't get that 'kiddly-diddly' stuff."

To repeat, however, jazz fans do go for folk music so the latest batch from the Topic people will

no doubt cause a stir in the circles of the elite.

This time we have two 7in. discs, one by Peggy Seeger and one which, strangely, I like very much indeed ... a Nancy Whiskey.

#### NANCY WHISKEY SINGS

*An Old Man Came A-Courting; Bonny Laid; The Bold Fenian Man; Poor Little Turtle Dove; Trooper And The Maid; The Farewell Song.*  
(Topic 7710)

I WRITE the word strangely because this is the one I had already made up my mind not to go for. "Nancy Whiskey," I said to myself, "what does she know about folk music?" Well, I can tell you now it's quite a lot.

Apart from a very pleasant voice, delicate too, she sings these six delightful songs with a great deal of understanding. I am told that these are the sort of songs she would prefer to sing. They are not of commercial interest, though they should sell well in the ever increasing market for this type of music.

All of them are sung with a fairly strong Glasgow accent, Glasgow being her home town. *Old Man Came A-Courting* is, of course, one of the biggest ballads in the English tradition.

#### PEGGY SEEGER

##### Come Along John

*All Around The Kitchen; Come Along John; Billy Barlow; Old Aunt Kate; Little Bird; Lula Girl; Rissoly*

**NANCY WHISKEY**  
The former "skiffler" knows a great deal about folk music and puts over six songs with real understanding.



Hawes, Rowles again, Bobby Timmons, John Lewis, Pete Jolly and Al Haig.

Perkins swings loosely with tongue-in-cheek in places; Rowles is warm and pensive; Russ is rhythmic as ever; Twardzik is eerie, intense and often classical structurally; Hamp swings like mad, giving the side a tremendous closer, with Red Mitchell's bass wailing behind him.

On the reverse, Rowles' touch is again delightfully light and soft; Timmons, a future star, is inclined to be heavy and over-flowery; Lewis is tasteful simplicity itself (this comes from his "Grand Encounter" LP); Jolly is powerfully passionate, displaying an excellent technique.

The Al Haig track dates back some seven years, when his health was noticeably better than of late.

Useful if you'd like a disc of each of them in your collection, but can't afford nine solo albums (\*\*\*).

#### THE JAZZPICKERS For Moderns Only

*Bebe; When You Love Someone; Infatration; I'll Remember April; I Married An Angel; Yardsbird Suite; R. H. Factor; Easy Pickin's; Rap-scullion; Don't Worry Bout Me; Moni-Cello; Clap Hands, Here Comes Charlie.*

(12in. EMARCY EIL 1265)

CHICO HAMILTON has proved successfully that novel, not strictly jazz, "sounds" played by

been grossly exaggerated. Possibly because adults like to listen to the music they think their kids ought to appreciate.

I've proved, quite conclusively at least to myself, that children of three and four can listen to, and appreciate, Louis, Duke Ellington, Bunk Johnson and all the rest without qualms.

This little disc (a 7in. at 33rd by the way ... an oddity if you like) comes complete with sleeve notes, a separate sheet on the origins of songs and a complete summary of all the words. Ideal for the growing ranks of budding skiffers. They would certainly make a welcome change from the eternal "Potato Digging" and "Riverside" outings. I recommend to them unreservedly "The Derby Ram,"

notice him unless you take your ears off his voice) with Sam "The Man" Taylor playing rhapsodic, Ben Websterish (tenor). Al Hall (bass) and Cliff Leeman (drums).

His voice is derivative. But then whose isn't these days? He has some of Bobby Troup's earthy personality, some Eckstine mannerisms, generally in the lower register, and bits of Nat Cole and Joe Derise.

But, nevertheless, here is a most enjoyable, musicianly singer who possesses tremendous warmth and an uncanny knack of intimacy. The recording quality, by the way, is excellent.

So he may not be the world's greatest jazz singer. But for those who have ears, this'll sound like just what the doctor ordered in the early hours. These tracks were cut in '55. I'd like to hear how Mal sounds today. Oh, and boys, your girl friend will flip over his voice. I know mine did! (\*\*\*).

#### DAVE PELL OCTET

##### I Had The Craziest Dream

*I Had The Craziest Dream; The Way You Look Tonight; Nap's Dream; Time After Time; My Heart Belongs To Daddy; Jazz Wagner; On The Good Ship Lollipop; Crescendo Date; People In Love; Star Eyes.*

(12in. CAPITOL T 925)

ALL this sounds rather anaemic after the Quincy Jones LP. But in actual fact, this is the least irritating and "pseudo" jazz album

by tenorist Pell that I've heard. Only on a couple of tracks does that over-slick superficiality that has marred their earlier efforts, for me, come through.

Could be that the arrangers (mainly Shorty Rogers and Wes Henschel in the past) were to blame? When they switch to originals, there is much more life and guts in the band. Best of these by far is Marty Paich's *Crescendo Date*.

The playing throughout is uniformly professional. But of the soloists, only the late Bob Gordon on baritone expresses himself with any real emotional depth.

Of its kind, it's pleasant and will appeal to non-purists. But don't run away with the idea that this is really jazz (\*\*\*).

#### PIANIST GALORE

*Too Close For Comfort; We'll Be Together Again; Laugh, Cry, Best, You Is My Woman; I Hear Music; Sonny Speaks; Autumn In New York; I Can't Get Started; Younger Than Springtime; Taking A Chance On Love.*

(12in. VOGUE LAE 12097)

FROM the World Pacific catalogue comes this most interesting "sampler." It features nine different pianists, generally with just bass and drums. (Exception: Close has guitar and bass and Together has guitar, bass, drums).

Featured musicians (order as titles) are the late Carl Perkins, Jimmy Rowles, Russ Freeman, the late Dick Twardzik, Hampton

expert musicians who are blessed with jazz feeling can be a highly commercial proposition.

The Jazzpickers' sound is mainly from a careful blend of cello, vibes, flute and guitar. The leader is Harry Babasin, 37, now a busy Californian "sessioneer" (cello). The sidemen: Buddy Collette (flute), Bob Harrington (vibes, drums), Don Overberg, who has worked with Warne Marsh, etc. (guitar), Don Payne (bass) and, when Harrington plays vibes, Bill Douglass (drums).

*Bebe* and *Someone* are by Harrington; the other four originals by Babasin. None is particularly memorable, yet pleasant and easy-on-the-ear. In fact, this group and this album provide music which is extremely easy to listen to. The standard of musicianship is beyond reproach.

There are improvised solos of varying merit jazz-wise. Nobody digs really deep. Collette plays pretty, impeccable flute and Overberg is always interesting.

Babasin is a fine musician with an impressive technique and improvises cleverly. Though I wonder what Oscar Pettiford's reaction would be to the notes' claim that Babasin is "the founding father of jazz cello!"

This is gentle, background music. The sessioner's brand of jazz, which shouldn't be taken too seriously, Chico's Quintet fans will like it. Commercial rating is higher (\*\*\*).

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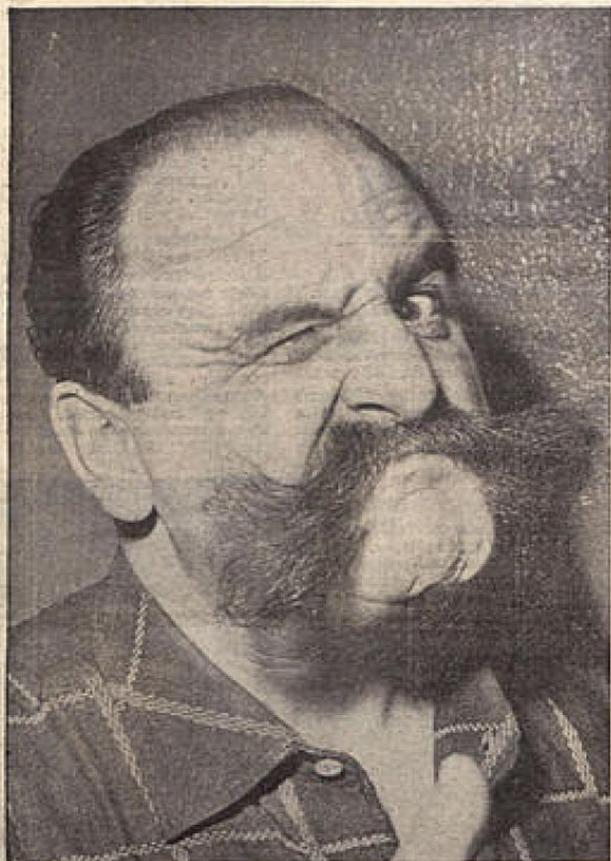
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SPECIAL 'DISC'  
PICTURE FEATUREby  
RICH HOWELL

## Mum's sax started Johnnie Gray

**T**HE moustache with sax - appeal, pictured several times on this page, could belong to no one other than Johnnie Gray. Though apt to clown at the least bit of encouragement, the moustache (alias the aforementioned J. Gray, Esq.) is considered one of the leading saxophonists in the country.

Originally studying cello without the moustache (the face, not the cello), Johnnie branched out on to piano at the age of seven.

After four years' study, however, Master Gray became disinterested in music and aimed to become a sportsman.

A gift of a saxophone from his mother helped him recapture his interest in music and, at the age of 14 after only 10 days' practice, he gave his first solo on the instrument at a school concert.

He served in the RAF and played in many shows and concerts until his discharge in

1942 with cartilage trouble. Though it did not worry him unduly it put paid to any athletic ambitions that he still had.

His first professional job as a musician was with Harry Leader, and the forerunner of many plum engagements.

With his own band he has played every European country and made a couple of visits to America.

The moustache, being of nine-inch span, is a founder-member of the famous Handlebar Club.

His hobbies are cricket and rugby and he is a club member of Wembley and of Lords Cricket Ground. He is also a Lords Taverner.

Johnnie has recently made his first release for the Fontana label which has been receiving a goodly share of airings. The titles are "Tequila" and "Big Guitar."

Johnnie, born at Coventry on May 15, 1920, is married, is 6ft. 2in., and weighs 16 stone. The latter vital statistic is less saxophone but including moustache.—D.G.

