

June 7, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 18

Week ending June 7, 1958

MARION RYAN

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Reader, this is your page, your chance to air your views on the record stars and the record industry. And it's also your chance to win an LP of your own choice which DISC presents each week to the writer of the most interesting letter. All you have to do is write to "Post Bag," DISC, Hulton House, Fleet Street, London, E.C.4.

SOUR GRAPES, MR. GOOD?

FOR the first time since reading Jack Good's first contribution to DISC, I have to disagree with him.

His feature condemning the musical "Expresso Bongo" was inaccurate and, to use his own phrase, is "journalistic eyewash."

Mr. Good states that it is not a gimmick that makes a star, yet he has been concerned recently with cutting a disc, "Fried Onions."

The record will be a big success. Why? Because it is just one big gimmick.

No, Mr. Good, your article tasted too much like sour grapes to me to be taken seriously.

Could it be that the story of "Expresso Bongo" is too near the truth for Mr. Good's liking?—W. K. GROOM, Bourdon Road, London, S.E.24.

(Jack's "onions" are cooled.)

Smashing idea

I MUST write and tell you that I think it was a smashing idea to have Bernard Bresslaw on your front cover last week (DISC 31-5-58).

He is a great favourite with me and my friends, and he has made as big an impression as some of the longer established record stars.

We have never seen his picture before, and I should like to know if one can buy copies of it. Well I only asked! — JENNIFER GORDON, Union Street, Dundee.

The above letter is but one of the avalanche we received from "Poppy" admirers. We are glad to say that the picture in question is a DISC Pic and can be obtained from this office at the usual rates.

Ardent fan

I WAS delighted to read the article on Johnny Mathis by Doug Geddes (DISC 17-5-58) as I have been an ardent fan of Johnny's since hearing his first release.

But I cannot understand the lack of publicity which there is in this country about him. Trust DISC to be the first to remedy the oversight!

Can you tell me if there is a Johnny Mathis fan club? So far my efforts to find one have drawn a blank.—D. M. DEVITT, Dayhouse Bank, Romley, Wores.

(For the Johnny Mathis fan club write to Denise Lawson, 27 Brayborne Avenue, London, S.W.4.)

The SOHO RECORD CENTRE

60 Dean Street, W.1
(Corner of Old Compton Street)

WEDNESDAY, JUNE 11th
at 1 p.m.

Personal Appearance
of the "Shower" from
THE ARMY GAME
MICHAEL MEDWIN
ALFIE BASS
BERNARD BRESSLAW
who will sign autographs

All proceeds to the British Empire Cancer Campaign

Post Bag

that they just can't blast away at it. It's the wrong treatment.

How I wish that one of the five flute groups would issue an LP—I'd certainly be their first customer!—P. CAMSLER, Thornton Heath, Surrey.

("Hark" at this!)

Thank you!

NOW I know what happens when a reader's letter is published in DISC. You were good enough to print my offer (DISC, May 10) to provide readers with pictures or cuttings of some of their favourite recording stars.

So far, I have had more than a thousand replies! Many readers were also kind enough to send me pictures of Elvis Presley to swell my total from 600 to 1,100. May I say "thank you" to all concerned?—SIDNEY BAKER, Deacon Road, London, N.W.2.

(Our readers sent their cutting remarks.)

Correction, Francis

MAY I correct Francis Robinson's statement in the prize letter (DISC, May 24) that "we pursue the American vocal groups"?

We do not. We simply put on record what the public wants.

Occasionally, good British groups come along—Mudlarks, Southlanders and Stargazers, for instance, who deserve success.—EDWARD McHILLAN, Boghall Street, Stonehouse, Lanark.

(The customer is always right.)

Deaf, or mad?

I ALWAYS thought Jack Good to be a sensible chap. But since I read his view that "It's All Happening" is the same as "Gotta Lotta Living" I've come to the conclusion that he's either deaf or mad.—D. CARVER, Barnsley Road, Darfield, Wores.

Occasionally Jack has a "deaf ear" and a "mad streak."

Haley comeback

BILL HALEY'S latest recording, "Skinny Minnie" is a great record and it shows that Bill is on the comeback trail. To those of his critics who say that he can sing only one type of song, I suggest that they listen to the excellent "It's a Sin" and "How Many," to mention but two.

What I find annoying is that when Presley sings "Jailhouse Rock," the critics say "Elvis somewhat strains his vocal chords," but when Bill sings "Skinny Minnie" your critic says that he growls his way through the disc.

I hope that Don Nicholl is not "playing up" to the Presley fans.—BRIAN DAZLEY, Matlock Crescent, Chesham, Surrey.

(Our reviewer is quite unbiased—we hope!)

Second-rate farce

AT last it has happened—a criticism of "My Fair Lady" (DISC, May 8). I have read countless appreciations of the musical but only one criticism—by Jack Good. He showed that this is not a great musical but a much publicised, second-rate farce.

When I first heard the American version of the record last November I said then that the show was nothing of any consequence compared with "South Pacific" and "Oklahoma."

The reason the show was popular in the States was the novelty of the Cockney accent the characters use.—BRIAN MANFIELD, Shafto Street, Newcastle, 3.

(Our fair laddie!)

Little publicity

LOOKING through a recent list of best-selling discs I was struck by the fact that only two were written by British song writers.

The reason is not hard to find. British song writers receive very little publicity in America. On the other hand, we are prepared to accept American songs here and it's not surprising, therefore, that so many find their way into the hit parade.

It would help if Britain would give some encouragement to amateur song writers. But try to get a song accepted as an amateur—it's almost impossible! —MICHAEL HINE, Harrogate, Wores.

(Just make a song about it!)

Tanners missing

I HAD to smile when I read Roger Roberts list of vocal groups in last week's "Post Bag." But I would point out that his list was not absolutely comprehensive. He missed out the Tanner Sisters!—MARGARET HOLE, Delrene Road, Birmingham, 28.

(Two Tanners—and Bob's a vocal group!)

No complaints yet

MISS P. BEAUMONT (DISC 17-5-58) may have had trouble with 45 rpm records warping—but I haven't and I have been collecting this type of disc for some time now.

I find that the records live up to all the claims of the makers.

I buy mine from a store in Nottingham—by post—and the records reach me carefully packed and sent with a guarantee form, personally signed by the company's managing director. And I've yet to have reason to complain.—

PRIZE LETTER

PRAISE FOR DISC JOCKEYS

LET'S forget about the recording artistes for a bit and give some praise to the disc jockeys.

Have you ever thought what a record programme would be like with no disc jockey to put it into shape and give news and views about the latest releases?

An occasional joke or two gives the programme some life and makes it so much more interesting. It helps a great deal to know what you are listening to, and the disc jockeys supply all the information you could want about the records which are played.

Each DJ. has his own inimitable style of putting over a show and all are enjoyable.

You must admit, a disc jockey can help a record to go places a great deal and for that he deserves considerable praise.—T. McKINNON, Chester Avenue, Duxbury, Chorley, Lanark.

For this fair appraisal of the poor old disc jockey, Mr. McKinnon wins an LP of his own choice.



J. EMERY, Main Street, Easton, Northants.

(The managing director seems to guarantee good sales.)

Spare a thought

THE next time you buy a vocal record, spare a thought for the accompanists. Too little credit is given them for their work: without their background, the "star's" rendering would be nothing.—MICHAEL OSWALD, Southleigh Road, Bristol, 8.

(Oh! Listen to the band.)

Pleasant surprise

I HAD a pleasant surprise when I found a paper on sale in my hometown which contained real news

of jazz. Yes, DISC is available here in Norway.

We have no paper similar to DISC in Norway.

I listen to Radio Luxembourg every evening and enjoy the programmes they put out. Just lately, my favourite disc has been Robert Earl's version of "I May Never Pass This Way Again."—EVA LUND, Moss, Norway.

(Like records—DISC is enjoyed everywhere.)

The last straw

I HAVE just heard Ted Heath's version of "Tom Hark." It's the last straw; I think that it is the worst instrumental I have heard.

Kwela is a wonderful kind of music; the big bands should realise

'Live' entertainment

JACK GOOD is wrong to say that "In all coffee bars now, entertainment is provided by juke boxes" (DISC, May 24).

At the Chiquito Espresso Bar, Hanway Street, a negro sings upstairs in the bar, while The Reflectors entertain downstairs in the crypt.

At Les Enfants Terribles, Dean Street, an Italian, Pedro, sings continental songs.

They are but two examples of "live" entertainment in London's Soho area.—RUTH HONEY, Gower Street, London, W.C.1.

(O.K., honey, we give it.)

Disc pic hint

DISC has often printed pictures of some of my favourite stars and I could not resist the one of Michael Holliday.

This is what I did with it and the tip might interest other readers. I mounted the picture on a record, the materials I used were six inches of ribbon and a piece of coloured paper.

I cleaned an old 78 rpm record and then drilled two holes at the top about an inch in from the edge. The picture of Michael Holliday was cut to a circle, as was the coloured paper, but on this I made the circle about one inch bigger in diameter.

The next stage was to seal the centre hole, stick the coloured paper on the disc and then apply the photograph on top of that. The ribbon is used to hang the completed pictorial disc.—FRANCIS M. SHERRIN, Martock, Somerset.

(Mike is hanging a round.)

Originality wanted

TO put the majority of British jazz men on a level with the Americans, I feel that we must adopt more original arrangements and less ortho-

dox instruments (flute and flugelhorn for instance).

More club and television engagements would give more of our musicians the experience necessary for success on the international concert platform.—ANDREW FISHER, Glenmore Quadrant, Glasgow, S.5.

(British jazz may improve on a flugel existence!)

Jerry Lee's mistake

I HOPE that our national newspapers are satisfied now that they have probably turned a lot of purest against Jerry Lee Lewis, not to mention the way in which many have been deprived of the chance to see him.

I was, still am and always will be a fan of Jerry's. The only mistake he made was to bring Myra to Britain.

Well, record buyers, we've got Jerry Lee Lewis to the top once, let's do it again, shall we?—F. BROWN, Lordship Terrace, London, N.16.

(Don't you think that Lewis' rabel' costed the campaign himself?)

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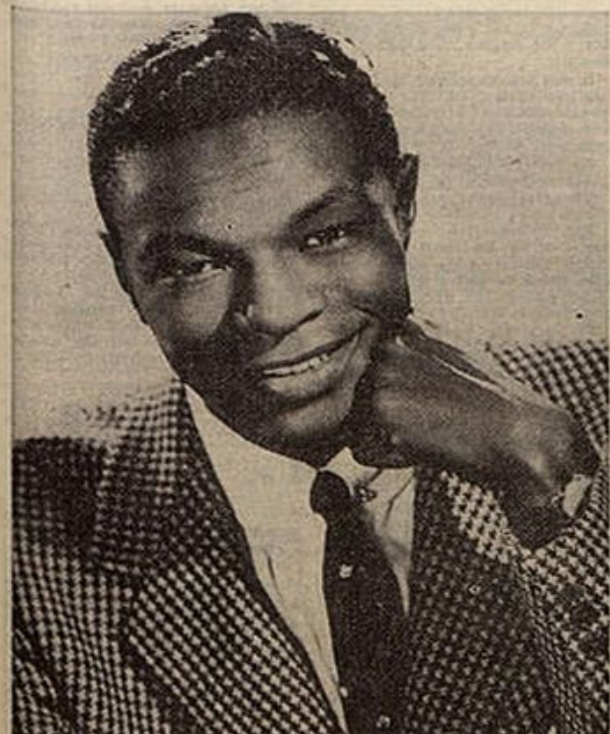
THE DECCA RECORD COMPANY LTD ALBERT EMBANKMENT LONDON SE11

The EVERLY BROTHERS (right) are still the tops in America and are moving up in the other two.

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending May 31st)

Last Week	This Week	Title	Artist
1	1	TOM HARK	Elias and Zig-Zag Jive Flutes
2	2	WHO'S SORRY NOW?	Connie Francis
6	3	WITCH DOCTOR	Equal: David Seville Don Lang
3	4	WEAR MY RING AROUND YOUR NECK	Elvis Presley
4	5	KEWPIE DOLL	Equal: Frankie Vaughan Perry Como
8	6	ALL I HAVE TO DO IS DREAM	Everly Brothers
5	7	BREATHLESS	Jerry Lee Lewis
7	8	TEQUILA	The Champs
-	9	STAIRWAY OF LOVE	Equal: Michael Holliday Terry Dene Marty Robbins
-	10	TWILIGHT TIME	The Platters



NAT "KING" COLE's latest number, "Looking Back," is steadily climbing the charts in America and it has now reached No. 5.

★ TOP WEEK ENDING MAY 31st TWENTY ★

Last Week	This Week	Title	Artist	Label
1	1	Who's Sorry Now?	Connie Francis	MGM
4	2	Tom Hark	Elias and his Zig-Zag Jive Flutes	Columbia
3	3	Too Soon To Know / Wonderful Time Up There	Pat Bone	London
2	4	Wear My Ring Around Your Neck	Elvis Presley	RCA
5	5	Lollipop	The Mudlarks	Columbia
9	6	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
6	7	Grand Coolie Dam	Lonnie Donegan	Nixa
10	8	Stairway Of Love	Michael Holliday	Columbia
11	9	On The Street Where You Live	Vic Damone	Philips
13	10	All I Have To Do Is Dream	Everly Brothers	London
7	11	Whole Lotta Woman	Marvin Rainwater	MGM
14	12	Witch Doctor	Don Lang	HMV
8	13	Kewpie Doll	Frankie Vaughan	Philips
18	14	Swingin' Shepherd Blues	Ella Fitzgerald	HMV
-	15	Witch Doctor	David Seville	London
-	16	Kewpie Doll	Perry Como	RCA
-	17	I May Never Pass This Way Again	Perry Como	RCA
-	18	Twilight Time	The Platters	Mercury
-	19	The Army Game	Original Cast	HMV
12	20	Swingin' Shepherd Blues	Ted Heath	Decca

ONES TO WATCH

- Big Man
- Book Of Love / Yea Yea
- The Four Preps
- The Mudlarks

American Top Ten

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

Last Week	This Week	Title	Artist
1	1	ALL I HAVE TO DO IS DREAM	Everly Brothers
2	2	WITCH DOCTOR	David Seville
3	3	WEAR MY RING AROUND YOUR NECK	Elvis Presley
4	4	TWILIGHT TIME	The Platters
5	5	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London
8	5	LOOKING BACK	Nat "King" Cole
6	7	RETURN TO ME	Dean Martin
7	8	BOOK OF LOVE	The Monotones
10	9	JOHNNY B. GOODE	Chuck Berry
-	10	BIG MAN	The Four Preps

ONES TO WATCH:

- Do You Want To Dance?
- Jennie Lee
- I Wonder Why
- Bobby Freeman
- Jan and Arnie
- Dion and The Belmonts

SIDETRACKS

by
**JACK
GOOD**



I WAS at the first performance given in this country by Jerry Lee Lewis. It was an experience that I think I shall never forget. As I suppose we shall now never have another chance of seeing him in the flesh, perhaps you may be interested to hear about it.

Outside it was a sunny afternoon. Inside, the vast Regal Cinema, Edmonton was about two-thirds full. It's a funny thing, but right from the beginning I felt there was going to be a battle. Perhaps it was that the audience at 6.15 on a bright White Saturday was just not in the mood. Or maybe it was just one of those things no one can explain. Anyway hostility was in the air.

At the end of the Tremiers the public was still stone-cold, but they certainly couldn't complain that they weren't getting value for money.

They were followed by The Hedley Ward Trio. Again a very professional act. These boys did a great job warming the audience up—they even got a few big laughs.

Onslaught

THEN Derek Franklin of the Hedley Ward Trio introduced Jerry. The curtains parted and there on the stage was a large and battered grand piano, waiting for the onslaught.

Next to it was a small, weasel-faced gentleman in dark glasses bashing out a frantic beat on the

Jerry Lee Lewis was dynamic, sensational, then he combed his hair, someone yelled,

"Sissy", and it was open war

drums, and a sad looking bass guitarist.

Both of them were wearing perfectly ordinary dark suits and looked very dull. Unlike Jerry Lee Lewis. He dashed on to the stage in a bright pillar-box red suit with black velvet collar, cuffs and pockets, and diamond trimmings.

Lewis was certainly dynamic. He stood the mike between his legs and thumped the keys with his hands on either side of it.

Jerry was doing fine by the end of his first offering. "Lawdy, Lawdy, Miss Claudy." At long last the audience was getting the message. At the end of his second number Jerry Lee Lewis could have clinched it. His hair was hanging all over his face. If he had brushed it back with a gag, all would have been well. He didn't.

He withdrew a long, black comb from his pocket and carefully combed back his flowing locks. And then, as if he had all the time in the world, he examined his socks. Somebody bawled out "Sissy"—and that did it. Jerry Lee Lewis curtly replied "thank you."

WE KNEW WHERE WE WERE. IT WAS OPEN WAR.

Lewis knew he could, by his shattering performance, thrill his

audience whether they liked him or not. So did the audience, and for that they hated him even more.

He pounded and bawled his way through about four more sensational numbers. Each one was greeted with a mixture of cheers and jeers. Finally he let rip on "Great Balls Of Fire." During this number it was part of his act to kick away his piano stool and then, whilst still attacking the piano, take off his coat.

When he got the coat off, except for one sleeve, he obviously changed his mind and didn't think it worth throwing it on the dirty floor, so he swung it round in the

Versatile John

WHO said people who play rock 'n' roll are not good musicians? *John Barry, generally known as a rocker, has recently arranged and composed music for the great Johnny Dankworth. And that's not all. His latest composition and recording, "Rodeo," has now been recorded by Frank Chacksfield and is to be released in the States.*

air to keep it off the ground. He finished the number flapping furiously with his right hand and playing only with his left.

The Lewis-haters made the most of the situation, yelling and jeering. Quite firmly and calmly Jerry Lee marched off the stage and that was that. There was a sudden, dazed silence in the audience. The curtain closed. People stared at one another in wonder and muttered "What's happening?"

Abruptly the National Anthem boomed out—and they knew what was happening. Programmes were thrown up in disgust. Some jumped up and yelled "fiddle"—for Jerry Lee hadn't finished half his act.

Then, just as abruptly as the programme had finished, it began

Everything was fine—until he did this

again. The curtain opened and there, cool as a cucumber, was Jerry Lee Lewis. Three more numbers were reeled off. But, of course, any excitement that had been built up was lost. Many of the audience filed out as Jerry Lee carried on. Again the curtain closed. This time finally.

Contempt

I CANT help feeling that it is a very great pity that there had to be all this trouble, on stage and off, about Jerry Lee Lewis. Here was one of the really exciting, really dynamic witch-doctors of rock 'n' roll, whose personal appearances more than live up to the excitement of his records.

Like all top line artists, Lewis has authority and stature, and knows he is capable of holding his audience in the palm of his hand. But great artists must also have humility.

It was here, it seemed, that Jerry Lee Lewis fell short. His attitude, on the occasion I saw him at least, was marked by indifference and contempt.

As for the enquiries into Jerry Lee Lewis' private life, I hate any interference in a man's personal affairs.

But, unfortunately, whether you like it or not the modern teenage-idol is subject to the closest scrutiny, and if he sets a bad example in private life the whole world of pop music is branded as vicious.

So these great figures of the disc world owe it to the profession that gave them their success to lead blameless lives—or at least not to be found out.

'Oh Boy'

PREPARATIONS for the "Oh Boy" show on Sunday, June 15, are forging ahead famously. The cast are all working like slaves on their individual numbers, working up some stunning performances that you really can't afford to miss.

The boy who is hardest worked at the moment is young Harry Robinson—the musical director. He has the job of arranging the 17 numbers in the show—no easy task, when you consider that this means writing for two bands, two vocal groups, a choir and the soloists—sometimes all performing at

one and the same time. He should—this boy knows more about pop music than most other Scotsmen have had hot haggis.

He began to be well known as an arranger whilst he was working for Jim Dale—during Jim's initial rise to the top. Now he is a key music man for Decca, and has done all the orchestrations for Jackie Dennis's records.

That reminds me—Harry and Jackie will be working together on our second "Oh Boy" show on June 29.

Problems

MEANWHILE, yours truly has had truck-loads of problems tipped over his big head—scenery, lighting, cameras, and not the least of all, costumes. On the jolly old "Six-Five" we didn't have to bother much about costumes.

All the regulars on the show were allowed to wear what they liked. So you'd have thought you would get quite a motley bunch, wouldn't you? Not at all.

One day, quite by accident, Pete, Freddy, Don and Trevor Peacock turned up in practically identical light-blue sweaters.

So next week I determined to be really different. I got a shirt with massive check of black, lemon-yellow and white—I looked a proper Alfred. Blow me if that Pete Murray didn't turn up in exactly the same shirt. When I breezed on to the set the whole studio went into hysterics—most embarrassing.

A pity?

I AM both glad and sorry that Don Lang has taken over Tommy Steele's disc programme. Sorry because of Tommy's indisposition, glad because I like Don immensely and think he makes a great DJ.

In fact Don's personality could be so good for many sides of the entertainment business. He does some very funny impersonations, for instance, and as a comic he would be a knock-out.

But in another way I am sorry that Don is doing this lousy spot. You see, it will be on the same night and at the same time as "Oh Boy"—and Oh boy, we're going to miss him!

"FRIED ONIONS" AND "THE SQUELCH"

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Bandleader, singer, recording star, straight man, comedian—like the rest of the Crosbys....



(DISC Pic)

Brother Bob is laden with talent

but stage fright nearly wrecked his career

A LIKEABLE American visitor called Bob Crosby came our way last week for, alas, an all too short visit. He was over here for one TV appearance last Sunday on Val Parnell's "Palladium" Show.

Like the rest of the Crosby family, Bob is simply laden with talent, a rare quality these days, but one which still pays dividends in the long run.

Bob is the youngest of the five Crosby sons—of Crosby Senior, I must hasten to add, not of Bing, who is not really as old as Bob Hope would let you believe.

This particular Crosby has had a varied and star-studded career and his name is far from unfamiliar in music circles. Nowadays his flair

by
DOUG GEDDES

for comedy has come to the fore, and Bob can always be relied upon to supply a smart line at a moment's notice.

For instance, he is quoted as saying, "I have always been behind my brother Bing on the ladder of success, and I can think of many places where the view would be better."

However the remark is strictly in jest and, though he may not have achieved the same international renown as his crooner brother, he has done quite nicely for himself during his own career.

Born in Spokane, Washington as George Robert Crosby, on August 23, 1913, Bob's main achievements, both at school and later at Gonzaga University in Washington State, seem to have been in the field of athletics. As the perfect all-rounder on the sports field, Bob tasted his first acclamation, and liked the flavour.

But it was to show business that his real leanings were to take him, and he made his debut in this sphere at the age of 13.

As a debut it was no great success. Stage fright took control and, though the orchestra marked time by playing the introduction five times over, young Bob was unable to utter a squeak. This was on an amateur show, and his experience that night almost ended his career before it had started.

This same stage fright stayed with him for a long time, and almost spoilt his chances of eventual success.

He overcame it, of course, and as he sang with various outfits so his confidence was restored.

It was in 1935 when a group of young New York musicians approached Bob Crosby and asked him if he would lead them as a band. So began an outfit that was to reach fame as the "Crosby Bobcats."

Success led to success and within three years the band had really reached big-time with a tremendous reputation to their credit.

Not only were they notching up the best of engagements, but they were making a goodly impression upon the music scene, too.

From this it was almost a natural step towards Hollywood, and Crosby and the group were to appear later in such films as "Let's Make Music," "As Thousands Cheer," "See Here Private Hargrove," "Pardon My Rhythm," and a host of other musicals.

STRAIGHT MAN TO BENNY

The war years saw Bob serving with the US Marines, and he was able to put his talents to good use by organising bands and entertainments for service personnel.

Since those days, Bob Crosby has widened his scope considerably so that he is a leading figure in American show business in a variety of rôles.

In addition to his achievements as a bandleader, singer and recording star, Bob has also acted as straight man to Jack Benny, star of CBS radio programme, "Club 15," for over 5 years, and he now stars in his own TV production—the "Bob Crosby Show."

From this you can see, Bob Crosby is a busy and successful star, but at every opportunity this pleasant six-footer centres interest on his home in Brentwood, California, where live his wife June AND another five Crosbys—three sons, Chris, Bob Jr., and Steve, plus a couple of daughters, Cathy and June.

IN DEMAND FOR GOLF

For relaxation he turns to sporting activities which include swimming, handball and golf. Of these the latter is his special preference. He is a first-rate player and much in demand for tournaments.

One such tournament sticks out in his memory. He won a match, beating, amongst others, his brother and Bob Hope, and he is now the proud possessor of a watch to mark the occasion which Bing gave him.

Of the show business visitors we've had of late, it is nice to have welcomed one such as Bob Crosby who combines both charm and talent.

Two weeks ago Helen White put forward the view that 45s were overrated and that 78s were to be preferred. The storm that this created is only just dying down. Hundreds of DISC's readers rose in defence of the 45 so, to be fair, we have decided to print this defence from WALTER BEAVER, a record dealer from Liverpool.

MANY years ago, when progressive minds turned towards the invention of the aeroplane, someone made the famous statement: "If man had been intended to fly, he would have been given wings."

I am sure, Miss White, that your statement that 78s are better value than 45s makes you an ideal soul-mate for the author of that somewhat fatuous comment, for I state with full conviction that the micro-groove disc (45 as well as LP) is a product capable of giving so much more value to the listener than an equivalent 78 shellac disc, that comparison of the two is silly.

Your first point I shall not dwell on unduly. If you feel that 10in. discs are easier to store than 7in., then you are the person who should be called in to solve this country's traffic problem.

But you and other travellers should remember that there are thousands of seafarers and other travellers who can, and do, take away with them several hours of recorded music with no inconvenience, thanks to the 7in. 45.

As to storing, no, Miss White, they do not have to be stored

flat. My stock of thousands is arranged vertically without any damage to them, though if you want to stock yours in front of the living room fire, I advise you to see they are packed tightly.

Are you still in doubt, Miss White?

To your next point, 45s are certainly not unbreakable, but they can only be broken deliberately. I have never heard of one being snapped accidentally. Can you say the same for 78s?

Next you ask why 45s have to be handled by the edges only and wiped with a special cloth. As you yourself say, they are fragile, delicate and easily damaged, but so are sheer nylon stockings, but you must admit that they give more pleasure than woollen ones.

The plain fact is, that because of its nature, it is possible to put on to a microgroove

record a wider range of musical notes than is possible on a shellac 78, so that the highest note played on a piccolo and the lowest note on an organ (both inaudible on a 78) can be heard as they were played in the original performance.

In short, there is far more music on a 45 than on a 78, but to keep it there calls for a little extra patience and care. And the vast majority of record collectors are willing to take this care for the advantages they receive.

Like any other record dealer, it

is my duty to see that these records are sold to the public in the same condition as they left the factory and to ensure this, I do not allow records (of any type) to be handled by customers before purchase.

One final point on dealers' stocks being under close supervision. There are, we have found to our cost, "light fingered" people who, unlike you, do find the 45s "convenient." Do you want us to put temptation in their way? If you still think that today's 45 is inferior to today's 78, Miss White, I invite you to choose any record you like, come to

my showrooms and I will play for you new copies of both versions on first-class equipment, and if you can still say that the 45 is not superior to the 78, I promise to eat margarine instead of butter for the next 12 months!

I will go further and say that a 45 which has been played a 1,000 times will sound better than a 78 that has been played 200.

I won't play them on an auto-changer because, like yourself, I use hi-fi equipment, but, unlike you, believe that it is impossible to get first-class equipment to give of its best with an auto-changer, because auto-changers contribute noises of their own which can be heard quite clearly on wide range equipment such as you say you possess.

I have also a personal reason for preferring 45s. My store does most of its trade in LPs and I have a display of ten thousand different LPs always on show. This would not be so if the customers had not turned to LPs because of the good results they have obtained from 45s.

Now, Miss White, in your last paragraph, I feel you have taken a journalistic liberty when you state that "it would be unfair if all the pros and cons were not aired fully."

In fact, you have aired what you consider to be the "cons," but have not said a word about the "pros." I have tried to do something about that. Perhaps I haven't convinced you, but I hope the readers of DISC are no longer in doubt which is better, 45 or 78.

Four Jacks

(with a new voice)

wax again

FOUR new numbers written by four great singing lads are scheduled from the Decca stable soon. They'll re-introduce that popular group we haven't heard of for some time—the Four Jacks—making their first recording session since they became civilians.

The group isn't the same as the one that started originally below decks on the aircraft carrier H.M.S. "Albion." Twenty-four-year-old Vic Hill is still the leader and one of the electric guitar players; the other instrumentalist is 25-year-old Brook Illingworth.

But Gordon Smith, who sang

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KENT WALTON'S COOL FOR CATS



Marvin Rainwater signs autographs during his tour of Britain.

originally with the group, is still in the Navy and won't be out for some time. So the team has added 24-year-old Jack Coulter as vocalist in his place. Jack has served nearly seven years in the Navy, and he hopes to be released in a few months so that he can spend full time with the Four Jacks gang.

Only non-Navy member, and also a new recruit, is ex-RAF fire-fighter, 24-year-old Eddie Tombs who plays piano. Eddie is a childhood pal of Vic's, and he's now making his first professional appearances.

The numbers that the Four Jacks have written are: *Honest Lover*, *The Day Must Come*, *Virginia and Janie*. They're recording these, plus two more songs chosen by Decca A and R man Dick Rowe. Until Jack Coulter comes out of the Navy the team has to hold back on stage appearances. But they're getting around at week-ends, and places they've been to lately include Glasgow, Guildford and Salisbury.

Sunshine tour

I HEAR from my actor-singer-comedian pal, John Blythe, that his tour with Yana is having a great success overseas.

They've been entertaining troops in lands where there's plenty of sunshine—Cyprus, Tripoli and Malta. The tour ends on June 14, and Yana will be singing in Britain this summer.

Week's warning

AMONG guests I bumped into at a reception for American star Jerry Lee Lewis was Brian Tesler, producer of the sparkling "Sunday Night at the Palladium" TV shows. Almost every top-ranking artiste appears at some time or other on this programme, and there's rarely a hitch in the show.

But when I asked Brian who some of the guests might be in two or three weeks' time, he told me he didn't know. He gets only about a week's warning who his artistes will be—just long enough to rehearse the show into shape and put it on the air.

Soon it's Rfn. Dene

THE National Service call-up papers that singer Terry Dene has been waiting for have arrived. On July 7 he leaves civilian life to join his unit in the King's Royal Rifle Corps.

As a parting gesture, he's leaving a new Decca pressing to keep his fans happy. Top side is "The Seven Steps of Love," and on the flip is "Can I Walk You Home?"

Military service won't mean the end of Terry's career. He's got plans for more records, which he'll make when he gets 48-hour passes from his unit.

Meanwhile, he's fully booked for work. At present he's touring the North, but towards the end of June he'll return to London for a season at the Finsbury Park Empire. His final engagement will be a one-night stand at Norwich on June 30, and then he'll have a week's rest before he goes into the army.

'Cool' on parade

"COOL'S" outside broadcasts have been attracting a lot of attention, and a lot of praise, for the way the show's used the "natural" backgrounds in an experiment that's new for a programme of this type.

This week we're taking viewers to a spot that's never been used

for a television show: we're going inside a Women's Royal Army Corps camp, at Richmond, Surrey. We'll be on the parade ground and inside many of the buildings.

When we visited the "Daily Sketch" offices, we had a scene with Gary Miller singing *On The Street Where You Live*, in a garden bordering the Thames Embankment. Lots of people on their way home from work stopped to watch, and Gary turned this to good effect by moving among them.

It was the sort of scene that couldn't be rehearsed beforehand, and it could have been spoilt—but wasn't—if the crowd had tried to draw attention away from the artiste. Maybe people these days are getting used to seeing television units working out of doors, and they're more keen to co-operate.

The "Daily Sketch" was almost turned inside out for that transmission, and we went on the air at the most inconvenient time for any paper—just when the first edition was going to press. Reporters, photographers, artists and sub-editors were all working hard on producing the paper while the dance team performed around them. Desks had been moved for us, and even telephone cables usually nailed to the floor had been ripped up so the dancers wouldn't trip over them.

All of us had to move from the roof of the building to the machine room where the presses were running, and to the garden. Although the "Sketch" has two modern lifts, I didn't dare risk getting trapped in them, so I had to run up and down flights of stairs to get into position for my announcements. Hope I didn't look too breathless by the end of the show; it's a four-storey building, and that means an awful lot of stairs.

Marvin homesick?

I WAS glad to have a quiet chat with Marvin Rainwater, who sang "I Dig You Baby" on the show. I've met scores of artistes in "Cool" but he's the least talkative fellow I've come across.

The impression I got is that he'll be pleased when his tour of this country is over, and he can go home to his wife and family in Hollywood. He's a tough-looking boy, and I don't think he's really interested in music even though it's bringing him in a fortune.



Maybe he'd be happier as an actor, playing those rugged, he-man rôles.

Perry's follow-up

COMING out soon is the new Perry Como RCA pressing, "I May Never Pass This Way Again," the number which has already put Robert Earl right up to the top.

It's the second of Perry's releases to follow a British singer who's



PERRY COMO

made a success with the same song: only a few weeks ago, we had the Frankie Vaughan version of *Kewpie Doll* which is still ahead of the Como disc in sales.

Both these numbers were first heard in the "Perry Como Show," and the British boys have been lucky in getting in first. It's been a double triumph, too, for Phillips who have Frankie Vaughan and Robert Earl in their lists.

THIS WEEK'S SURE THING

NO room for doubt about this week's big number. Marvin Rainwater really can put over a swell song, and he's got one that just fits his style in "I Dig You Baby" (MGM). It's bound to keep him at the top.

Tiny Topsy is a new name to us, but she needs no better introduction than "Waterproof Eyes," a Parlophone offering that's likely to catch on. Larry Williams is another pop singer who I'm certain will be chalking up steady sales from "Dizzy Miss Lizzie," a starter from the London stable.

Capitol have brought out a new ballad personality in Jack Jones, who sings "A Very Precious Love" in a tender kind of way.

SEE YOU FRIDAY



SPOTLIGHT

Her sincerity brings out the hankies

THE old soldier may talk about his battles. The housewife may go on about her chores. The teen-and-twenties may be under the spell of the current favourites. But I'm willing to wager that, soon or later, the name of Vera Lynn will crop up.

It just can't be avoided. The soldiers have a place in their hearts for her... she was the Forces' Sweetheart of World War 2. To the mums, Vera is still that sweet girl-next-door. And to teens-and-twenties, she's recognised as having one of the firmest niches in the exciting up-and-down world of discs.

Yes, Vera Lynn has been long at the top. And long may she reign, too.

The secret of her success can be stated briefly: Sincere emotion.

It started when she was a toddler of two (after being sent to bed for being naughty); she went to the top of the stairs and sang "I'm Sowing I Made You Cwy."

Her parents and their guests wept.

At the age of seven, Vera made her first professional appearance. She received 7s. 6d. for singing at a local club dinner. Again there were tears from the listeners.

By the time she was 10, Vera explains now, she'd realised that it was easier to make people cry than laugh. More or less, she's kept that technique to this day.

Big break at 17

When she left school she faced the choice of getting 6s. 6d. a week in a button factory—or carrying on singing at 7s. 6d. a week. She sang, rushing around London every evening with gig bands, singing a few songs at one hall, taking a bus to another, singing again... and so on through the night.

Soon, she had the reputation as the youngest (and most promising) professional crooner in town.

The first big break came when Charlie Kunz (clap hands, here comes Charlie) offered her a night club job. Then, there was no looking back. She sang for Ambrose—and made her first disc. She was just 17 (and the price of a record was 6d. then!).

But it was the musical show "Applesauce" which took her right to the top. The year was 1940 and she was 24. Vera had three songs to sing—so she went round the publishers seeking numbers which nobody knew. One they picked off the shelf for her was a heart-touching ballad called "Yours."

It became—through Vera—the song of the year. She recorded it and featured it in her Forces radio

programme, *Sincerely Yours*. It's still a seller—when Vera re-recorded it two or three years ago it sold 600,000 in a matter of months.

Pretty good—until you realise that her "Auf Wiederseh'n" has sold high on three million copies. She was the first British singer to top the American hit charts; she is a consistent top favourite on the Continent. The European disc jockeys still get a constant stream of requests for "Wish Me Luck," a number they first heard Vera sing in wartime over the forbidden BBC.

Vera picks her songs-for-was carefully. Because she has an unmistakably British voice, she usually goes for British songs. She believes (and certainly her bank manager won't say she's wrong) that that's the way to success.

Too many young British boys and girls in show business put on American styles and accents, she maintains. "Of course, if you're singing 'beat' numbers, you've got to, to a certain extent. But I still think there's too much arm-waving—particularly on television.

VERA LYNN

"Instead of worrying about the sort of face they're making, singers should think more about the lyrics they're singing. Whether the words are good or bad, it's the lyric that counts.

"I've always believed that—even as a child, I made sure I sang the words clearly."

That's why she got her first billing as "The Descriptive Juvenile Vocalist."

Vera lives now in Finchley with music publisher husband Harry Lewis and their daughter Virginia. Harry helps her choose her songs; supervises at the recording sessions.

She enjoys the job of being a housewife just as much as she enjoys her career as a singer. She always tries to space her work so that she can spend as much time as possible at home.

And, of course, she does a great amount of work for the stars'



charitable organisation which aids spastic children.

Yes, the name Vera Lynn is known to everyone—and it's a name too, that has passed into the language of common usage—particularly where Cockneys are concerned.

An astonished judge was told recently: "He hit me on the Vera Lynn." A policeman had to explain that this was the new rhyming slang for "chin."

Every now and again the whisper goes around Tin Pan Alley that Vera is "finished." But that's something they've been saying for years—and the successes that follow always disprove "retirement."

Still, her songs go straight to the heart. Vera has the voice that'll last

as long as romance. So long as there's a boy and girl there to fall in love, Vera will be around to put it in song.

It's a feeling as popular in America as here. Vera has a great following over there. She was the first British artiste to appear on colour TV in New York, the first British singer to star at the fabulous night shows in Las Vegas, America's gold-gambling centre. Radio and TV stations vied to get her act when she was over there last.

The lass with the golden voice (and a golden disc to prove it) will always find a place in our hearts...

—Michael Cable

Best were good, but the worst were just terrible

Collegians top the 14 bands

THE International Jazz Club, president Sam Benjamin, held the 1958 National Jazz Band Contest at Bury St. Edmunds on Whit Monday, and I was there to join my friend, collector and critic Graham "Sweet Figlio" Boatfield, in judging the fourteen bands.

Everyone looks for something different in a jazz band. Some want excitement, some technique, some musicianship, some jazz feeling, some originality, some simply want entertainment. So a system of allocating marks for each facet of the music is usually decided upon to make the judges' task an easier one.

Even so, a six-hour marathon is some ordeal. Fortunately the tedium is occasionally relieved by good music and good presentation.

The winning bands were offered a recording session for *Esquire* and an American broadcast over CBS, plus an engagement at the Lyttelton Club, together with tape recorders, cups, amplifiers and banners.

No one was really in the running until the appearance of the Gus Galbraith Septet who electrified the audience (and the

judges) with some snappy, Basie-type riffing, excellent musicianship and steady, easy riding beat.

This band would have won. But the enthusiastic applause stimulated the leader to play an extra number and this lost the band points from both judges. The precision of the first two tunes didn't come across on the encore and it seemed obvious that the band had relied on putting all their eggs in the first two baskets.

Professional air

Back to jumpers, jeans, immature techniques and hackneyed tunes with two or three groups, until the appearance of the Collegians. This band had a professional air about their stance, their immaculate uniforms, their neat phrasing and the impeccable docting of the two trumpet lead.

Their vocalist, Colin Burleigh, showed great feeling for the spirit of jazz and helped them to the top marks. The music was fabulous, though dated. But they achieved what they set out to do... and that's the crux of the matter.

Only one band, however, really looked happy on the

Jazz critic Owen Bryce reports on THE 1958 NATIONAL JAZZ BAND CONTEST

stand—the Tailgate Jazz Band. They weren't the best by any means, but they did enjoy their jazz. And why not? Worried looks, anxious, strained faces are no part or parcel of this great heritage.

They were followed by the Honnington Modern Jazz Quartet.

The banjo player, a woman, gained top marks for her intelligent understanding of the banjo's purpose in a jazz band. (By this time both the judges were heartily sick of the clanking, monotonous, drowning plink of the minstrel's non-strosity). She was the most sensitive performer of the whole contest.

Best musician was the trumpet and leader of the Honnington

Modern Jazz Quartet, which in the face of strong trad. attack, nobly achieved a third place, due mainly to Dick Turner's wonderful horn playing (Chet Baker, Art Farmer, and Dizzy influenced) and to the perfectly adequate backing by the three-piece rhythm section.

Far from the best section but again achieving exactly what they set out to do. No more and no less.

The first three groups set an exceedingly high standard, well above standards of ten years ago. It is with deep regret that I have to report that the bottom of the contest saw a standard just as bad as ever in the trad. field.

No excuse today

Today there simply is no excuse. Our top bands put over musically performances, well presented and the opportunity to hear, AND SEE, them is ever present. Moreover, visiting American bands, not a feature of the jazz scene 15 years ago, are providing a lesson we can't afford to ignore.

The whole show was sponsored by the Bury Round Table. Last year 14,000 people turned up. I can't give you the figures for this year. The bad weather forced the Jazz Band Contest part of the fete into the garrison hall and the numbers present did not always do justice to the great distances travelled by the bands.

Compering was by the Rev. Charles Cowley, the "6.5 Special" TV parson. He did a wonderful job of work.

* YOUR WEEKLY **

DISC DATE

** with DON NICHOLL **



*
Before teaming up as a singing group, two of the Kaye Sisters were dancers. And they still believe that open-air work is good for the vocal chords.

SHEB WOOLEY
The Purple People Eater; I Can't Believe You're Mine
(MGM 981)*****
(D.N.T.)

HIGH marks to Sheb Wooley for coming up with the most intriguing title of the week. And what a clever, tongue-twisting lyric he's got for his own composition!

The Purple People Eater is a natural, easy beat number which Sheb sings effortlessly while chorus assist. There's also one of the "Witch Doctor" type of other voices to give you a grin. Look out for MGM to have another winner with this side; they deserve to, anyway. Once it gets under your skin it's there to stay, which is why I'm tipping it for the top.

Like another Pat Boone, Sheb sings the slow beat ballad on the turnover. I Can't Believe You're Mine has plenty of hit quality, too, though it's extremely straight when compared with the other deck.

JOHNNIE RAY
Lonely for a Letter; Endlessly
(Philips PB829)*****
(D.N.T.)

FOLLOWING his Palladium season comes this catchy Johnnie Ray effort, Lonely for a Letter. There's one of the "Just Walkin' in the Rain" whistlers with Ray and a strumming backing by Ray Conniff.

Johnnie even guys (slightly) his cry habit when the lyric gives him the cue. Reminiscent melody and easy on the ear performance add up to strong contender for the heights. You'll find your fingers snapping with Johnnie on this one.

Endlessly (a Johnny Otis song) is a Latin-like beater which Johnnie chants in typical form. Grows on you the more you spin it.
Yes, I'm reckoning on seeing a Ray in the Twenty again.

GUY MITCHELL
Hangin' Around; Honey Brown Eyes
(Philips PB830)*****

My money's on Sheb Wooley

MITCHELL'S in fine form once more with Hangin' Around. Likeable song which he takes at a comfortable clip in the Mitchell manner.

Whistlers and chorus round out the size of the side, while Guy lays out the personality. Could be big — with Guy's recent trip fresh in

the mind.

Deep, dark guitar and chorus sweep Guy into the quicker novelty ballad Honey Brown Eyes. He still whips this kind of number out better than most of his rivals.

Item is sort of mixture between his earlier hits and the "Singin' the Blues" period.

MUSIC in the AIR

Radio Luxembourg

208 m. Medium Wave,
49.26 m. Short Wave.

JUNE 5

7.0—208 Music Shop.
7.45—Ranch-house Serenade.
9.15—Liberace.
10.0—It's Record Time.

JUNE 6

7.0—208 Music Shop.
7.45—The Song and the Star.
8.30—Friday's Requests.
9.15—The Dickie Valentine Show.
9.45—Riverboat Shuffle.
10.15—Record Hop.

JUNE 7

7.0—Saturday's Requests.
9.30—Scottish Requests.
10.0—Irish Requests.
10.30—Spin With the Stars.

11.30—Jack Jackson's Record Round-up.

JUNE 8

7.0—Sunday Requests.
7.30—The Winifred Atwell Show.
8.30—Calling All Stars.
9.0—Roxy Time with Jim Dale.
9.15—The Magic of Sinatra.
9.30—The Cream of the Pops.
10.0—Record Rendezvous.
10.30—Humphrey Lyttelton Show.

JUNE 9

7.45—The Song and the Star.
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.

JUNE 10

7.45—Ranch-house Serenade.
8.30—Tuesday Serenade.

9.15—Dennis Day Show.
9.45—Tomorrow's Top Ten.
10.0—The Capitol Show.
10.30—Fontana Fanfare.

JUNE 11

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.

AFN

JUNE 5

7.0—Music In The Air.
10.0—Music From America.
11.0—Late Request Show.

JUNE 6

6.0—Music On Deck.
7.0—Music In The Air.
10.0—Stars Of Jazz.

11.0—Late Request Show.

JUNE 7

7.0—Music In The Air.
8.0—Grand Ole Opry.
9.0—Bandstand USA.
10.0—Music Views From Hollywood.

JUNE 8

4.0—Highway of Melody.
10.0—Mitch Miller.
11.0—Portraits In Music.
12.0—Philadelphia Orchestra.

JUNE 9

6.0—Eddie Fisher Show.
7.0—Music In The Air.
10.0—Hollywood Music Hall.
11.0—Late Request Show.

JUNE 10

7.0—Music In The Air.
10.0—Modern Jazz 1958.
11.0—Late Request Show.

JUNE 11

7.0—Music In The Air.
11.0—Late Request Show.

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).

THE KAYE SISTERS
Torero; Stroll Me
(Philips PB832)*****

AN Italian song to which famed lyricists Alex Hoffman and Dick Manning have put some of their special brand of words, Torero is going to be heard a-plenty.

Bright bull-fight novelty with clucking castanets and a few ole's. The Kaye Sisters turn out one of their best performances with this cha-cha and they should find themselves crowding the best-sellers as a result.

I like Wally Stott's colourful accompaniment, too.

Stroll Me is another indication of the power the "Stroll" has achieved over there. The Kaye Sisters take it easily with their usual harmonies.

Makes up a good coupling with a seller both sides.

KENNY BAKER
Bakerloo Non-Stop; Trumpet Blues and Cantabile

(Nixa N15146)*****

A VERY good big band with trumpet star Kenny Baker here, and it's listed on label as Kenny's orchestra; which means he's got a hefty raft for his own solo work on Bakerloo Non-Stop.

One of Kenny's own compositions, there's nothing underground about the noise you get on this side. It's got the kind of drive I could listen to most of the night — and the studio balance is first-rate. Move-along melody will set your knees bending in tempo.

Kenny's chosen the famous Harry James piece for the reverse — and the big band gives a gleaming per-

formance that can stand comparison with most of the productions from the past. A fine row of brass opens before Kenny takes over high and clear. Underlines his claim to be the best trumpet man we've got.

This could be his biggest seller.

THE HOPLITES

The Stranger; Proud as a Peacock
(Parlophone R4416)***

THE Stranger is the theme music from ITV's serial "The Melandinos Affair" . . . it's performed by a musical team called The Hoplites for purposes of the show and the disc. Why Hoplites? Well the word is Greek for Spearman and the melody was written by Eric Spear.

So much for general knowledge: The disc itself is an attractive melody quietly played with a kind of "Meet Mr. Callaghan" flavour. Whether it will take depends on how strong the show's influence is. Personally, I feel it could have done with a sharp sound gimmick to hold attention.

Proud as a Peacock is another

Spear composition, a trifle more light-hearted but not compelling enough for the pop rough-and-tumble.

JOE HENDERSON
Trudie; Love Is the Sweetest Thing (Nixa 7N15147)****

WITH a chorus whispering the title name, Joe Henderson introduces another of his own melodies. Playing it on an odd-sounding piano, he gets a rhythmic accompaniment from Bill Shepherd. Gentle tinkler which may not have enough weight to climb very high. Frankly, a bit boring after a while, Joe.

The pianist revives Ray Noble's standard for the flipside and there's a delicately effective separation between bass and treble notes to run in with. Beryl Stott's chorus

Eydie Gorme sends out a smooth, crisp treatment of the ballad.

It's a smart side, and it's amusing to see that Max's dancing gimmick has been pinched! Bags of verve here, but Eydie's very, very late to dent this side of the water.

The standard on the flip gets one of the great Gorme renderings. Fine stay-around-forever stuff this. What a stylist the girl is. And full marks to Don Costa for his orchestral backing.

PERRY COMO
I May Never Pass This Way Again; Prayer for Peace (RCA 1062)****

PERRY COMO started everyone else on a rush to the studios when he introduced *I May Never Pass This Way Again*. Now he's been forced into cutting his own



Eddie Fisher has cut "Kari Waits For Me" and brings his warm tones to the song.

comes in with the lyrics part of the journey as Joe plays it as sweet as the song merits.

EDDIE FISHER
Kari Waits for Me; I Don't Hurt Anymore (RCA 1068)****

WHEN I reviewed Richard Dehr's version of the "Wind-jammer" song *Kari Waits for Me* I felt that I'd like to hear someone else try the ballad.

Now I'm glad that Fisher has cut the number. Eddie's warm tones help the song considerably and the Hugo Winterhalter accompaniment is delightful. Chorus fills out the size with Fisher and you get the right atmosphere. Song could be a sleeper all right... what about a David Whitfield version?

Pete King batons the band for Eddie on the rockin' turnover, *I Don't Hurt Anymore*. Big rock-a-ballad which Eddie rolls out easily with a lot of strength.

DAVID CARROLL
Do You Ever Think of Me?; Ducky (Mercury MT216)****

A nice strolling number with sax and the rest of the rock instrumentation, that's *Do You Ever Think of Me?* as supplied by the David Carroll orchestra.

Melody is pleasing and it moves well all the way. Can't see it being in the smash brackets, but it's certainly a good one to keep around.

Ducky on the flip bounces smartly. More of a novelty this, with some muted trumpets talking the melody for some quiet humor.

Attractively scored and mounted. A quietly, happy disc as a whole.

EYDIE GORME
You Need Hands; The Gentleman Is a Dope (HMV POP493)****

YOU Need Hands has already brought Max Bygraves back into the hit parade. Now America's

disc version... after it has made the British Top Twenty. Doubtful whether he can catch up, but it's a pleasant, warm half for all that and Como fans will be satisfied.

On the deck below, Perry sings another ballad, *Prayer for Peace*. Very religious as you might gather from the title. Sung sincerely.

TINA ROBIN
Sugar Blues; No School Tomorrow (Coral Q7232)****

TINA ROBIN'S got a Milton DeLugg orchestra and chorus with her for this coupling. The girl with the big strident voice certainly punches out those *Sugar Blues*.

She must have a leather throat... and there's no ignoring her. Fairly amusing backing... and the Robin voice add up to one that could go places.

Catchy quick-beater on the flip is driven hard by the vocalist—and it's about the first school-theme number which succeeds in my opinion. Squawking sax contributes its quota in between Tina's power-housing.

EDDIE CALVERT
Little Pixie; Turkish Patrol (Columbia DB4139)****

LITTLE PIXIE sounds like a Calvert attempt to follow up the triumphant "Mandy" with another in similar vein. Cute melody which Eddie trills out happily to a Latin-like accompaniment.

Easily-remembered tune will help matters a lot but, like "Mandy", I think the half will need to be heard for quite a time before it reaches hit status.

Yes, it's an adaptation of Mozart's melody which Eddie rips out on the other side. *Turkish Patrol* is familiar enough for folk to buy. The Calvert blows at furious speed while Norrie Paramor puts sizzling strings behind him.

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45
R.P.M.

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RECORDS

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FOUR PREPS

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b/w 'Stop, Baby'

Dean MARTIN

'RETURN TO ME'

b/w 'Forgetting You'

FRANK SINATRA

AND KEELY SMITH

'How are ya' Fixed for Love?'

b/w 'Nothin' in Common'

The **JOHNNY OTIS SHOW**
'Willie and the Hand Jive'

b/w 'RING-A-LING'

JACK Jones
'A VERY Precious LOVE'

(from the film 'MARJORIE MORNINGSTAR')

b/w 'What's the use'

Two new artists from the Johnny Otis Show
BOBBY AND JIM
'Carry my Books'

b/w 'A Lover Can Tell'

Nat 'KING' Cole

'LOOKING BACK'

b/w 'JUST FOR THE FUN OF IT'

DISC

Hulton House, Fleet Street, LONDON, E.C.4 FLEET Street 5011.

'THE RIGHT THING'

WELL, the Jerry Lee Lewis circus has departed and has, almost within a matter of days, become show business history. It all happened as we were about to go to press last week and, apart from a brief mention, we were unable to say much at the time.

We have no wish now to go over the whole affair. Much has already been said for us, but we must compliment the younger generation (often criticised unfairly) for speaking up in no uncertain terms.

They let it be known at his two London concerts what they thought of Jerry Lee Lewis, and it was soon evident that he needed to pack his bags.

However, we on DISC would like to spotlight someone in the middle of all this unpleasant business who had one of the most difficult decisions to make.

We mean, of course, Leslie Grade of the Lew and Leslie Grade organisation.

Having contracted Jerry Lee Lewis for a full tour, Leslie Grade, on behalf of his organisation, was duty bound to honour the agreement, even after breaking it. After all, Lewis was quite entitled to carry on if he had wished or had been allowed.

So the decision was not just one of morals, but one involving a considerable amount of money. The complications involved in this sudden cancellation are immense, and the Grades are still sorting out the multiplicity of problems.

Agents are "a many slandered thing," and appear in every comic's repertoire alongside mothers-in-law, but we take this particular opportunity of thanking them for all the talent they bring our way AND for "doing the right thing" in this recent unfortunate episode.

Safety Sue winners to be given next week

OUR search for Miss Safety Sue is now nearing completion. The closing date for all photographs was last Saturday, so no more pictures please, girls. Preliminary sorting of the mass of photographs we received of the beautiful lasses who took the trouble to enter this exciting contest is now going on.

Our panel of judges have no enviable task, but their decisions will be completed by this coming week-end. Their semi-final selection will be published in next week's DISC, so ensure your copy NOW.

The actual semi-finals take place on Saturday, June 14, but the participants will be advised well before our next publication date.

The final judging of the six semi-finalists will take place at Murray's Cabaret Club in London. Judges will include Percival Murray (owner of Murray's Club), ace portrait photographer Harrison Marks, Leonard Hodge (National Organiser of the British Safety Council), and many show business celebrities.

The winner will receive a free holiday at any Butlins camp, and get £20 as spending money.

An additional award to the winner has now been announced. A special sitting will be given by Harrison Marks.

Vic Damone flies in

FAMOUS American singing star Vic Damone was due to arrive at London Airport on Tuesday afternoon for his starring roles for ATV.

He will appear in next Sunday's "London Palladium" show (June 8); and in "Saturday Spectacular," (June 14).

Damone previously visited this country last December.

This time Vic comes in on the wave of a highly successful record. His Philips disc of *On The Street Where You Live* stands this week at No. 9 in our charts.

Billie Holiday visit off again

THE many followers of the great Billie Holiday will be disappointed to learn that her proposed concert at London's Royal Festival Hall next Sunday (June 8) has had to be cancelled at short notice.

The present crisis in France has been the cause of the cancellation. Billie was due to make this one concert appearance in Britain prior to her three-week engagement at the Olympia Theatre in Paris.

Because of the tension and uncertainties in France, the management of the Olympia have advised against her appearance there, and in consequence she will not make the trip from the States at all.

Earlier plans for Billie Holiday to appear in Paris were delayed and a scheduled concert for Britain last Easter had to be similarly cancelled.



THE fabulous FRANK SINATRA arrived in London on Monday of this week for a short private visit.

Frank is actually en route for the premiere of his latest film "The Kings Go Forth" which is to be screened at a big charity performance in Monaco.

Sinatra is expected to leave London before the week-end. (DISC Pic exclusive)

10,000 flocked to Starlight Dance

BOTH the stars and the public turned out in force last Saturday evening to make the Starlight Dance at Harringay a tremendous occasion.

Organised by the Stars' Organisation for Spastics, the show attracted a crowd of almost 10,000.

The ATV "Saturday Spectacular" was televised from the dance. Not all the stars of the evening were able to take part in the telecast, but a great number were included for the benefit of viewers. Chairwoman of the Organisation, Vera Lynn, and Vice-Chairman, Cyril Stapleton, performed sterling work in presenting this big night.

Needless to say, DISC photographer was there, and his pictures are on the back page.

Crosby date

BOB CROSBY pre-recorded a programme last week for the BBC for broadcast on June 12. He was interviewed on the show by Dill Jones, and appeared with the Ronnie Aldrich Band, plus George Chisholm and Dave Goldberg.

The producer was Jimmy Grant and the sound of the original Bobcats group was re-created.

Bob Crosby, who came principally for last Sunday's ATV "Palladium" show, was due to return to the States yesterday (Wednesday).

Vocal teams jump at 'Disc' offer

TREMENDOUS interest has been aroused since DISC announced their new Vocal Group contest last week. Open to groups from anywhere in the United Kingdom, DISC's search for an amateur Vocal Group is being run in conjunction with the forthcoming London Soho Fair.

The Fair takes place between July 13 and 19, and the finals for DISC's contest will be held at Lysbeth Hall in Soho Square on the night of Tuesday, July 15.

Entry forms are available NOW from DISC, Hulton House, Fleet Street, London, E.C.4.

These must be completed and returned to The Soho Fair Office, 75-77 Shaftesbury Avenue, London, W.1, to arrive there not later than Monday, July 7.

The winning Vocal Group will receive the DISC challenge Cup PLUS a Recording Test with a major record company.

Opportunities for vocal groups to demonstrate their prowess are few and far between. DISC's great contest is YOUR chance.

VICTOR BORGE FOR BBC-TV

POSSESSORS of those fabulous LP releases on Philips by American pianist-entertainer Victor Borge, will welcome the news that he is to return to BBC television.

Victor Borge will break his journey from New York to his home in Copenhagen to appear before the TV cameras on Monday, June 16.

His show will be a solo affair and will run for 55 minutes.

Borge is reckoned to be one of the highest paid television performers in America. His previous BBC-TV showing was in July, 1956. He later did a five week season at London's Palace Theatre.

Terry is a 'smash' hit

THERE was great excitement in Salford last Saturday when Terry Dene made a personal appearance at a record store.

When the estimated crowd of 600 mobbed Terry, several girls were pushed bodily through a plate glass window. The unfortunate girls were taken to hospital suffering from cuts and shock.

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THE DECCA RECORD COMPANY LTD DECCA HQ

Presley mobbed on his first leave

POLICE had their work cut out to keep the fan happy crowds under control when Elvis Presley returned home to Memphis on his first leave last week-end. Our American correspondent reports that the teenagers for miles around turned out in their thousands to welcome back their idol.

Since he joined up, Presley has tackled the service life with enthusiasm and has recently been promoted to Acting Squad leader. His leave signifies the completion of the first part of his Service training.

There is now much speculation where Elvis will be posted. Some reports indicate that he will be sent to Europe, though there is no official confirmation yet.

If this should be the case, promoters will no doubt make every endeavour to get Presley to undertake concerts in this country and on the Continent.

This, of course, would be dependent on suitable leave arrangements and availability of venues.

It would certainly not be earlier than late Autumn if such plans were workable.

That 'Shower' go to Soho

DESPITE the unpredictable summer weather, DISC is able to forecast a pleasant 'shower' over the Soho area of London on Wednesday, June 11.

This may seem a little cryptic, but in reality it is that the "Army Game" characters—Bernard Bresslaw, Alfie Bass and Michael Medwin—are to make a personal appearance at Stricklands Record Centre, Dean Street, at 1 p.m. on that day for the purpose of signing autographs.

This visit will be in connection with their recently issued HMV release of the "Army Game" title song. Proceeds of the event will be devoted to the Empire Cancer Fund.

Black and white show for BBC

A NEW BBC-TV show called "The Television Black and White Minstrel Show," will feature several well-known pop show business names when it is transmitted on Saturday, June 14.

In featured spots will be Dennis Lotis, Jackie Lee and the Mitchell Minstrels under the direction of George Mitchell.

Another big feature will be the Big Ben Banjo Band.

SEASIDE STARS FOR TV

THE BBC Midland region are planning a series of programmes from Great Yarmouth featuring many of the stars in resident shows around that area, and during August at least four major shows will be televised each Friday.

Included in these telecasts will be the Royal Aquarium featuring Vic Oliver, and Teddy Johnson and Pearl Carr; the Wellington Pier starring Ruby Murray, the Jones Boys, and Tommy Cooper; and the Britannia Pier show headlined by Joan Turner, Stan Stennett and Nat Jackley.

The fourth production will be devoted to the Charlie Chester Show from the Regal Theatre. Further Chester shows will be tele-recorded for later transmission during September.

Malcolm Vaughan signed for tour

SINGING star Malcolm Vaughan, in company with his partner Kenneth Earle, have been signed for a long "Music for the Millions" tour this summer.

The boys set off on June 30 at Brighton, and continue the tour with seaside dates until September. They will also undertake a number of Sunday concert engagements during the next few months.

Dates fixed so far for Sunday visits include Bognor (August 3); Ryde (August 10); and Scarborough on August 17.

Their last TV spot before the Summer tour will be on June 28 when they appear in Val Parnell's "Saturday Spectacular" show.

Series for Chris

CHRIS BARBER enthusiasts will be delighted to learn that he is to be presented in a new series on Radio Luxembourg. The complete unit has been signed for a series of six programmes, the first of which will be heard on Sunday, June 15, at 10.30 p.m.

News in Brief

SATURDAY of next week, June 14, sees the opening of a new summer series of TV shows entitled "Holiday Town Parade," presented by ABC-TV.

The orchestral high-spot will fall to the capable hands of Joe Loss and he will be seen each week, with compere McDonald Hobley.

A number of speciality features will be included in "Holiday Town Parade" such as "The TV Bathing Beauty Queen of Great Britain."

"The TV Fashion Queen of Great Britain," and "The TV Adonis of Great Britain." Considerable cash prizes are being offered to the winners.

The show opens in Morecambe

and continues to Southport, Douglas, New Brighton, Blackpool, Scarborough, Bridlington, Filey, Ryl, Colwyn Bay, Llandudno, and Fleetwood.

AFTER an over-long absence without a record, vivacious song-personality Audrey Jeans has a new Decca release this week prior to setting out on an extensive tour.

It is Take A Letter To Jeannette. Yet coupled with Bad Pianna Rag which is due for release tomorrow (Friday).

Currently Audrey is in variety, playing the Empire, Liverpool, this week, followed by the Palace, Manchester (June 9), and the Empire, Sheffield (June 23).

SINGING star Don Rennie has busy days ahead of him with many personal appearances.

Currently he is in Dublin, and he follows this with engagements at Glasgow Empire (June 9), and Newcastle Empire, June 16. Then comes a trip to Holland for broadcasts on June 24, plus a further appearance on July 5, on Six-Five Special.

Two days later Don appears on his own TV show Meet Don Rennie.

A NEW AR-TV show which began on Tuesday of this week, "Late London," will feature news of recording stars, and include at least one guest singer in each programme.

The show began with Maxine Daniels in the vocal role with a newcomer from South Africa, Kirk Graham.

"Late London" is edited by journalist and author Collie Knox, and will present news and personal-

ities from all branches of show business.

Kirk Graham, who only arrived from South Africa some five weeks ago was heard within two days of arrival by bandleader Eric Winstone. He signed Kirk immediately to a long term contract.

WHILST Alfred Marks is on holiday, our cover personality Marion Ryan is to extend her talents by taking over the commerce spot on the popular Granada-TV

presentation "Spot The Tune."

Marion will ask the questions on June 18 and 25. Filling the singing spot on the first of these two programmes will be Ronnie Hilton.

SCOTTISH born, singer Ian Wallace has just recorded his first Scottish songs for Parlophone. It is *Wf A Hundred Pipers* coupled with *The Laird Of Cockpen*.

Until the release of this first record Ian Wallace had recorded in Italian, French and German.

TOP HITS

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ELIAS and his
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MAGCWABENI
COLUMBIA DB4146

ELLA Fitzgerald
The Swingin'
Shepherd Blues
H.M.V. POP438

Eydie Gorme
You need
hands
H.M.V. POP433

Don Lang
and his Frantic Five
WITCH DOCTOR
H.M.V. POP438

FRANKIE LYMON
Portable on
my shoulder
COLUMBIA DB4134

JIMMIE RODGERS
Secretly
COLUMBIA DB4130

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DISCLOSURES

BY JEAN CAROL

THERE'S NO GROUP LIKE THIS ONE!

HAVE you heard the absolute greatest of all the US imported singing groups. The Top Graders, currently recording for Discard, the British subsidiary of the American Throwaway label?

The Top Graders are a trio and all are perfect examples of proto-plastic manhood. Their stage presentation is really the best we've seen in ages.

Incidentally, right now they are slaying audiences at the Palladium.

Their names are Harry Secombe, Eric Sykes and Max Russell, and I believe that their first British release will be entitled "The Three Musketeers."

well I'd say he's a very shrewd nut for letting the boys kick off from the kindergarten of stardom.

Back to front

I MENTIONED a couple of weeks back that singer Steve Martin would be the vocalist with the Ivy Benson Band in the forthcoming Warwick film "The Man Inside," but I should like to clarify one point for you.

Steve was originally signed as the vocalist, for the film anyway, and the Benson outfit was signed to accompany him.

He's just bought a new house — and made his wife's childhood dream come true. See "Woman's luck."



JOHNNY DUNCAN

One from Most

BRITAIN'S answer to the Everly Brothers — Mickey and Alex the Most — (and they really are) will soon be cutting another disc for Decca.

In the meantime they are doing very nicely with their waxing of "Whole Lotta Woman" — thank you, and wish all their fans to know that they are unattached, fond of women and cars.

All I can add is that our females should hurry, as they really are (sob!) ever so gorgeous.

Quote from our news editor, the esteemed Doug Geddes, makes a good story: "Jerry Lee Lewis has just recorded a song (for British audiences only) entitled 'We May Never Pass This Way Again'."

I believe it's being released on the Teenage label for the benefit of all those having trouble with their English language.

Very shrewd

ONE night last week was quite an affair at the famed Two P's coffee bar in Soho (for a change... James Kenny of "Espresso Bongo" was invited down to sing one of the show's hit numbers.

A young group with high potentialities called The Four Teens backed young Kenny and sounded great.

Although Paul Lincoln hasn't taken this group under his wing, he can claim all the credit for helping them graduate from the coffee bar school into the great world of variety, and knowing this impresario king from Down Under pretty

Not yet!

IT sometimes happens that rumours are passed fleetingly around and get into print, which can result in unintentional mistakes and bad feeling.

Last week I mentioned that Frank Sinatra and Nelson Riddle had signed for the American Decca label.

I have since been reminded that both Capitol artistes have several years contract with that label to run yet. But it may be that about five years' time, London will release some Sinatra discs from films he has made for United Artists.

So round about half-time in the next decade, I promise to let you know what's happening.

Watch for Val

A FUNNY thing happened to me — or perhaps it was more of a curious coincidence. A school-days chum suddenly re-appeared on the scene.

Her name — Valerie Shane. She has just recorded her first disc for Philips, "When the

Boys Talk About the Girls Careful."

I can tell you Val's story from a personal angle, having known her for so long.

She will be 19 next month, is tall, dark and pretty and a treat for male eyes.

She won a national singing competition at 15, sang with Basil Kirchin and many modern jazz groups, worked in the Windmill, and then went to the Aida Foster school to learn how to work on the stage and become proficient in as many spheres as she could.

This is her first recording and it looks like being a winner.

First number is a rhythm and blues ballad and "Careful Careful" follows the now very popular cha-cha trend.

Look out for Val, I'm sure you'll be hearing and seeing a lot more of her.

COVER PERSONALITY MARION RYAN

OUR cover this week is devoted once again to the fair sex, this time to one of the loveliest gals on record and television — Marion Ryan.

When asked to pen something on our guest, I was inclined to sum her up in the descriptive word of Alfred Marks "Corrrrrr," but I feel that this is much easier said than written.

Though we devoted a considerable amount of words to this vivacious Yorkshire lass in an earlier edition of DISC, Marion is so much in the forefront of current show business that we cannot help but salute her again.

EXCLUSIVE!

Her regular TV appearances on the Granada network have endeared her to a very wide public, and it says much for her popularity that Granada went to considerable lengths to secure her services exclusively for their network.

Though she has had a long run on "Spot the Tune" she is signed with Granada until June of next year. Whether her appearances will continue in this same production, or whether she will appear in a

We've got a soft spot for Marion

new show is not too clear at present.

It is, however, quite certain that we shall have the pleasure of her company in one programme or another for a very long time to come.

On the disc side, her record sales have been healthier of late than ever before. "Love Me Forever" brought her well deserved success and she has since followed up with excellent waxings such as "Oh, Oh I'm Falling In Love," "Stairway of Love," and "I Need You."

This week her Nixa label issues yet another EP, called "Marion Ryan Hit Parade."

On this delightful package the four previously mentioned titles are wrapped up together making it a MUST for all Ryan fans.

A big event next week for Marion is the completion of the house that she has had

specially built for her parents. This is one of the first Swedish-style homes to be built in Yorkshire and the completion of this fulfils a dream that Marion has long had.

The whole house is furnished in keeping with the architecture, and the statted staircase is a real thing of beauty.

Marion thinks the world of her folks, and this is her idea of making life even more pleasant for her crane-driver father.

Her heart is certainly almost as big as her fetching smile.

May it go on keeping us delighted on our TV screens, and here's hoping for more AND MORE of those great records that she sends our way.

If you think we have a soft spot for the delightful Marion Ryan, believe me, you are darn right!

D. G.

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by
DON NICHOLL

BOBBY HELMS

Jacqueline; Living in the Shadow of the Past

(Brunswick O5748)*****
(D.N.T.)

COUNTRY and Western star Bobby Helms has done it before... he could sell again with his film song *Jacqueline*.

An easy beater, this song has got a good title phrase which Helms accentuates strongly. I think many people will find this one getting inside their heads, and it'll be a brute to shake.

An extremely commercial cutting, Helms, I rate as one of the top artists with this kind of song. Look for it in the upper 10 eventually.

It's much stronger than the routine offering you'll find when you turn the record over.

SHEPHERD SISTERS

Eating Pizza; A Boy and a Girl
(Mercury MT218)***

WITHOUT a big hit since they introduced "Alone," the Shepherd Sisters have a slow, heavy rock 'n' roller in *Eating Pizza*. This coffee bar dish seems to have caught the taste in America, too, but the record will need quite a lot of work to move in this market.

Growling sax, thumping drum, slow handclaps and cling-cling



Look out for Bobby Helms' "Jacqueline" in the Top Ten—it's on its way there, forecasts reviewer Don Nicholl.

piano are all here in strength as the girls plough through.

A Boy and a Girl is cut more to the pattern of the successful "Alone"... and it might click for the girls. Bright, brash stuff which goes at a swift brush from start to stop. No frills but a lot of life.

BILLIE AND LILLIE

Creepin', Crawlin', Cryin'; Happiness

(London HLU8630)****

BILLIE and Lillie, who originally sent out "Lah Dee Dah," come back with a fast rocker, *Creepin', Crawlin', Cryin'*. Plenty of the beat clichés here but the noise is good and loud and the tempo's right for the counters. Could sell for the duo.

Happiness has the Latin influence and might possibly do more for the disc than the other song. Cute and catchy with a rhythmic compulsion for the juke-box crews.

BILLY FARRELL

Yeah Yeah; Someday

(Philips PBR28)****

SOUNDING like an American Glen Mason, Billy Farrell chants *Yeah Yeah* in partnership with a girl chorus. Good beat backing with sax predominating.

THE BIG BEAT

A **NOTHER** release from The Treniers... they must be wondering what's happened all of a sudden! Here's one group who have only done themselves good by their British trip.

Picked for a win this week... Bobby Helms and his lively "Jacqueline." Billie and Lillie could make the grade, too, with their rocking two-some "Creepin' Crawlin' Cryin'" and "Happiness." Plenty of title contrast anyway!

If *Yeah Yeah* is going to happen then this half won't hurt its chances at all, though it does lack bite in the noise.

Even more Mason-like down-stairs, Farrell tells his girl friend: "I know that someday you'll want me to want you." Cling-cling piano in this beating ballad.

Just misses the mark, for me, though.

drifting mood of the number.

For the second half Lou breaks top the rhythm slightly with a sad romancer that's very nearly suitable for the ballad field. There's a casual air to the coupling which I think you'll like.

CHUCK WILLIS

What Am I Living For?; Hang Up My Rock 'n' Roll Shoes

(London HLE8635)****

COUNTRY and Western singer Chuck Willis died tragically just a few weeks ago at the age

of 30. And, these are the last two ironic titles he recorded!

Wouldn't surprise me in the least if they prove to be as big as any of Chuck's previous successes.

What Am I Living For? has the husky, heavy beat with chorus echoing behind Willis. A slow winner.

Hang Up My Rock 'n' Roll Shoes goes along at a quicker clip. This half has every bit as much potential in the market as the other deck. Loud and infectious.

CHUCK BERRY

Around and Around; Johnny B. Goode

(London HLM8629)****

CHUCK BERRY has proved himself in this country before now and he might find still more favour with *Around and*

**CHUCK BERRY**

Around. One of those "joint's gone a-rockin'" lyric themes wedded to a steady beat.

Chuck's overshadowed a mite by the instrumental back, but enough of the words are there to satisfy the cash-customers.

More of a story song is *Johnny B. Goode*. There's some good rock

The Shepherd Sisters' version of "Eating Pizza" is slow, but the number has caught on in America and might do the same this side of the water.

guitar work on this slice, while Chuck tells his tale about a Louisiana country boy. Lyric features the Johnny B. Goode's guitar talents—hence the useful ration of string work.

CHUCK MILLER
Mad About Her Blues; Down the Road A-Piece

(Mercury MT215)****

MAKING the third Chuck to pop out of the review bag this week—Mr. Miller snaps into the *Mad About Her Blues*. Don't expect a slow mournful bluesy item, this one slips through at a very fast walk.

I like Miller's rough-edged voice and he's quite at home with this kind of material—opening it all out with a shout here and there.



Bobby has done it before—could do it again

The beat drags more on the other slice and Mineo got the kind of "progressive" lyric which still finds patrons occasionally.

But I find the coupling, as a whole, infused with an oddly listless approach.

THE TRENTERS

Go! Go! Go!; Get Out of the Car
(Fontana H137)****

YOU may have seen coloured octet The Treniers performing their *Go! Go! Go!* routine on television.

There's plenty of excitement in it—and it's here on the disc, too. A disc which is perhaps just that bit better than the group's recent Coral release.

Don Hill, the group's alto sax man, has himself a ball here. The others whip up the mood with shouts and hand-clapping for a really rousing rocker.

With big rock orchestra behind them, The Treniers swing into a middle-beater on the reverse. Don's quite like the taste of this lyric, but performance is OK.

SAL MINEO

A Couple of Crazy Kids; Seven Steps to Love

(Fontana H135)***

MESSRS. SLAY AND CREWE have produced quite a few rock hits. *Couple of Crazy Kids* is another one of their numbers and Sal Mineo sings it fluidly for his latest release.

The curly-topped star has chorus working with him for a quiet drive. I think it will take something stronger than this to bring Mineo back into our lists, but you never know. It's repetitive.

"I believe you think more of your old records than you do of me!"



HALL MARKS

THE BEST IN

BY TONY HALL

A TERSELY-WORDED cable reached London last week. Its contents have made modern jazz disc history. For the very first time, a British modernist is to record in America . . . with American musicians of his own choice . . . and, most important of all, with the blessing of the American Federation of Musicians!

Who's the lucky guy? Scottish-born baritone, Ronnie Ross, Britain's 24-year-old flag-waver at the 1958 Newport Jazz Festival.

The disc deal is with Dot Records, whose main claim to fame has been through pop singer, Pat Boone. The A and R man: quiet-spoken, shrewd Tom Mack.

Ronnie first rang the bell with Tom via an LP called "Swinging Scots." With ex-Heath arranger, Johnny Keating in command, this was taped in London 14 months

on his short list so far: drummers Osie Johnson or Gus ("JATP") Johnson and pianist Hank Jones.

This is certainly exciting news. But my mind has started working overtime already. Maybe you're thinking along the same lines?

Wouldn't it be a wonderful reciprocal gesture—as well as a big boost to Anglo-American relations—if Britain's Musicians' Union were to return the compliment?

And allow an American musician currently in Europe to record with some British jazzmen?

For example, say Sonny Stitt or Dizzy Gillespie or Stan Getz with Tubby Hayes or Dizzy Reece or Ronnie Scott? Provided, of course, that Norman Granz or whoever it was, gave the idea his blessing.

Don't tell me none of our musicians is up to it. Our best boys certainly are. And I'll back Tubby Hayes in particular to blow with anyone anywhere.



TONY HALL
News of a British modernist to record in the States—with Americans

probably the two blues, *Splanky* and *Fantail* (featuring Frank Wess) and the really beautiful, splendidly subdued *Lil' Darlin'*, where the band softly whispers together with perfect sympathy and understanding.

This is one of the best Basic albums ever; certainly the best-recorded. But that cover picture is in the worst possible taste (*****).

Padded

GERRY WIGGINS TRIO
Around The World In 80 Days
Around The World (part 1); Aouda; Passepartout; Around The World (part 2); La Coquette; Around The World (beguine); The Royal Barge; Way Out West.
(12in. London LTZ-U15109)

THE only trouble with the current trend of doing jazz adaptations of the original soundtrack scores for films and shows is the material itself. It wasn't intended as jazz in the first place and the chord sequences don't always readily lend themselves to facile, inspired improvisations.

For instance, on this "Around the World" LP, the choice of suitable material was so limited that Gerry Wiggins has had to "pad it out" with three versions of the theme tune—in up-tempo, ballad and beguine forms.

Gerry's playing is fine, though. A thoroughly experienced musician, he's also a swing jazz pianist. Though not madly modern in conception, he uses both hands most effectively, has a good sense of time and sometimes a Garnerish approach.

If the material matched up to the playing, the rating would be higher (****).

Enjoyable

TONY KINSEY QUINTET
My Fair Lady
On The Street Where You Live; I've Grown Accustomed To Her Face; Get Me To The Church On Time; Wouldn't It Be Lovely; Show Me; I Could Have Danced All Night.
(7in. Decca DFE6461)

OF all the jazz versions of songs from that show, I feel that this Kinsey EP is probably the most consistently successful. (Though, to be fair, I haven't yet heard the Billy Taylor on HMV).

Arranger Bill Le Sage deserves high praise for his scores. They're imaginative and very respectful to the original interpretations in the show. The standard of the ensembles and solos throughout is fine.

Street features fluent Canadian tenorist, Art Ellesen; *Accustomed*, some melodic Les Condon trumpet; *Church*, some bustling Bill Le Sage piano. Side two is possibly even better. *Lovely*, hits a groovy tempo. *Show Me*, for Kinsey himself, is a minor gas, with some tricky adventures in time, a Latin background and most effective use of echo on the drums. For *Danced*, Bill's on vibes. Pete Blannin and Lennie Bush share bass chores.

Considering that this isn't primarily jazz material, the Kinsey crew have come up with a most enjoyable disc. Commercial jazz (****).

Punchy

ELLIOT LAWRENCE BAND
Plays Gerry Mulligan Arrangements

The Rocker; Bye Bye Blackbird; Happy Hooligan; Mullin; My Silent Love; Bweebida Bweebida; Strike Up The Band; Apple Core; Elegy For Two Clarinets; The Swinging Door; But Not For Me; Mr. President.
(12in. Vogue LAE12057)

Swinging At The Steel Pier

Es Bells; Alone Together; Maybe; Good Wood; Walkin' My Baby Back Home; Hand Made; Blues Alley; Between The Devil And The Deep Blue Sea; Ponce; Tenderly; Snapped Cap; Moten Swing.
(12in. Vogue LAE12071)

THIS is New York white big band stuff, recorded by Fantasy. Most of pianist Lawrence's personnel are former jazzmen who are now sessioners. But who still get kicks from playing swinging big band scores together. Mostly at week-ends. And as this is mainly a sort of "week-end band", its precision, group feeling, spirit and swing are all the more remarkable.

The men you'll hear on, both these enjoyable LPs are Lawrence (piano) leading Sam Marowitz, Hal McKusick, Al Cohn, Eddie Wasserman, Charlie O'Kane (saxes); Bernie Glow, Nick Travis, Stan Fishelson, Al De Risi, Dick Sherman (trumpets); Eddie Bert, and two or three others (trombones); Russ Saunders (bass); Don Lamond or Sol Gobin (drums). There's also a French horn on eight of the Mulligan things.

The Mulligan LP comprises scores Gerry wrote for Lawrence in the early '50s. Generally, they're free-flowing linear and uncluttered. It's interesting to compare these arrangements with Gerry's other recordings of *Rocker*, *Mullin*, *Bweebida*, etc. on Capitol and Esquire.

The "Steel Pier," possibly my preference, was recorded on location. The band seems more relaxed away from studio red lights and other restrictions. Six of these scores are by Al Cohn. Plus three by Johnny Mandel, two by the late Tiny Kahn and one by Mulligan. On both LPs, Cohn is the outstanding soloist. But there are good contributions, too, by McKusick, Travis, and Bert.

Punchy, well-played, big band dance music-cum-jazz. If you must make a choice, I'd advise the "Steel Pier" album for its atmosphere and life. A general rating for both (*****).

Relaxed

GENE AMMONS ALL-STARS
Hi-Fi Jam Session

Happy Blues; The Great Lie; Can't We Be Friends; Madhouse.
(12in. Esquire 32-047)

A VERY enjoyable "blowing" date for Prestige by tenorist Ammons with Jackie McLean (alto), Art Farmer (trumpet), Duke Jordan (a last-minute "dep" on piano), Addison Farmer (bass), Art Taylor (drums) and Candido (conga). McLean contributed the two originals: *Madhouse* being based on "What Is This Thing?" changes. Jordan sets a fine mood for the blues, which is sustained and heightened by the succeeding soloists. An easy, relaxed groove. Gene used to play *Great Lie* back in his Herman days. Good to hear the theme again. *Friends* is the highlight of the set.

Everyone solos with imagination, taste and deep emotion. *Madhouse* is a tear-up. After heated four-

AFM give go-ahead to US-UK disc deal

-and history's in the making

ago by Belgium's Jack Klooger. He sold it to Dot and it's due for release here this week on the London label.

Hearing that Ronnie was booked to appear at Newport, Tom turned the wheels and wrote to Ronnie, offering him a disc date. Provided that union permission was forthcoming.

And now Union boss Petrillo has given the go-ahead.

Ronnie is currently busy, mulling over in his mind whom he'd like to use. Not an easy task. Especially as he's such a modest man. A few

It would be their chance of a lifetime. The only way our men will ever break the barrier of ignorance in the States about British jazz is by recording with a well-known, "name" American musician.

If our MU really has the true interests of Britain's jazzmen at heart, let them give this proposal their most earnest consideration. It would be an extra job for the boys. And could lead to more work in the future.

Over to you, Hardie Ratcliffe and Harry Francis. Give our local boys a chance! They'll make good. You'll see!



Ronnie Ross, with the recording session in America ahead, has drawn up a short list of men he'd like to use.

REVIEWS

Best Basie

COUNT BASIE ORCHESTRA
The Atomic Mr. Basie

The Kid From Red Bank; Duet; After Supper; Flight Of The Foo Birds; Double-O; Teddy The Toad; Whirly-Bird; Midnight Blues; Splanky; Fantail; Lil' Darlin'.
(12in. Columbia 33SX1044)

SO many Basie band albums for Norman Granz were spoiled by bad recording balance. It's ironical that, about the time Basie leaves his label, Granz considerably improves his recorded sound! Anyway, on this disc for the Roulette label, the Basie band has been beautifully recorded. Its great sound has been truly and magnificently captured.

The band is the one that came to Britain last autumn—with Frank Wess on alto, Eddie Davis on tenor, Snooky Young (trumpet) and Al Gray (trombone). All the compositions are by Neal Hefti. They make an excellent programme of contrasting moods and tempi. Though the blues and blues-feeling are always near at hand.

Duet features Joe Newman and Thad Jones in mute. *After Supper* sets and sustains a fabulous mood. "Lockjaw" Davis excels on this and on his several other solo spots. Fortright, direct, no-nonsense tenor-playing. *Foo Birds* is a jumping joy.

Best tracks on side two are

and two-bar conversations, there's a frantic chorus with all the horns improvising together. More counter-blast than counterpoint! Ammons' playing pleases more jazz musicians than jazz critics. But I thoroughly enjoyed listening to him because of his huge-hearted, full-throated emotional qualities. He's a jazz player, that's all. He's most creative on *Friends*.

McLean, as always, gets a sharply individual, popping sort of sound on all tracks. Farmer is at his most lyrical on this set and particularly pleases on *Blues and Friends*.

Jordan once again reminds us what an underrated pianist he is. Addison is adequate. Taylor is tough and tender when required and Candido's conga is mainly a rhythmic (rather than a solo) aid.

Unpretentious, no-holds-barred, blowing jazz (****).

Competent

BRUCE TURNER JUMP BAND
The Controversial Bruce Turner

Jumpin' at the Woodside; Your Eyes; Stop, Look and Listen; Donegal Cradle Song.

(Tin. Nixa 1051)

I ASSUME that this EP's title refers to the fact that this band had some trouble passing its BBC audition. Because it's not at all controversial, musically. A competent, jump-styled, swing group. I've admired Bruce's playing for years.

Here he plays two tracks on alto, two on clarinet. The former is by far the most acceptable to my ears. Hodges-inspired, fluent, swinging. His clarinet lacks this facility. Terry Brown plays some forceful trumpet and Al Mead some attacking piano in support.

Most original track: "Donegal Cradle Song." I don't feel the band does justice to Bruce's exceptional talents (**).

Immaculate

BILLY TAYLOR TRIO
Evergreens

Cheek To Cheek; Too Late Now; I Only Have Eyes For You; All The Things You Are; But Not For Me; Satin Doll; More Than You Know; Between The Devil And The Deep Blue Sea.

(10in. HMV DLP1171)

THIRTY-SIX-YEAR-OLD Billy Taylor must be one of the most mature, consistently tasteful jazz pianists in the world. His playing shows thorough schooling. It has a round, firm, completely confident sound. It seems to be devoid of all neurotic tendencies or tensions.

He sounds as though he is really at peace with himself and the world.

At least, those are my reactions from listening to this album. It's one of the most pleasant piano discs to be issued in ages. Immaculate, unruffled, most musically. But, for my ears, it lacks real emotional depth. He swings, certainly. But not quite as hard as I think he might.

The whole LP—the programming and the playing—suggests that its appeal is meant to be broad and is aimed at the "jazz-fringe" audience.

Percy Brice (drums) and Earl May (bass) support with strength, intelligence and a good sense of communal spirit.

My rating considers both the magnificent musicianship and the lack of real "digging-in" drive. (****)



POTTED HISTORY
OF
JAZZ STYLES
MARCHING
BANDS

NEW ORLEANS towards the end of the last century and at the beginning of this one was a cosmopolitan town, predominantly French as far as the upper crust was concerned, with a large Negro population, and with a white working class consisting largely of Spanish and other European descendants.

Add to all this the fact that New Orleans was a port with a steady stream of internationalists, and you'll be with me in saying that it is impossible to single out any one source from which the music sprang.

Also the comparatively recent release from slavery, the prosperity of the town itself, the remnants of many marching tunes floating around (and incidentally, many junk-shop cornets), the deep religion of some of the older negroes with their gospels and spirituals. All these things, and many more, combined and eventually emerged as—just jazz.

A lot has been written around the spirituals and the blues, and in assuming that the blues sparked off jazz music we tend to lose sight of the fact that jazz first made itself felt as an instrumental music.

Thus, in my view, marching music, the music of the street bands, and the parades, and the funerals, were an even more powerful force.

War Tunes

It is significant that the revivalists, in their constant search for the original, invariably dig up music with a close affinity to military bands.

The next logical step from the Ken Colyer/George Lewis imitations was the backward one to the Omega Brass Band. The instrumentation of the New Orleans band, the lack of piano, indicates an outdoor, street band. The dance bands of the day used violins, 'cellos, and the like. Our first jazz bands favoured the brassy sound of the trumpet and the trombone, and the shrill tone of the clarinet.

Moreover, there was at hand the ready-made materials. March tunes handed down from the days of the Civil War, and a legacy of cornets and horns from the soldiery of the 1860s. The Civil War ended in 1865. Around 1890 and the turn of the century jazz was already emerging as a separate art form.

In 1909 W. C. Handy wrote his *Memphis Blues*, written as a parade number for an election campaign.

Today many everyday jazz numbers are based on march music: *Maryland My Maryland*, *Didn't He Ramble*, 1919, *Buddy's Habits*, *Fidgety Feet*, *South Rampart Street Parade*,

March of the Bobcats, Panama, High Society, and dozens of others.

They are characterised by their three and sometimes four different themes, the first an introductory one with a military air, the second one invariably leading on, occasionally through a "break" or modulation to the trio, a low down theme consisting largely of long notes progressing very smoothly from one to the other.

This is usually followed by a passage in the relative minor key and the trio repeated with

great flourish and crashing of cymbals.

Even when the jazz bands stop playing march tunes they often use the same form, noticeably in cakewalks, particularly *Smokey Mokes* and in piano ragtime pieces like *Maple Leaf Rag*.

Apart from my belief in its importance, I've started off with march music in this introduction to jazz styles, because to the non-jazz man it is still the easiest to pick out.

I believe marching music to be the most important single influence. I believe it to be the easiest to listen to (especially for the non-jazz man), and certainly the simplest to recognise.

HAPPY WANDERERS
STREET BAND

On The Quarter Deck; Colonel Bogey.

(Esquire 10.520)

THIS has very little to do with New Orleans, but both sides are excellent examples of marches.

On the *Quarter Deck* in particular has all the ingredients of the typical march: military intro, first theme, second theme, modulation, trio, crashing ride-out with banging cymbals.

Colonel Bogey is the one you know under its non-commercial title. I never liked it, but it's a rousing march, which is what we're discussing at the moment.

The band is, of course, the street band of London, and I've no doubt they play in very much the same spirit as the jolly bands of New Orleans. Their American counterparts used the subtle inflections of the Negro melodic line, which is the one great difference between this coupling and jazz.

TRADITIONAL

by
Owen
Bryce

**KID THOMAS VALENTINE
AND HIS ALGIERS
STOMPERS**

New Orleans Today—A Jazz Documentary

Maryland, My Maryland; Emmanuel Paul's Blues; Dippermouth Blues; Who's Sorry Now?; When The Saints Go Marching In; Just A Little While To Stay Here; Just A Closer Walk With Thee; Kid Thomas Boogie.

(Seventy Seven 77LP11)

I DON'T ever remember it happening before—I've not yet bothered to hear the last track. If this is New Orleans today I'm glad I spent Whitsun in Bury St. Edmunds, where I heard much better jazz.

This disc out-Lewis's George Lewis. That alone will guarantee it a certain clientele. Other prospective purchasers will be the banjo-playing community of this country. For on this disc there is an over-prominent banjo played by Pete Deuchar, a Scotsman on a Colyer-type visit to the birthplace of jazz.

abroad, the bass player somehow or other keeps changing.

**DICK HECKSTALL-SMITH
QUARTET**

featuring DAVE STEPHENS Music From Out of Nowhere; Out Of Nowhere; Aunt Hagar's Blues; Pennies From Heaven; Four Or Five Times. (Seventy-Seven EP13)

I AM indebted to reader P. W. Harland for an interesting communication on Heckstall-Smith. Some weeks back I made the mistake of presuming that *Jazz Gumbo No. 2* was his first recorded work. How wrong I was! He appeared on an Esquire EP and also several records labelled "University Jazz."

In addition to the excellent soprano sax of the leader, this disc also features glorious Hines-like piano by my old friend Dave Stephens, a jazz character living in the wilds of Surrey and popping in and out of the London jazz scene as the fancy takes him.

The bandleader who could capture him permanently would have my undying gratitude and envy. I've tried... but couldn't.

Here once again we have traditional jazz played by a really musicianly group and using excellent numbers from both the pop and the jazz catalogues. I particularly liked *Aunt Hagar*, one of my favourite blues, but was not too happy about the melodic line in *Four or Five Times*. Not that it matters much. It's a nice twist on the original tune and as a basis for extemporisation it always was a good sequence. Why isn't it played more often?

THE RAMBLING BOYS

Rich And Rambling Boy; Buffalo Skinners; Wish I Was A Rock; State Of Arkansas; Mother's Not Dead; East Virginia Blues; Old Bachelor; Danville Girl; Roll On Buddy. (Topic 10T14)

THESE boys are a lot more earthy than some of the others this week, being nearer to the music of Huddie Ledbetter and Woodie Guthrie. Guthrie, in fact, is one of Jack Elliott's favourites. He even recorded a tribute to this wonderful writer of songs. The other *Rambling Boy* is Derroll Adams.

Arriving in England in 1956 and 1957 they quickly achieved fame and popularity in skiffle clubs, coffee bars and even in night clubs.

The songs here recorded vary in mood from sadness to the dry humour of *State of Arkansas*. If you're even remotely interested in either singing, folk music, guitar and banjo playing, American sociology or even plain skiffle, you should not miss the opportunity to hear this.

Nat "King" Cole

Sings just for
the fun of it

on
Capitol CL 14882

MILLS MUSIC Ltd.
20 Denmark Street
London, W.C.2

PUTTING ON THE STYLUS

THE GEORGE SHEARING QUINTET

"A Shearing Caravan"

Pick Yourself Up; I Didn't Know What Time It Was; Body And Soul; Little White Lies; Spring Is Here; The Breeze And I; Stranger In Paradise; Undecided; The Lady Is A Tramp; I'll Remember April; Easy To Love; Love Is Just Around The Corner; Indian Summer; I've Never Been In Love Before; Caravan; Hallelujah!
(MGM C767)

personnel on this disc, but despite an entire rejigging of the quintet the basic sound is the same and essentially Shearing.

This is a fine collection of some of the best of George Shearing—and will give you a chance to renew some of those worn-out 78s.

MICKEY KATZ

and His Orchestra

"Katz Puts On The Dog"
Hey! Jealous Lover; You're A Doity Dog; Sweet And Gentle; Moscovitz; Rumble; Paisach In Portugal; Tivo Tico; Feet Up



The humour's great, but if you don't happen to be Jewish then MICKEY KATZ may be too subtle for you.

Put Him On The Pipeck; Shelpin My Baby Back Home; Nature Bocher; Sin; Schvitzburgh, Pennsylvania; Murietta Hot Springs.
(Capitol T934)

ONE of the top Jewish comedians takes the Mickey out of some pop tunes of recent years. You can see Mickey for yourself during his current tour of Britain. On disc his main source of comedy is to translate something like "Hound Dog" into his own brand of rock and call it *You're a Doity Dog*.

The big snag with Katz is that if you are not Jewish you miss a lot of his humour, in fact, I think you lose practically all of it.

ANDRE KOSTELANETZ

and His Orchestra

"Tender Is the Night"

Love For Sale; But Not For Me; These Foolish Things; The Thrill Is Gone; More Than You Know; Body And Soul; What Is This Thing Called Love; Alone Together; It's All Right With Me; In The Still Of The Night.
(Fontana TFR6011)

KOSTELANETZ leaves the classics for a while and turns to what amounts to a collection of standards which seem destined to last as long as some of the longer-haired works. As the title conveys,

Whatever your taste, George will please

LP

BY JACKIE MOORE

Line-up

it is tender mood music as seen by Kostelanetz. Purely for those who enjoy a first-class orchestral disc, or are looking for some peaceful background music.

The arrangements are good, concentrating on the melodies, not the effect, and the orchestra, naturally, is superb.

JACK PAYNE

"Say It With Music"

Say It With Music; I'm In The Mood For Love; I'll Get By; Try A Little Tenderness; Gaily; I Surrender, Dear; There's A Small Hotel; Just One More Chance; Blue Pacific Moonlight; Memories Of You; Love In Bloom; Love Is The Sweetest Thing.
(HMV LP1160)

JACK PAYNE returns to his early love and conducts an orchestra for the first disc he has made for

some while. And this is quite a studio orchestra. Among the musicians are Bert Weedon, Charlie Katz, Joe Muddel, Jock Bain and Maurice Pratt. In fact the entire personnel is composed of top names. Arrangers were Dick Barrell, Brian Fahey and Tony Osborne.

You may well ask where does Jack Payne come in? The answer is that he was in charge, right from the start, and he alone decided who would be concerned with the disc, which numbers should be played and how. After all the adverse comment he has made in the past about discs it is just as well that

EXTENDED PLAY

LEO DIAMOND

"Harmonica Melodies (No. 2)"
Mam'selle; C'est Magnifique; Rainy Season; Do I Love You?
(Columbia SEG7794)

DON'T be misled by this disc. There's more to it than meets the eye. Leo Diamond has with him a first-class orchestra and chorus on these well-arranged tracks and there's plenty of full-bodied sound.

One of America's top harmonica players, Leo Diamond plays with a great beat and plenty of imagination and makes every one of these tracks good to listen to. A fine swinging disc to be enjoyed by anyone, not just those who like a harmonica.

MARTHA DAVIS AND SPOUSE

I'm Gonna Sit Right Down And Write Myself A Letter; Have You Ever Been Lonely?; I Like The Likes Of You; Life Is So Peculiar; Two Sleepy People.
(HMV 7EG8313)

THE spouse in question is bass player and singer Calvin Ponder and I have no hesitation at all in saying that this EP by Mr. and Mrs. P. is great.

Martha Davis handles most of the vocals, and some interesting sounds from the black and white keys are also her responsibility. Together Martha and Calvin keep the disc swinging as they sing and play these five wonderful numbers with a jazz touch and fabulous sense of humour.

Their improvised lyrics are up to the Ella and Louis standard, and if you go for the latter combination, you're sure to love every minute of this disc. I certainly did.

There's much more to this disc than meets the eye

DORI ANNE GRAY with Orchestra conducted by Stu Phillips

"Night Club Girl (No. 2)"

A Man Could Be A Wonderful Thing; Kiss The Boys Goodbye; The Man I've Been Looking For; Guess Who I Saw Today.
(Columbia SEG7795)

THIS is much better than the first Dori Anne Gray EP and on *The Man I've Been Looking For* she really sounds as though she could be star material. But too often Dori Anne is that much off the note, or just a shade too slack with her diction. And at times a liking for Judy Garland shows through.

Nevertheless, there's definitely more than a chance that Miss Gray will make the grade. See what you think. By the way, it's nice to hear *Guess Who I Saw Today*, a song we could hear much more often than we do.

THE DI MARA SISTERS Orchestra conducted by Tony Dannon

"Italy (No. 2)"

La Campanella; La Sbarazzina; Mama; Tic Ti Tac To; La Spagnola; Non Dimenticar.
(Columbia SEG7796)

THE first in this series by the Di Mara Sisters I didn't enjoy so much because it was far more American than Italian, but the girls

make up for it this time. All the vitality and gaiety of Italy comes over on these numbers and the Tony Dannon Orchestra help by providing the sort of backing so popular in Italy.

Almost as good as a trip to Rome. You can practise your Italian, too, because the girls only use English on one number, *Non Dimenticar*.

WALTER GROSS Plays His Own Great Songs

With Russell Garcia And His Orchestra

Tenderly; There Isn't Anybody Like You; Sit Down; Gypsy.
(HMV 7EG8349)

TENDERLY has become one of the most frequently heard standards, and yet its composer is practically unknown over here. Walter Gross has been musical director for Sinatra, Gordon MacRae and Dick Haymes. On this disc he has the backing of an orchestra which includes many top studio musicians, with vocalists Sylvia Reid on *Sit Down* and Eddie Robertson on *Gypsy*. I fancy we'll be hearing more of Sylvia Reid.

The other Gross songs don't come up to *Tenderly* standard and the composer's piano work is a little flowery for me, but it's a pleasant enough disc. And it's always interesting to hear how a composer plays one of his own songs.

GEORGES GUETARY with Orchestra directed by Jo Moutet

"Georges Guetary Successes"
Oh—La—La!; Mon Cher Tourmet; Le Ranch de Maria; Piccolina.
(Columbia SEG 7786)

HOW'S this for a mixed-up disc. Georges Guetary was born in Egypt, his parents were Greek and on this EP he sings two songs which originated in Italy. Meantime, Georges has become more French than the French.

The slightly nasal tenor of Guetary has always had me in its spell, ever since I fell for him in "Bless The Bride."

AL CONTE QUARTET

"Mr. Piano and Mr. Banjo"

(Happy Music for Happy People)
Margie; Ain't She Sweet; Somebody Stole My Gal; Goofus; Yes, Sir, That's My Baby; I Love My Baby; Ida; Five Foot Two; Shine On Harvest Moon; Oh Susanna; O Dem Golden Slippers; Bye-Bye Blackbird; I'm Looking Over A Four Leaf Clover; 12th Street Rag.
(HMV 7EG8348)

ACCORDING to the cover notes Al Conte plays anything from Bach to Bop. The music on this disc is neither, but just plain Happy Music, as the title says. Corny, maybe, but when people get together for a party this is invariably the kind of music that crops up.

Winnie Atwell-other-piano sound, plus a plonky-plonk banjo, and the songs everyone knows.

J.M.



Show tunes in all moods from BILL MCGUFFIE in his third lot of selections from West End productions.

the result of his work on *Say It With Music* is a top class, easy-to-listen-to LP of some beautiful, not too hackneyed, songs.

BILL MCGUFFIE

(Piano) and Rhythm Accompaniment
"Show Tunes (No. 3)"

Just In Time; Long Before I Knew You; I Could Have Danced All Night; I Love Paris; Wouldn't It Be Lovely; Bubles, Bangles And Beads; It's All Right With Me; Heart; Mu-chu-cha; On The Street Where You Live; C'est Magnifique; Whatever Lola Wants.
(Philips BBL7221)

SHOW tunes in all moods in this, the third of Bill McGuffie's selections from West End productions. The first three titles on the second side are a typical demonstration of Bill's great versatility on piano.

It's *All Right* is Bill at his best with a jazz beat, *Heart* has the sort of rippling Liberace touch and *Mu-chu-cha* is in Latin-American rhythm. In other words, whichever way you like the piano to sound, you'll find something satisfying on this McGuffie disc.

Starred at theatre where he once was an usher



He took a job as a part-time usher in order to study the technique of the famous singers, but he never thought he'd be one himself one day.

Now 'My Fair Lady' number puts **VIC DAMONE**, where he belongs—in the Hit Parade

I AM particularly delighted to see one of my favourite ballad singers, Vic Damone, make a long overdue entry into the Hit Parade charts.

He got there a couple of weeks ago with "On The Street Where You Live" and has since consolidated his position. It would seem now that he has definitely staked his claim in the race for supremacy among the many artistes who have recorded this number.

Damone has long been a favourite of mine and I have always been disappointed that his records have not made a greater impact

in this country in the past. He has an impeccable style which puts him among the top ballad singers, and recognition, I feel, should have come much earlier and much more frequently.

However, there is no point in crying over spilled discs and we stretch out a very big hand of welcome to this American singing star.

Just under 30, Vic Damone is the son of an Italian immigrant. It is not surprising that Vic should have become a singer, for his father had a very fine voice

by
Mervyn Douglas

which was always the high spot at family get-togethers. Additionally, his mother was pretty adept on the piano, and so the Damone household was never short of musical entertainment.

Soon after leaving High School in Brooklyn, Vic Damone obtained for himself a job as part-time usher at the Paramount Theatre in New York. This he did, not so much because he enjoyed the work, but because it gave him the opportunity of studying, for nothing, the performances of the well-known singing stars who headed the bill at this famous theatre.

During this time, one of the stars, who was a regular visitor to this theatre, gave young Damone considerable encouragement. The star in question was none other than Frank Sinatra.

On another occasion, when he had changed jobs and had become a lift operator, he seized the opportunity of giving an impromptu audition to his lift passenger. This passenger just happened to be Perry Como and he, too, advised Vic to keep at it.

Positive that he could make the grade, he hired himself a manager and a press agent and, in March, he started singing in a New York radio series, first as a guest, then later he got a regular, thrice weekly feature.

Various other guest appearances were to follow on radio and, in 1947, he signed his own commercial radio series for the first time. This was to run for two

years and through it his popularity increased on a nation-wide scale.

He played every major club and hotel date and even returned to the Paramount Theatre as a star attraction himself.

Alongside all this Vic Damone made his debut on a small record label, but his real success on record was to come when he joined Mercury.

With this concern he produced a string of good, selling records and actually stayed with them for nearly nine years.

During this time he had to put in two years military service, but he made records for his label whenever his leave permitted.

Soon after his demob in 1954 he returned to MGM for whom he had made previous movies, and it was here that he was to meet beautiful screen star Pier Angeli, whom he later wed.

Damone made a considerable impact with his appearance in "Hit The Deck," and enhanced this later with his screen role in "Kismet."

Some two years ago Vic changed his record affections to the Columbia label and it is through his waxing with them of "On The Street Where You Live," released in this country on Philips, that he has been able to enjoy a new-found record success with British buyers.

NEWS AND VIEWS FROM ACROSS THE ATLANTIC



Big seller

IT looks as if MGM have another very big seller on their hands with the latest release by Sheb Wooley.

His original version of The Purple People Eater has really stormed the country over here, and MGM are frantically dealing with the avalanche of demands. Contests in connection with the disc are in full swing, plus caricature drawings of "The Purple People Eater," and clay models of the same creation.

A fighter-bomber station in Texas is also adopting the mysterious being as their mascot.

Since its release, Purple People Eater has burst through all sales barriers, and has come from nowhere to a high placing in the top twenty charts here.

I understand that the Sheb Wooley recording is just about due for release in Britain, and I forecast that it will become as big a hit over your side as it has with us.

Satisfied

PRESIDENT of Cadence Records, Archie Bleyer, now back here after his trip to England and Europe, is feeling very satisfied with the outcome of his visits.

It's understood that his discussions with the Decca label resulted in a further three year release agreement of his label

in Britain. Additionally he concluded a new deal with Deutsche Grammophon for distribution of Cadence material over a very wide area of Europe.

This latter deal will also be reciprocal, and Cadence will issue suitable material from Europe.

In demand

TONY BENNETT, recently seen by you on a couple of major TV spots, continues to go from strength to strength here.

Always in demand for top night spots, Bennett has been causing sensations on his appearances at the Chez Paree. At this lush rendezvous, Tony has been giving the patrons one of his greatest-ever performances.

Also with him at this same venue are those great, crazy comedians, Rowan and Martin. They speak highly of their last visit to the London Palladium.

Discussions

PRESIDENT of MGM Records, Arnold Maxin, is preparing to leave here this week for a visit to Britain and the Continent. He will be visiting his British outlet, EMI, for general discussions on their releases in your country.

On this first trip abroad, Maxin will also take in Germany, France, and Italy. He also intends visiting the Brussels World's Fair.

Apart from his business discussions, he will probably be on the look-out for possible talent or ready-made waxings for later release in the States.

Roger day

BIG promotional tie-ups last week for recording star Roger Williams.

May 27 was named as Roger Williams Day, and the promo-

tion was sparked off with an album release called "Roger Williams Plays Gershwin." A single has also been issued to coincide titled "Young And Warm And Wonderful" coupled with "Indiscreet."

All dealers and disc jockeys received special promotion material to tie in with the whole exploitation.

Honoured

THE famous singing group, The Platters, now enjoying fabulous success on their tour of the world, received a distinction recently whilst playing in cabaret in Rome.

The group were received in audience by His Holiness Pope Pius XII at the Vatican, an honour which the unit values most highly.

Favourite

JOHNNY MATHIS, whom I saw DISC paid tribute to recently, has added to his laurels considerably by his fabulous success at the New York Copacabana Club.

This is one of the biggest dates that Mathis has yet had to play and he lived up to the standard of this lush night-spot with a sizzling performance.

He has become a great favourite now with Copacabana clientele and his 60-minute solo stint has hardly been enough for most of the patrons.

On top

A CONSTANT album favourite in the States is your great orchestral conductor, Mantovani. His release under the title "Gems Forever" is rapidly climbing the best-seller charts for albums, and is currently well within the top 15 bracket.

—Al Anderson

Welcome Vic
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OVER the POINTS

with Pete Murray

"ROCK 'n' roll is dead!" That's the cry some people have been roaring since "r'n'r" first got a goodly proportion of the nation in its grip. Now, I think perhaps the rock knockers have got something. It may not be dead but it isn't exactly in the best of health.

Rock 'n' roll stars no longer have the pulling power they had, say, six months ago.

I believe that only Elvis himself could gather enough disciples to make a tour of Britain really worth while.

Now, before you all start tearing

Yes, it's Jack Jackson—or is it? One fan wasn't too sure, though he knew it wasn't Freddie Mills! See "Wrong hair for Jack."

record star doesn't necessarily mean a successful stage performer.

So many of these inexperienced overnight stars have made so many colourless personal appearances that the market has now reached saturation point.

Television has done a great deal towards taking away the glamour of seeing the recording artists in action.

I can think of at least three



Wrong hair for Jack

I WILL step smartly down from my soap box and tell you what I think is an amusing story concerning my old chum Jack Jackson.

Jack is blessed with a great sense of humour and the other day, when accosted by the kind of TV fan we all know, the conversation went something like this.

Fan speaks first—"I know you." "Do you?" "Yes, seen you on TV." "Really?" "I know the face—can't think of the name though."

Jack, who was in something of a hurry pushed his nose in with his finger and suggested "Freddie Mills?"

"No, you're having me on," replied the fan, "Freddie's got curly hair."

Better watch out Jack, that Mills man also plays records.

Bloomin' 'orrible!

WHEN the football season finished I decided to take up weight-lifting to keep myself fit, and went to a little gym in Fitzroy Street.

I was shocked to find that

everyone there was a perfect specimen. Taking the trainer on one side, I said, "Look, I don't have to train with these boys do I? I'd be ashamed to strip off in front of them."

"Oh, don't worry about that, Pete, they won't take any notice of you—we get all kinds of physical wrecks down here."

Charming—and that wasn't the last of it. After my first work-out he called me over and asked me to put my tongue out.

"Do you smoke?" "No," I replied, truthfully.

"Do you drink then?" "No," said I. At that I thought he would say "Oh well that's something in your favour" but no—he merely squinted at me for a few seconds and uttered sadly, "Cor blimey you must be in a bloomin' 'orrible condition."

FIRST PRIZE GOES TO JOE

RECORD of the Week goes to a man whom I only wrote about recently, Joe Henderson. I first heard his "Trudie" on the radio and liked it enormously but I did not hear the title. When my own parcel of records arrived I played them and up popped Joe from the bottom of the pile.

It's a charming instrumental with certain hit parade potentialities, featuring Joe on the piano in what is his own composition.

ROCK 'n' ROLL ISN'T DEAD, BUT...

your hair out, let me explain that when I say rock 'n' roll is dead, I do not mean that there is no longer a demand for beat music.

There always has been, of course, and there always will be. Rock merely put it on the commercial map.

What I do think is passé is the dreary, monotonous guitar strumming, and the strident tenor sax backing that has been so evident during the days of rock 'n' roll.

The full toned brass-blaring, big band is back. It can be heard to excellent effect on the new Eddie Fisher record "I Don't Hurt Anymore."

An up tempo record that, given the necessary airings, must rise in the hit parade.

The Kaye Sisters also have a big band backing on an excellent beat number called "Stroll Me."

Still to be exploited

ANOTHER style of music that has still to be exploited to the full is the cha-cha. Certainly the most musical and fascinating sound that has come from Latin America, cha-cha can be found in varying forms amongst many of today's beat records.

"Torero," recorded by the Andrews Sisters, the Southlanders and Julius La Rosa, is a very strong contender for hit parade honours.

Even that High Priest of Rock, Jack Good, has a definite Latin beat in his now famous "Fried Onions" recording.

But the tuneless ballad-with-a-beat craze has failed to materialise. Thank goodness that these records, big hits in the States, have been treated with the disdain they deserve, by British fans.

Another bloodless revolution is taking place. At one time if an artist had a hit record it meant full halls.

At last, however, the record buyers realised that a successful

American acts, whose TV appearances were so bad that they really affected box office receipts for their concerts.

At last we have something to thank television for, although theatres, cinemas and dance halls complain that it keeps their public away.

As I see it, though, TV has made the public more discerning than it has ever been. But they will still desert the warmth of their living rooms if quality is offered by attractions like "The Bridge on the River Kwai" and "My Fair Lady."

As Sam Goldwyn is reputed to have remarked, "Why should the public go out and pay to see bad movies, when they can see them at home on television!"

OVER THE BORDER by MURRAY GAULD

IS the cast for Scotland's own Royal Variety Show strong enough to command £25 top-price seats? A rapid look-through the line-up reveals recording stars like Frankie Vaughan, David Hughes, Kenneth McKellar, Lonnie Donegan, Robert Wilson, Jimmy Shand, Geraldo and—big surprise, and great honour—The Clyde Valley Stompers.

There are also Scotland's top comedy stars—Jimmy Logan, Stanley Baxter, Jack Radcliffe, Rikki Fulton, Alec Finlay and Clark and Murray. And singing stars Fay Lenore and Sally Logan—both first-class stage artists.

But where are the really outstanding personalities you cannot get in the through-the-year entertainment but whom you expect to see at a Command Performance?

I would say there was one—Alan King, the comedian who stole the show from Judy Garland when she was in Britain. It will be his first time in Scotland. But even all that comedy talent doesn't seem to me to be worth £25.

Quite frankly, I should have appreciated something a little more away from the run-of-the-mill.

I tackled the producer of the show, Dickie Hurran, and got one of my answers.

It's a run of the mill show And not worth this price!

It appears that the committee approached much bigger stars. World stars. They had a "Sorry would love to have done it," from Perry Como.

And Liberace could be in this country by midday July 4 (the show is on Thursday, July 3, at the Glasgow Alhambra). Liberace would have done anything to free himself from his previous film commitments in the States.

I understand he is still trying to do so. Further stars who were on the list? Max Bygraves and Alma Cogan.

There are, naturally, some still to come. Perhaps we will be pleasantly surprised. I hope so. Even at that, though, there are attractions enough to make Scotland's first Royal Show a Very Big Night.

Donegan, the boy who was born in Glasgow, is one of the names that will appeal strongly to the younger fans as one who has been overlooked too long.

Sweet, little Sally Logan will

present a bouquet to the Queen, it appears. No doubt Her Majesty will comment on Scotland's own child prodigy. Sally looks about 14 on stage. She is, in fact, 18—and with a very big future.

But where, oh, where, is Chic Murray—the daft inconsequential patter merchant from Greenock, just back from the States?

Chic is good enough to have seen up several juicy contracts for his return across the Atlantic to play some most choice dates, including Las Vegas and top television shows.

Surely he's good enough to make the Royal honour.

'Harmony Inn'

JOHNNY KEATING, Britain's top arranger who "emigrated" back home to Edinburgh from the big time, to concentrate on a school of music in his home town, last week launched another long-needed business venture.

He calls it Johnny Keating's



Max Bygraves was on the list for Scotland's own Royal Variety Show.

"Harmony Inn"; it's in Edinburgh's historical Canongate, and is a combined jazz record centre and coffee bar.

At last Edinburgh has a spot where jazz fans can congregate and chatter, find their discs and drink their coffee in their own atmosphere.

Keating, staff arranger for Heath for over two years, has scored for Basie, Herman, Dankworth, Mel Tormé—and a lot of the other big boys.



PATTI LEWIS

She was a natural singer, she'd even been offered a contract, but she still preferred the hotel business—until that morning she got up late

EVER dropped a breakfast tray? It could be lucky, it could mean success, for it once happened to a young girl and now she is known all over the world. None other than lovely young Canadian singer Patti Lewis.

When Patti left high school she had the urge to learn the catering and hotel business. So she secured a position as waitress in a large hotel near Ottawa.

After she had been there for three months or so she began to get that feeling of being in a humdrum job.

One afternoon when off duty, Patti went into the park to have a nap. Suddenly she was awakened by a tap on her shoulder. Looking up she saw the bandleader from the hotel. "Hello, honey, can I join you?" he asked.

They had been chatting for some time when the bandleader suggested that Patti should go back with him and sit in on the band's rehearsals. Patti was feeling bored so she readily agreed.

Arriving back at the hotel they found the boys had already started rehearsing. Patti settled herself down to listen. But the rest was short-lived, as the pianist looked over and enquired, "Can you sing?"

"Guess I can a little," Patti replied.

"Then get up off your chair and

let's see what you can do," he said.

After Patti had sung the first number, the boys were full of praise for her and suggested she did another.

"Oh, come off it," said Patti. "I am not as good as all that." But the pianist went out of his way to impress Patti that they were really sincere. "You've a very good voice," he said, "hasn't anybody ever told you that before?"

"No," replied Patti. "I've never sung in public."

The band leader was equally impressed. "I think you are a

by

Chris Barnett

"natural," he said. "With your voice the public would go for you in a big way. Why not give it a try? After all, what have you got to lose?"

After a little more persuasion Patti at last agreed to see how it went that evening.

So at ten-thirty that night Patti was seated with the band and when the time came for her number she was introduced as the "Singing Waitress."

She hit them for six. The audience just would not let her go. Instead of a girl singing a couple of numbers it was as if she were a featured singer.

From dishes to discs— at the drop of a tray



(above left) Patti goes through a number with bandleader Paul Fenhoelhet. (below) As a waitress she wasn't bad, but that spoon and fork trick is not easy, hence the expression on Patti's face.

Next day she was informed that she would be introduced under her own name. Extra numbers were hurriedly rehearsed for her. She was going to get "star" treatment.

Again she went over with a bang. So much so that the owner of the hotel offered her extra money to be featured with the band every night, plus making her waitress hours easier.

Although Patti was enjoying this, however, she was not thinking of making it her life. Catering was still the main objective.

A few weeks later, three musicians booked into the hotel. After hearing her sing, one of them went over and introduced himself as Johnnie Powers. He told Patti that he had a band and that he would like her to sing for him in Toronto. Patti explained that her main job

was learning the hotel business "from the bottom—to the top" and that she wanted to stick at it.

Johnnie thought she was mad and he continued to worry her all the time he was staying at the hotel, but to Patti it meant just nothing. All she would say was: "If ever I think of singing for a living I'll let you know."

However, Patti began to find that getting up at 7 a.m. every morning was not exactly fun. Waitressing was exhausting enough but when combined with singing, sleep became practically impossible.

Gradually the strain began to tell until one morning she overslept. For a waitress that was a disaster, but for Patti it was more than that—it changed her whole life.

She panicked

She was awakened by one of the other waitresses at 8 o'clock. When she realised how late she was she panicked. Hurriedly washing, she rushed downstairs to the kitchen, dressing as she went. She grabbed a tray, piled it with sugar, cream, milk, jam and butter, and swept, tray on high, through the swing doors into the dining room.

The next thing she knew she was flat on the floor, the contents of the tray all over her. The guests promptly roared with laughter. This infuriated Patti. She sprang to her feet, dripping with cream, glared round the room and shouted "I quit." Then she stormed out of the dining room with the ringing of laughter in her ears.

The owner tried to get her to stay, but Patti knew she could never face those guests again. So with his pleading falling on deaf ears, she left.

She remembered Toronto, and a fellow named Powers. Patti had no difficulty in finding Johnnie and

even less difficulty in getting him to take her on as a singer.

Singing with the Powers outfit brought her rapidly to the notice of the public, agents, recording company managers and radio producers.

After some time she left the Powers group and joined the Stan Bernard Quintet. There she fell in love with and married the pianist, Red Mitchell. The honeymoon was spent in England, where she settled down and was very happy.

In '56 she was appearing in the Goons' TV show. She was also guest singer on the BBC Show Band series.

Patti was hitting the headlines. Work was coming from all quarters. Unhappily the marriage went on the rocks and Patti and Red were divorced in late 1956. The next year was a record for her with 40 TV shows, including the famous "Six-Five Special," cabaret and variety.

Even bigger impact

Record companies fell over themselves to put her under contract and Philips eventually secured her services. Her first numbers with them were her biggest and best sellers—I Love Paris with I Can't Tell a Waltz From a Tango.

Although Patti chalked up a lot of successes, however, she never made the top of the hit parade.

A few months ago Patti changed labels, to Columbia.

At the moment she is in Canada starring in the CBS TV show, "Cross Canada Hit Parade." Late this autumn she will be returning to this country, and it is predicted that she will make an even bigger impact than before.

AND THERE'S NO DOUBT THAT SHE'S VERY GLAD SHE OVERSLEPT THAT MORNING IN OTTAWA.

CLASSICAL CORNER

by J. C. DOUGLAS

DEBUSSY

Nocturnes: 1 Nuages; 2 Fetes; 3 Sirenes.

RAVEL

Ma Mere L'Oye. Ernest Ansermet conducting L'Orchestre de la Suisse Romande.

(Decca LXT5426)

I UNHESITATINGLY recommend this disc for several reasons. The quality of recording is exceedingly high, especially in the Ravel; the two compositions make an ideal combination; and the Ansermet treatment of the score is, for me, quite perfect, with a superb

RECOMMENDED— with no reservations

performance from the orchestra. The Ravel score *Ma Mere L'Oye*—Mother Goose Suite—was used for a beautiful ballet, "Beauty And The Beast," by John Cranko, which you may have seen at Sadler's Wells. The pieces are meant to illustrate the fairy tales of Charles Perrault: Sleeping Beauty, Tom Thumb, etc.

The work has that fairy-tale quality, plus some wonderful orchestration.

Nocturnes is a study in atmosphere. A view of thunderclouds, a fair in the Bois de Boulogne, a seascape.

A most attractive disc, which I have already played far too often in a short space of time!

TCHAIKOVSKY

Highlights from Swan Lake. Anatole Fistoulari conducts the London Symphony Orchestra. (Decca LXT5409)

A PART from the more frequently heard *Waltz and the Pas de Deux* from the second Act, there are some less well-known extracts on this disc: The Dance of the Fiancés, for instance, from Act 3.

The ballet fan will find much to enjoy, and for those who don't know a cabriole from a jete there are plenty of well-loved tunes.

A good performance from the orchestra—I only wish the score were as well played at ballet performances.

'DISC' PICTURE FEATURE . . . by RICHI HOWELL



(above left) Two of the smallest big stars in the business, JACKIE DENNIS and LAURIE LONDON get together before doing their turns.

STARLIGHT DANCE

Ten top bands, 100 stars of stage, film, TV and the record business, and 10,000 excited, happy fans, all together in one of the biggest pop music shows ever—the Starlight Dance, held last Saturday at Harringay Arena in aid of the Stars' Organisation for Spastics.

Needless to say, DISC photographer Richi Howell was there to bring you these pictures of some of the highlights of a great evening.



VERA LYNN, Chairwoman of S.O.S. and subject of this week's DISC Spotlight (see page 7) sings with Cyril Stapleton and the Show Band.



Having a whale of a time between numbers are VERA LYNN, PET CLARK, DENNIS LOTIS, DISC's cover personality MARION RYAN and Nixa A and R manager ALLAN FREEMAN.



MATT MUNRO, PETER BUCHANAN and BETTY SMITH.

JOHNNY STEWART, the new HMV recording artiste whom you should be hearing a lot of, his wife, Pat, and film star TONY WRIGHT.



JAMES KENNY, the "Bongo Boy" of the West End musical "Expresso Bongo" gives an excerpt from that production.



CYRIL STAPLETON and CY LAURIE give a cheery wave to our photographer during a break in the entertainment.