

July 5, 1958

DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 22

Week ending, July 5, 1958

RUSS HAMILTON

EVERY
6^D
THURSDAY



"DISC" PIC

Another **RUSS HAMILTON** Sensation!

TIP TOE THROUGH THE TULIPS

(CB 1451)

Today's hottest tip for the hit parade!



ORIOLE RECORDS LTD., 315-317 OXFORD STREET, LONDON, W.1

... Tommy Steele ... Eydie's copy ... 'unbreakable' EPs ... Purple People ... D.J.s' choice ...

Post Bag

TOO MANY SINGERS, TOO FEW BANDS

BEFORE the war it was such a pleasure to get records of top hits played by fine British dance bands. I'm thinking of Ray Noble, Ambrose, Henry Hall and Gerald.

Nowadays, records in this style are almost impossible to buy and the market seems to be overpopulated with singers. Many of them are good singers, but they are performing nearly all the way through the record, leaving very little for the orchestra to do but accompany them.

Times change and so do tastes, but, fortunately, there is always Joe Loss to turn to. He still records the hit songs with a big dance orchestra and the playing is perfect and the arrangements tasteful.—MOGENS SINDING, Copenhagen, K., Denmark.

(Fortunately, the demands for dancing will always keep hands to the forefront.)

Max is flattered

"POST BAG" thinks that Eydie Gorme's recording of "Hands" can hardly be considered a carbon copy of Max Bygraves' disc.

I have a copy of both records and I am almost of the opinion that Miss Gorme had rubbed off Max's voice and dubbed her own on to his recording to save time and the expense of finding her own arrangement.

I'm sure, however, that Max By-



"You must be crazy not being crazy over Paul Anka!"

graves is flattered to know that a top American recording artiste has so meticulously copied his work.

Well done, son!—C. O'BRIEN, Westbrook Road, Welling, Kent. (Whatever the thoughts—Max has still claimed it for the Hit Parade.)

A kiss as well!

HOWS this for meeting one's recording idols? Last year I went 45 miles to Bristol to see Tommy Steele at the Hippodrome and within minutes of asking to meet him, I was in Tommy's dressing room, sitting on his bed chatting with him.

We talked for nearly a quarter of an hour; Tommy signed a photograph which he gave me and when I left he kissed me!

I also like Russ Hamilton and went 50 miles to Exeter to see him. Once again, I found that, like Tommy, he

The opinions expressed on this page are those of readers and are not necessarily endorsed by the Editor.

was happy to see me in his dressing room. And I had a kiss from Russ, too, when I left.

Don't be too disappointed, fans, if you are not always able to meet your favourites. Your time may come!—PATSY MARSH, Mudford Road, Yeovil, Somerset. ("Kisses Sweeter Than Wine"?)

Teenage D.J.s

TEENAGERS should have more record programmes with teenage D.J.s such as Tommy Steele and Gus Goodwin. It would also be worth having a teenage girl D.J. who could play Elvis Presley records.

And, as request programmes are so popular, it's surprising that there aren't more of them on the BBC. I should prefer to hear separate request programmes for different types of music.—MISS A. GROSVENOR, Beauchamp Road, Alcester, Warwick. (Records for the asking.)

What's it mean?

WE have been having a discussion about the meaning of Sheb Wooley's latest hit, "The Purple People Eater."

Is it a "Purple People," eater or a "Purple," a people eater?

Also, can you tell us what a Kewpie Doll is?—DENNIS CLARE and BERNARD MARSH, Gillian Avenue, Aldershot, Hants. (The things you ask! (a) He is an eater of Purple People (b) A Kewpie Doll is a prize usually awarded at fairs and carnivals.)

Down with the D.J.s

IN a recent "Over the Points," Pete Murray wrote that 75 per cent of the disc jockeys disliked Elvis Presley intensely. Pete never wrote a truer word.

I strongly resent the way in which D.J.s try to convert the public to their way of thinking through their record programmes.

Happily, the public refuse to co-operate in the mad plan but this in no way excuses the D.J.s who work overtime in Sinatra, Como and company yet deliberately ignore Presley—or accompany his reluctantly-played records with sarcastic comments.—(Miss) L. HILL, Redhill, Surrey. (Jockeys on the wrong track?)

Completely different

THE other day I heard David Whitfield's recording of "That's When Your Heartaches Begin" and I was shocked by his interpretation. It was so completely different from the original way it was intended to be put over (listen to Elvis Presley's flipside of "All Shook Up").

What annoys me is that when any straight song or evergreen like "White Christmas" or "Silent Night" is recorded by a rock singer such as Elvis, there is such a spate of adverse publicity.

But when positions are reversed, not

an eyebrow is raised.—(Miss) N. VASA, Walmersley Road, Bury, Lancs.

(Everyone to their own heartease.)

Fabulous Johnnie

AFTER seeing the "Johnnie Ray Show" on TV, I can't help thinking what a truly fabulous person and showman he is.

He can make us cry—he can make us laugh. He can sing beautifully (as in "All The Way"), yet he can rock with the coolest of cats.

He is an entertainer plus! DOROTHY KURN, Spreighton Road, West Molesey, Surrey. (A Ray of sunshine?)

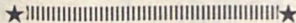
Sick of Tommy

EVERY time we open DISC we are confronted by loads of articles and pictures of Tommy Steele. We are sick to death of reading about him.

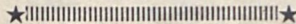
Don't you think that—just for one week—you could leave out any mention of him?

Instead, write something pleasant about Terry Dene or Elvis Presley.

By the way, a friend of ours insists that letters written to DISC are never published and that all those who print



IT'S so easy! All you have to do is write a letter to DISC about any subject connected with records and you may win an LP of your own choice. Every week DISC presents an LP to the writer of the most interesting letter published. It could be your turn next! Address your letters to "Post Bag," DISC, Hulton House, Fleet Street, London, E.C.4.



are made up by your office staff. Is that right?—PAMELA DONOHOE and AUDREY SMITH, Robertson Street, London, S.W.5.

(Here's the proof. Is your friend blushing?)

Not long enough

AT last we have a television programme that is just right for teenagers—Jack Good's "Oh Boy!" We've been waiting a programme like this for a very long time.

I have only one complaint. Thirty-five minutes isn't long enough.—BARBARA BAYLISS, Kingstanding, Birmingham, 22c. (If it's Good, it's worth waiting for.)

What, no hole!

I READ with sympathy Mr. J. A. Lyle's letter (DISC 21-6-58) complaining of "twin" record labels.

I wonder, though, whether he has ever thought how much more he would be annoyed to buy a record and find that the manufacturer had omitted to place a hole in the middle of it?—A. BABER, Station House, Bechford, Glos. ("hole" lotta sense!)

THIS WEEK'S PRIZE LETTER

Rock is too big to kill

JUDGING from the letters in DISC, few readers know anything about the history of rock 'n' roll. Perhaps I might be able to provide a few interesting background facts.

Rock 'n' roll originated as "rhythm blues" sung only by Negroes in America.

In the 1940s a record called "I Wonder?" caused the first interest in rhythm and blues. Fats Domino's "The Fat Man" hit the big time in 1949 and he followed it up with a string of other hits.

Then came Bill Haley, who added a touch of Country and Western to rhythm and blues, and it was soon a big success.

Rarely are there overnight rock and roll successes in the United States; the people who sing "rock" have been around for a long time, usually shouting the blues in small honky tonks and barrelhouses.

Two examples of this are Joe Turner and the late Chuck Willis. When rock and roll became popular in Britain after its enthusiastic plugging in America by D.J. Alan Freed, the trash in "rock" soon became apparent.

Will rock fade out? Never. It has been going for 10 years now and is too big to kill.—M. LEADBITTER, 5 De la Warr Road, Bexhill-on-Sea, Sussex.

Rock has been defended by many people in many ways, but this "historical analysis" is a new one and for it Mr. Leadbitter wins this week's prize.

felt very annoyed. Jim Dale, in my opinion, is one of England's finest singers. Who is Jack Good to criticize him?

What about people like Russ Hamilton, Maxine Daniels and Danny Purches; they all want ballads back as much as Jim Dale does.—JEAN CLARKSON, Elms Road, Darlington, Co. Durham. (Up Dale and down Good!)

Where's Al?

WHAT has become of Al Martino? He had such a very great voice. Last February I bought his "A Love To Call My Own" but I have never heard of him since.—S. BURROWS, Birmingham, 24.

(Al hasn't been recording for some time since leaving Capitol. But he has recently signed for the American "Verve" label.)

Warped Discs

THE first two 45 rpm records that I bought three months ago have become warped. Although this does not appear to affect the playing surface it means that I cannot put my full quota of discs on my auto-changer.

Surely there must be something that can be done by manufacturers to ensure that records don't warp. I haven't been keeping mine near any source of heat.—GORDON FRY, Roycroft Road, Filton, Beds. (Unfortunately a frequent complaint.)

Disappointed fans

I WISH to protest strongly on behalf of Alfred Marks and Marlon Ryan fans that a tele-recording of the final "Spot the Tune" programme was put out in place of "Shadow Squad."

It meant that many of the fans of the two stars were disappointed.—(Mrs.) PEGGY POWELL, Stoke Gardens, Slough, Bucks. ("Spot" was in a bad spot—and not spotted by the fans.)

SWAPS HERE

I HAVE nearly 600 pictures of I recording stars including Elvis Presley, Frankie Vaughan and Frank Sinatra. If any DISC reader would like some of these pictures they are welcome to write to me.

In return, I should like any photographs or cuttings of Guy Mitchell or Tommy Steele.—(Miss) K. ANDERSEN, 23, Middleberg Street, Newbridge Road, Hull. (Any pictures of Frankenstein in exchange for 400 of Doug Geddes?)



"You worry more about that than you do about me!"

Classic comment

UNTIL recently I was annoyed at the small percentage of space which you give to classical music, but now I realise that these recordings form only a small proportion of the record industry's total releases. The musicians, too, who make these recordings are not in the disc business (full-time like so many of the "pop" record musicians).

I envy your J. C. Douglas her position as classical music reviewer—she does a fine job.—MARGARET PASCOE, Fawcett Road, Southsea, Hants. (A "classic" deduction)

Is it Scotland?

CAN Robert Farnon tell me whether the lovely scene on the sleeve of his LP "From The Highlands" is an actual Highlands view. If so, where? Congratulations, Robert, on a very pleasant-sounding record.—TON HAXTON, Woodside, Cowden-Heath, Hife. (Passed to Robbie McFarnon!)

Defending Jim

AFTER reading Jack Good's attack on Jim Dale (DISC 12-6-58) I

TOP TWENTY

WEEK ENDING JUNE 28th

Last Week	This Week	Title	Artist	Label
1	1	All I Have To Do Is Dream	Everly Brothers	London
5	2	Who's Sorry Now?	Connie Francis	MGM
2	3	On The Street Where You Live	Vic Damone	Philips
4	4	You Need Hands / Tulips From Amsterdam	Max Bygraves	Decca
11	5	Big Man	The Four Preps	Capitol
7	6	Tom Hark	Elias and his Zig-Zag Jive Flutes	Columbia
6	7	Witch Doctor	Don Lang	HMV
8	8	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
3	9	Stairway Of Love	Michael Holliday	Columbia
10	10	Book Of Love	The Mudlarks	Columbia
9	11	The Army Game	TV Cast	HMV
18	12	Sugar Moon	Pat Boone	London
14	13	Twilight Time	The Platters	Mercury
12	14	Purple People Eater	Sheb Wooley	MGM
16	15	Kewpie Doll	Frankie Vaughan	Philips
15	16	Grand Coolie Dam	Lonnie Donegan	Nixa
17	17	Rave On	Buddy Holly	Coral
20	18	I May Never Pass This Way Again	Perry Como	RCA
—	19	Return To Me	Dean Martin	Capitol
—	20	On The Street Where You Live	David Whitfield	Decca

ONES TO WATCH:

Sally Don't You Grieve Looking Back
 Lonnie Donegan Nat "King" Cole

Compiled from dealers' returns from all over Britain.

MICHAEL HOLLIDAY's version of "Stairway Of Love" had been climbing steadily and had got to number 3, but now it's taken a tumble.

Back in the charts after a long (for him) absence, BUDDY HOLLY's "Rave On" still remains in the number 17 position.

THE McGUIRE SISTERS

DING DONG

CORAL

45 78



THE CRICKETS

THINK IT OVER

CORAL

45 78



American Top Ten

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

Last Week	This Week	Title	Artist
1	1	PURPLE PEOPLE EATER	Sheb Wooley
2	2	ALL I HAVE TO DO IS DREAM	Everly Brothers
3	3	YAKETY YAK	The Coasters
4	4	WITCH DOCTOR	David Seville
5	5	SECRETLY	Jimmie Rodgers
6	6	RETURN TO ME	Dean Martin
7	7	DO YOU WANT TO DANCE?	Bobby Freeman
8	8	LOOKING BACK	Nat "King" Cole
9	9	JENNIE LEE	Jan and Arnie
10	10	ENDLESS SLEEP	Jody Reynolds

ONE TO WATCH:

Patricia Perez Parado

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending June 28th)

Last Week	This Week	Title	Artist
1	1	ALL I HAVE TO DO IS DREAM/ CLAUDETTE	Everly Brothers
7	2	BOOK OF LOVE	The Monotones
8	3	PURPLE PEOPLE EATER	The Mudlarks
4	4	TOM HARK	Sheb Wooley
3	5	WHO'S SORRY NOW?	Elias and Zig-Zag
6	6	JOHNNY B. GOODE	Jive Flutes
10	7	SECRETLY	Connie Francis
2	8	ON THE STREET WHERE YOU LIVE	Chuck Berry
5	9	WITCH DOCTOR	Jimmie Rodgers
9	10	BIG MAN	Vic Damone
—	10	SUGAR MOON	David Seville

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

Records from AMERICA

Danny AND THE JUNIORS Dottie

H.M.V. POP504 (45 & 78)

JIMMIE RODGERS Secretly

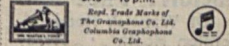
COLUMBIA DB4130 (45 & 78)

George Hamilton IV I KNOW WHERE I'M GOIN'

H.M.V. POP505 (45 & 78)

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Introduced by GERRY WILMOT Radio Luxembourg every Tuesday 9.45 - 10 p.m.



R.W.S. Records Ltd., 9-11 Old Castle Street, London, W.1

SIDETRACKS

Skiffle in this country seems to be a way of describing LONNIE DONEGAN's own brand of music. If you tackle it, then you must copy Lonnie.



from the midst of a bad television production—and I've been responsible for some of them!—with the ease that he comes across on disc, on stage and on film. It's quite incredible.

Nobody can produce such a concentrated jet of purposeful energy as Lonnie. The nearest thing I can think of in terms of power—and Lonnie Donegan would hate this comparison—is Jerry Lee Lewis.

But then Lewis couldn't sing a number like "Hard Times."

Skiffle as a commercial proposition is now certainly as dead as a door-nail—though I have never been convinced that it ever lived in those terms, or whether it was all a figment of the incredible Lonnie's imagination.

I don't pretend to know what skiffle really is. And the definitions regularly handed out don't seem very precise. I do know that the Stanley Dale Skiffle Competition always seems to be a misnomer for the Stanley Dale Lonnie Donegan Imitation Competition.

And that, indeed, seems to me to be the answer.

Skiffle, in its revived form in this country, seems simply to be a

BY
JACK
GOOD

Producer of
ATV's
'Oh Boy!' show



By the time Lonnie has finished with a number, Folk Song, Spiritual, Field Lament, Mixed Bag, or whatever he cares to call it, he has created a song that only one person can perform—anyone else who tackles it must become an impersonator.

Lonnie's real belters usually have as much relation to Folk Song originals as the Prisoner's Song has to Jailhouse Rock. And this is a good thing; after all, if Lonnie Donegan were just another folk singer, however good, what would all the fuss be about?

Lonnie Donegan, whether he likes it or not, is a very Lonesome Traveller, and for this very reason he is likely to be travelling for a considerable time to come.

Obvious choice

COMPENING the Lonnie Donegan show will be Luxembourg disc jockey, Michael Jackson. This seems to be a very clever move by the Fielding office. In the majority of shows that claim to cater for the disc-buying public, the links between acts are made by a comedian who may be completely out of tune with the bill.

Just as the public who go to the Victoria Palace to see the Crazy Gang don't want to be entertained by a rendering of the current Top Twenty, so the audience who go to a pop-music show just couldn't care less about funny jokes.

It would seem an obvious choice

to pick a disc-jockey to compete with this sort of show. Funny nobody thought of it before.

An 'oldie' flood

FOLLOWING on the unexpected but deserved success of "Who's Sorry Now?" we are about to be flooded with "oldies" performed in the modern manner.

Here we have the ballad melody and rock beat intertwined as I forecast some months ago. Not only that, the rock-type band has, as also predicted, been augmented by choral effects.

Some of the titles? "Moonlight And Roses," "Under The Bridges Of Paris," "El Rancho Rock."

High on the American charts, in this category, is a disc by our own Betty Smith Quintet (with whom I shall also have the pleasure of working in the Lonnie Donegan Show)—entitled "Bewitched (Both-ered and Bewildered)."

This number has sailed up in the American charts with no pushing whatever, since it was originally only the secondary flip-side to the plug number "Hand Jive" which made no impression on the Hit Parade over there.

We talk about "oldies" in terms of numbers written in the thirties and forties, but number nine in the American Top Twenty is a song that was sung in the American civil war—Jennie Lee.

Australian rock

THE latest angle on big beat music is to bring out versions influenced by the music of all parts of the globe.

"Tom Hark" came from South Africa—and now we have an oriental rock from Ganin and his Asia Minors called "Daddy Lollo."

But the latest rock offering from far flung corners of the globe comes from Australia—it is called, familiarly, "Shake, Baby, Shake," by one Johnny O'Keefe. Strangely enough, it doesn't sound a bit like "Waltzing Matilda," but it is an even wilder Jerry Lee Lewis number than Jerry Lee himself.

Different

I READ about the biggest gimmick-sales product since Davy Crocket Hats: Elvis Presley Army Jewellery—dog tags, bracelets, anklets, sweater guards, key chains—all bearing Presley's name, U.S. Army serial number, blood type, etched picture and autograph. Can we expect Jerry Lee Lewis Marriage Certificate Replicas in competition?

TV, disc or film

—what a personality
this boy Lonnie is!

I AM looking forward very eagerly to producing the Lonnie Donegan Stage Show for Harold Fielding. Lonnie Donegan has always been, for me, the most powerful and gripping performer of popular music in this country.

Whilst he is putting a number across, his tremendous command and stage-presence is almost awesome, and his audiences always

seem to be mesmerised by the strength of his personality.

But the really extraordinary thing about Lonnie is his ability to transmit all his power and excitement to any medium.

I continually complain about artists being killed on television, and those who are unable to put over on the stage the punch they get on to disc—and vice versa.

None of this applies to Lonnie Donegan. He grips his public even

word to describe the sort of music that Lonnie Donegan has evolved to express his own almost uncomfortably unique personality.

Lonnie may call the songs he sings Folk Songs, and very often in their original condition that is what they were.

One thing about Folk Songs, however, is that they are the sort of ditties that anyone could sing—that's how they became folk songs in the first place.

public he wants for his hall. Teenagers.

Secondly, he knows that if he wants to attract the kids it is no use being half-hearted about it. He must and does provide for them exclusively. There is no question of slipping in the odd Valeta here and there for the Mums and Dads. The Mums and Dads aren't there. Nat has made it his job to find out what the kids want. For a start they like their music good and LOUD. Nat has his loudspeakers at full blast.

They like a modern style combination—not the old dance hall big band. Nat's Gang is formed of young musicians to tackle most of the latest pop noises. And it even contains a "wah-wah" vocal group so noticeably lacking in most comparable outfits.

On the subject of repertoire, Nat comes top of the class again. He knows it is no good just playing last month's hit parade this month and this month's hit parade next month. As soon as a good dance-

THE big dance halls are emptying. And the trend isn't simply a seasonal one. The kids just don't want to know. Mecca, in a desperate effort to hold its public, have instituted a record-hop on one night of the week in their halls.

On that night, although a band still has to be hired—in accordance with the Musicians' Union requirements—the latest pop discs provide the bulk of the music.

The idea is a success. But the problem of holding the attendances is still unsolved for other nights of the week. Unsolved, that is, by the majority of dance halls.

One significant exception is the Ilford Palais where Nat Allen reigns supreme. There, if you look from the balcony down on to a surging sea of happy dancers, you would never know that an attendance problem existed.

Nat has, apparently, all the answers and made the business of running a dance hall look so easy that it seems a mystery why the others can't follow his example.

First of all, Nat knows what

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EXTENDED PLAY

reviewed
by
JACKIE MOORE

FREDDY GARDNER GEMS
Roses Of Picardy; These Foolish Things; Smoke Gets In Your Eyes; Stardust.
(Columbia SEG7791)

THE first two titles are with the Peter Yorke Orchestra and the others with just piano and guitar. The late Freddy Gardner's great also playing won him the respect of the entire world of music. Now, with this selection of re-issues, a whole new set of younger record buyers can see why the name of Freddy Gardner grew to mean so much.

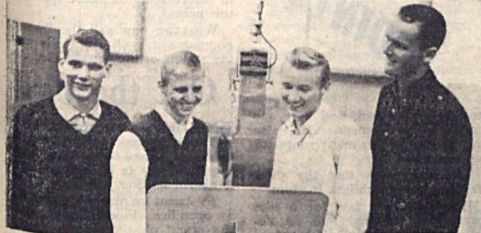
On all four numbers the emphasis is on the quiet and the sweet. The beautiful tone, and incredible technique are combined with a completely relaxed approach, which make the whole thing sound so easy.

THE FOUR PREPS

Twenty-Six Miles; Moonstruck In Madrid; How About That?; Again 'n' Again 'n' Again.
(Capitol EAP 1.1015)

I'VE enjoyed every Preps disc so far, and on this EP they provide four top tracks in their easy, uncomplicated style. Well arranged numbers without too much gimmicky detail.

Again has a rock beat which the Four Preps swing through with no trouble, but I liked best the Latin-American rhythm on *Moonstruck In Madrid*. Let's hope their success with *Big Man* will lead to a long plaver very soon from the Preps.



Four top tracks from the FOUR PREPS. Well arranged without too much gimmicky detail.

Incredible technique, beautiful tone, but when Freddy plays

IT ALL SOUNDS SO EASY

They maybe haven't the jazz approach of the Freshmen, but they make very pleasant listening.

VERA LYNN

Walk Hand In Hand; The Faithful Hussar; Who Are We?; By The Fountains Of Rome.
(Decca DFE6397)

A VARIED bunch of re-issues from Vera Lynn which should sell well among her many admirers. Even Vera's sincerity can't persuade me that *Walk Hand In Hand* is anything but a dreary song, but *Who Are We?* and *Fountains Of Rome* provide an object-lesson in how to put over a song which

should inspire a few of our lesser vocalists.

There's a great backing on the last title from the unidentified orchestra.

NINO RICO PLAYS CHA-CHA-CHA

Rico Vaillon; Italian Boy; Baffi; Un Chivirico Mas.
(Oriole EP7012)

THE last Rico extended play on cha-cha-chas was so popular that Oriole have released this second volume. The Rico band are perfect exponents of the Latin-American rhythm and provide music just as good to listen to as it is for dancing. *Baffi*, in particular, comes into my list of favourite cha-chas.

If you haven't yet learned to cha-cha, this disc will persuade you to take the plunge.

CONNIE FRANCIS

A Girl In Love
Who's Sorry Now? No Other One; I Never Had A Sweetheart; Goody Goodbye.
(MGM EP658)

AMERICA'S version of the "Girl Next Door" with her best seller *Who's Sorry Now?* and three other songs with much the same sound. On *Goody Goodbye* Connie



An object-lesson in how to put over a song, up-and-comers please note.

switches to a more up-tempo beat and to my mind sounds better on this than on the trite ballads like *I Never Had A Sweetheart*. The backing from Glen Osser, too, has more of a beat than those from Ray Ellis and Joe Lipman on the other titles.

On the whole an attractive disc from the girl who has an amazing

ability to sound like Vera Lynn one moment and Kay Starr the next.

YOUR CHOICE, NUMBER TWO
Miyoshi Umeki: *Sayonara*; Ralph Marterie: *Tequila*; Patti Page: *Bring Us Together*; The Platters: *Don't Let Go*.
(Mercury MEP9532)

MYOSHIO UMEKI'S treatment of *Sayonara* isn't quite such a "production" as some of the others, but it has a gentle charm missing from the alternative versions. *Tequila* lacks the driving beat of the Heath disc, but still makes good listening, while the Patti Page number is a cute, up-tempo song which has so many Patti Pages that I lost count. Add to these the Platters swinging *Don't Let Go* and you have your money's worth.

THE VOICE AND GUITAR OF OLGA COELHO

Ojos Morenicos; Fray Anton; Se Florindo E Fedele; C'est Mon Ami; La Naut; En Van M'Embera.
(Starlite EP6)

BRAZILIAN Olga Coelho was taught to play guitar by the great Segovia, and not surprisingly she plays the Spanish guitar quite beautifully. Her voice is a strong, clear mezzo-soprano, and she obviously enjoys singing a wide range of songs.

On this extended play she ranges from Scarlatti to Brazilian folk songs, from the haunting *C'est Mon Ami* to the gay *En Van M'Embera*. A lovely record.

MUSIC in the AIR

- JULY 6**
7.45—Teddy Johnson and Pearl Carr.
8.00—Smash Hits.
8.30—Calling All Stars.
9.00—Roxy Time With Jim Dale.
9.15—The Magic of Sinatra.
9.30—The Cream of the Pops.
10.00—Record Rendezvous.
10.30—Chris Barber.
- JULY 7**
7.45—The Song and the Star.
9.30—Glenn Miller Story.
10.00—Jack Jackson's Hit Parade.
10.30—Pete Murray's Top Pops.
- JULY 8**
7.45—Ranch-house Serenade.
8.30—Tuesday Requests.
9.15—Dennis Day Show.

- 9.45—Records from America.
10.00—The Capitol Show.
10.30—Fontana Fanfare.
- JULY 9**
7.15—Great Tunes from Great Shows.
7.45—Midweek Merry-Go-Round.
9.15—Favourites Old and New.
9.45—Amateur Skiffle Club.
10.00—Pete Murray's Record Show.

AFN

- JULY 3**
7.00—Music In The Air.
10.00—Music from America.
11.00—Late Request Show.
- JULY 4**
6.00—Music On Deck.
7.00—Music In The Air.

- 10.00—Stars Of Jazz.
11.00—Late Request Show.

- JULY 5**
7.00—Music In The Air.
8.00—Grand Ole Opry.
9.00—America's Popular Music.
10.00—Music Views From Hollywood.

- JULY 6**
4.00—Highway of Melody.
10.00—Mitch Miller.
11.00—Portraits in Music.

- JULY 7**
6.00—Eddie Fisher Show.
7.00—Music In The Air.
10.00—Hollywood Music Hall.
11.00—Late Request Show.

- JULY 8**
7.00—Music In The Air.
10.00—Modern Jazz 1958.
11.00—Late Request Show.

- JULY 9**
7.00—Music In The Air.
11.00—Late Request Show.

Radio Luxembourg

49.25 m. Medium Wave.
28.26 m. Short Wave.

- JULY 3**
7.00—208 Music Shop.
7.45—Ranch-house Serenade.
9.15—Liberae.
10.00—It's Record Time.
- JULY 4**
7.00—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.
- JULY 5**
7.00—Saturday's Requests.
9.30—Scottish Requests.
10.00—Irish Requests.
10.30—Spin With the Stars.
11.30—Jack Jackson's Record Round-up.

It's been a great year for Fay Lenore

OVER THE BORDER

by MURRAY GAULD

Command Performance caps it all

THIS week Scotland's Glamour Girl, Fay Lenore, leading lady in Stewart Cruikshank's "Five Past Eight" at the Glasgow Alhambra, makes her second Royal Command Performance at that theatre. And she's more thrilled about it than anyone else. For her, it caps a great year of success, and happiness.

Not much more than a year ago Fay was in two minds whether to accept the Howard and Wyndham offer to play again in their long-running revue. She had done one the year before, at Edinburgh, made a hit—but complained that she didn't get enough to do.

And anyway, it was time to go south again—where her home was (in London), and where the big bright lights are. At least, so everyone kept telling her.

Dream shattered

Twice Fay had just missed these bright lights. First in 1950 when she played the lead in Emile Littler's *Waltzes From Vienna*—which was, they promised her, bound for the West End. "We'll make you a star," she was also promised.

But "Waltzes" never did reach London, and Fay's dream of playing the West End was delayed.

Her second big disappointment was in the middle of 1953. That was just about the time *Guy's and Dolls* was translated from Broadway to London.

Fay was told she was getting the "Mission Doll" part in that—the second female lead. But her hopes were shattered, again her hopes were shattered. When the cast was announced the girl named was Lizabeth Webb.

Fay read about it in the Sunday papers!

Finally made it

Fay did finally make it—in May, '54. In *The Palladium Show*, which starred Norman Wisdom, Fay was billed No. 3. At last she was a West End leading lady.

And it was that winter that Fay made her previous Royal Command appearance—she opened the show, singing "Joey the Clown."

This time, it looks as if she's to do the same.

She'll also probably appear in the now famous (North of the Border, at any rate) £3,500 swimming pool scene, which is something out of this world in spectacle. Which seems to make coming back to Scotland very much worthwhile.

Understudied Vera

I must add, though, in fairness to Miss Lenore, that she understudied Vera Lynn in the Palladium Peep Show in 1951. She did that for 15 weeks of a 4-month season. For the 16th week she went on—and did very well, although the only tangible reward she got for that was a bouquet from "The Boss."

That inspired her to go to America all the same. The path there, however, wasn't strewn with diamonds and

pearls, nor even with sweetness and light. First, she could only get in as a hat-check girl; then as a waitress.

She then graduated to third line of the chorus, understudying the temperamental French soprano in the show. The location: a luxury New York restaurant, The Diamond Horse-Shoe.

One night the French soprano overdid her temperaments. And Fay found herself in the song business again.

She stayed there for three months. In that time two of the tops in the show were Frank Sinatra and Sugar Ray Robinson.

Panto stopped her

She was offered the tour of the show—and that included Florida and Las Vegas dates. But Fay was contracted to do panto at Plymouth for Emile Littler. So bang went another big deal!

Her French-speaking experience in that show, however, stood her in good stead on her return to "civilisation." Fay appeared at the Cafe de Paris in a French-speaking part with Vic Oliver. So much for the gal from Whitley

Bay, whose family ran concert parties and pantos there. But don't accuse her of not being eligible for a Scots show.

For Fay's mother is Scots—she was half of the sister act, the Gordon Sisters, Bunty and Bijou. And Fay's now Scots by both adoption and residence.

Bothy ballads

ANDY STEWART is a young Scots comedian. And one with intelligence. Also one who does impressions, first-class ones at that. He also sings—bothy-ballads.

Bothy-ballads, for the edification of Sassenachs and southern Scots who don't know about such things, are the folk songs sung in the "bothy" (living quarters over a stable) by the farm-hands.

"Cornkisters" is another Scots name for them.

Andy has been the only one to plug them commercially on variety, but they've been paying



FAY LENORE has come back to Scotland, and found success.

off. He could tell you, for instance, that on a variety tour with Tony Crombie and his Rockets at the time that Tony thought rock was the answer to the problem of making money, he found his folk songs making just as big an impact.

I asked him if he thought there was any comparison between his songs and rock. "Not at all," he replied. "Except for the fact that they both have a 'folk beat.'"

"But they are akin to skiffle—a folk music," he added. Andy should know his modern

music these days. He has just finished a term of compering twice-weekly the STV show "Dance Roof-Party," which features rock, jive, skiffle and all modern music trends.

This programme, resting for a couple of weeks, will recommence in a week's time. By that time Andy will also have opened in his summer show at Gourock—and settled to a pleasant round of golf every day!

OVER THE BORDER POINTS

Pete

Murray

Frankie sang and sang

FRANKIE VAUGHAN is an entertainer who has made himself popular with people of all ages and all walks of life. A good looker, he's a nice fellow and he has talent.

It would be well, therefore, if his advisers looked very carefully at any future material that may be given to him, particularly on TV.

In the recent "Frankie Vaughan TV Show," he was made to play the

stooge, to his own, and everyone else's, embarrassment. He also had to sing far too many songs for his own good.

The result was that the show was without a highlight for him.

It simply isn't fair for a nice guy to be chucked into an unrehearsed show and while everyone hopes for the best.

Watch it, Frank. You're as good as your producer and scriptwriter will allow.

Cheesed off?

AREN'T you just a trifle cheesed off with mum and dad when they talk about the good old days? You know, black looks and "They didn't need microphones then," type of comment about today's stars.

The microphone, that highly sensitive and misused instrument, is perhaps the most maligned piece of equipment that science has ever bestowed on show business.

But what the pre-mike era types forget is that this piece of machinery has to be properly used.

The best of the pop songs by such composers as Porter, Kern, Gershwin and Hammerstein are subtle and they require subtle handling. An operatic technique used on a song such as "Bewitched" would be out of place.

Yet in my opinion, modern music by composers of the type already listed can be compared most favourably with any other form of pop music from any previous era.

The witch doctors and the purple people won't live on in our memories, nor will they be played in future years as music typical of this period.

What we now call the "good" popular song will eventually enter the realms of the neo-classics.

Got the bird

FOR the modern artiste, life in show business today is tougher than ever it used to be. Sure, there's a quicker way to the top, but there is also a quicker way out.

TV burns up material faster than an open fire. Florrie Forde, one of the grand old-timers, was able to go around singing the same songs for the whole of her professional life.

But if David Whitfield still sang "Answer Me" and "Cara Mia" he would probably get shouted down for not providing something new.

Even Dickie Valentine, a 100 per cent entertainer by any standards, told me he got the bird, because he didn't do impressions of Elvis and Tommy. "I soon had to put them in my act," he told me.

Up and coming

MIKE HOLLIDAY has been doing very nicely, thank you, with two hits in a row. Looks like a third coming up with "I'll Be Lovin' You Too" (Columbia).

Tommy Steele goes from strength to strength and his "Only Man On The Island" (Decca) is his best to date. Interesting to note that Tommy has done away with the small, twangy guitar-type accompaniment. Instead, he has a nice, full-sounding big band behind him.

Watch out, too, for an instrumental called "Cha-Hua-Hua"—excellent records by Hugo and Luigi (Columbia) and the Pets (London). It'll be a hit, I think.



FRANKIE VAUGHAN is a great personality, too good to play stooge as he did recently on TV.

SPOTLIGHT

ANNE SHELTON

recording session went through smoothly. Only Anne could have done it.

She is . . .

The ONLY British artiste to have sung at the fabulous Copacabana Club in New York.

The ONLY British artiste to have sung with Glenn Miller's famous wartime band.

The ONLY British artiste to

people she befriended was a young man just coming into the limelight with a recording of *Little White Cloud*. Yes, it was Johnnie Ray.

When Glenn Miller first heard Anne sing, he told her, "You've got the perfect voice for my band. The sounds fit together." Miller's muted trumpets and saxophones; Anne's strong-but-sultry voice, did fit together. And one of her prize

as her hit, *Lay Down Your Arms*, did for the troops more recently.

Ambrose . . . Jack Payne . . . Wally Stott . . . Frank Cordell . . . Anne has sung—and enjoyed singing—with them all. Variety, discs, radio series, TV shows; but Anne has brought pleasure to millions through them.

This month, she opens in her fourth summer show—with Tommy Trinder at the Kings Theatre, Southsea. And I can report that Anne will have a surprise for her audiences.

Suffice it to say that her sister Jo has just taken up singing . . .

There's one thing Anne always finds time for: charity shows and impromptu "recitals" in children's hospitals. She was reluctant to talk

She gave her first broadcast at 13 and since then she's

Brought pleasure to millions

of this side of her life, but I've heard from many, many people that Anne would never refuse an opportunity to visit a hospital ward to sing to young patients.

And she'll never miss an opportunity to sit down before TV to watch absolutely anything. "A real glutton for TV," she says with a smile. "Plays, musicals, westerns, parlor games . . . I love the lot."

I recalled to her one American critic's comment on her songs . . . that if America could persuade Anne to settle in America, Washington should make a gesture and settle Britain's national debt. And I added a comment of my own: Britain is in debt to Anne Shelton—the pleasure she's brought could never be assessed in terms of money. She's a bargain!

Michael Cable

APART from everything else, there's a special reason why Anne Shelton was disappointed in having to bow out of the BBC's "Burst Into Song" programme last week-end.

"I was looking forward to a good old natter with Alma Cogan," she told me. "I could go on talking for hours and hours—and Alma is such a wonderful person to talk to. You ask David—we drive him crazy."

David is Anne's fiance and manager, a tall, erect ex-naval officer. He nodded benevolently and let Anne carry on talking.

And a fascinating girl to listen to, she is. She's been in show business since she was 13—"I went to my first audition in school uniform, gym slip, black stockings and all"—and has sung (and made friends) with all the top-liners.

I reminded her that at our last meeting, it had been her birthday and to celebrate, she'd thrown a beer and pickled onions party in her dressing room. "Ah, yes, the good old Newcastle Empire," she said right away—though this had happened four years ago—busy years for Anne, too.

Second LP

An attractive 32-year-old, with tawny red hair and friendly smile, Anne is currently working on a new long-player. "It may surprise you," she told me. "I've lost count of all my 78s I've done, but this is to be my SECOND LP."

Most of the numbers are old favourites—but we're re-recording the lot.

The way in which Johnny Franz, recording manager of Philips, introduced Anne to the LP, reflects the faith they have in her. "You see, when I'm about to record, I never drink milk," Anne told me. "Johnny asked me to call in the studio to talk over some new arrangements."

"We strolled over to a cafe and I asked for milk. Johnny, knowing that I don't touch it when about to sing for wax, told me to have coffee instead. 'I may want you to run through an odd number,' he said. On the way back to the studio,

he asked me to have a word with Wally Stott, the conductor.

"I walked into the studio and Wally, with a grin, handed me a bundle of arrangements. Scrawled on the top were the words 'This Is Your Life, Anne Shelton.'"

"Everyone was all set to record the first four numbers for the LP—and I hadn't known a thing about it!"

Naturally enough, Anne took it all in her stride. The first number she knew perfectly. It was *Sand In My Shoes*, taught her at the age of 14 by George Shearing. And the

have sung with Bing Crosby in Britain.

The ONLY British artiste to have sung one of her favourite numbers, "My Yiddeshe Momma," in Berlin.

All these she counts as the most memorable highspots of her life—those, and the experience of singing *Some Of These Days* with Sophie Tucker.

Anne's first highspot came in 1951 when she spent 11 months in the United States, making hundreds of TV and radio dates, scores of personal appearances. One of the

possessions today is five recordings she made with the Miller band; five precious master copies, never commercially issued.

A far cry from that day in 1939 when Anne made her first broadcast. She was 13 and her programme, "May We Introduce?" was heard by master musician Bert Ambrose. She joined his band, made many broadcasts with him, sang in several films.

But she made a meteoric zoom to fame when she recorded Lilli Marlene, a number which meant as much for the forces then

RUSS HAMILTON COVER PERSONALITY

MADE A RECORD FOR FUN—AND BECAME A STAR OVERNIGHT

RUSS HAMILTON was the subject of one of our earliest DISC picture features, and now we have "promoted" this likeable British singing personality to the cover spot.

Russ is now so much a part of the record scene that it is almost hard to believe that he has achieved all his successes in little over 12 months—record hits, an attraction on both sides of the Atlantic, AND a featured spot in the "Six-Five Special" movie, has all been packed into this short time.

Add to all this the fact that he won the Ivor Novello Award of 1957 for the best composition and the most played composition of the year—"We Will Make Love"—then one sees that this young man has not only achieved a goodly share of success, but he has the essential qualification—talent.

The record business can take some odd turns at times, and such was the case with Russ Hamilton. He didn't set out to

become an overnight star, yet he only had to sing one song and farsighted record executives soon made him one.

Whilst working as a Red Coat at Butlins holiday camp in Blackpool, Russ taught himself to play the guitar with a view to joining the camp entertainment section.

private recording

When he thought himself fairly proficient he came to London just to make a private test recording.

The studio he chose happened to belong to Oriole Records. So impressed was studio manager Jacques Levy that he called in his managing director brother, Morris Levy, and the then recording manager, Jack Baverstock, to hear the newcomer.

Before Russ had left the studio, he had put his name to a real recording contract. It was just as simple as that!

However, before you run

away with the idea that this could happen to anyone entering a private recording studio, I must point out that to be a successful voice on wax you must have "that extra little something." Russ had just that, as you now know by his quickly recognisable voice.

Proof of this quality was soon to show itself, for within three months of Russ Hamilton making his first Oriole disc, he had a best seller to his credit.

This record of his own composition, "We Will Make Love," rocketed to the heights of the hit parade.

Not only was this platter to establish him as a favourite in Britain, but he was soon repeating the success in the States.

However, in the States, it was the reverse side of "We Will Make Love" that was to bring him honours.

Soon Russ had qualified for a Golden Disc, and in September last year, just five months after

making his first record he achieved it. To mark this occasion, Russ was presented with his Golden Disc by Jack Payne, before the viewing millions on the BBC-TV show—"Off The Record."

Soon followed a trip to the States, and he had an outstanding success on the American TV show "The Big Record."

Whilst there, he also undertook an extensive tour of radio stations, meeting the many disc jockeys who had helped his record along to hit status.

healthy income

Since then, of course, Russ has become very much a part of the entertainment scene.

He has produced a string of first-rate records, not perhaps with the same impact as his first, but nevertheless they have brought in a healthy income.

Right now this friendly, Liverpool-born singing star is keeping his fingers crossed for a big success with his last release, *Titles of the Stars*. "Tip-toe Through The Tulips" and "Drifting And Dreaming," and they are delivered in that easy and enjoyable style which is so closely related to the name of Russ Hamilton. D. G.

YOUR WEEKLY

DISC

DATE

with DON NICHOLL

MORE support for the old number "I Know Where I'm Going" . . . a drove of singers is going straight to the mike to make sure of covering it! From this week's selection on the song I'd throw a spotlight on George Hamilton IV and Nancy Whiskey, with a personal preference for the Hamilton disc.

Frankie Vaughan's back with a big pairing; and I hope the Beverley Sisters receive the bright rewards for their new coupling.

Plenty of good material around, in fact, with the temptation to tip a heavy share of it for the Twenty. As it is, Frankie, the Bevs, Hamilton and Holliday (yes, Mike's back) get top ratings in this section.

FRANKIE VAUGHAN
Judy; Wonderful Things
(Philips PB834)*****
(D.N.T.)

Frankie Vaughan
George Hamilton IV
Michael Holliday
and the Bevs . . .
they're all

ANOTHER of Frankie's Anglo-American couplings. And another one for the big-time.

Judy—made in the U.S. with Ray Ellis's orchestra—brings out the deep Vaughan style. A song with a steady rhythm, it suits the singer perfectly. A chorus chant it with the star and the star's in fine form. Gets away from rock but there's enough of the beat to please those who want it.

Wonderful Things is the title

Heading for the Top Twenty

song from Frankie's latest film. Written specially for him by American tunesmith Harold Rome, it's essentially a show song but it could charm its way into plenty of sales. Very reminiscent of many Nat "King" Cole releases it's sung attractively by Vaughan. A hand for Wally Stott, too, who gives Frankie a "just right" orchestral accompaniment.

THE BEVERLEY SISTERS
I Would Climb the Highest Mountain; Left Right Out of Your Heart

(Decca F11042)*****
(D.N.T.)

DECCA'S opposition to the Patti Page disc on **Left Right Out of Your Heart**—the Bevs stand every chance of coming through to win.

To a crisp accompaniment from Bob Sharples' orchestra and chorus, the girls whisk up a lot of sparkle. The number moves, as it should, at a rattling pace. A novelty on which the Sisters deserve to do very well indeed.

For contrast, there's the trip-along **I Would** on the other side. Don't know which half the company aim to make the big one, but I'd put this slice just a little below **Left Right Out of Your Heart**.

On both sides the Bevs are in tremendous fettle. They've been out of the Top Twenty for a long long while but, if they get heard sufficiently, my tip might come true.

MICHAEL HOLLIDAY
I'll Always Be In Love With You; I'll Be Lovin' You Too
(Columbia DB4155)*****
(D.N.T.)

CAN Mike make it again? After listening to **I'll Always Be In Love With You**, I think so. I'm tipping him to repeat the trick anyway.

There's a confident smoothness about his treatment of the ballad that should please almost everyone. The Crosby influence is there in strength—but Holliday's own inflections make it more than an impersonation.



A neat job of an old favourite from GLEN MASON



BEVERLEY SISTERS

It's quite a time since the girls had a hit, but their latest disc could easily change that—it's a novelty that moves at a rattling pace.

Goodwin, and darkens his voice to match. The slow—and beautiful—romantic ballad preserves its charm with the Mason treatment, but it's very much a "B" side so far as sales are concerned.

VIC DAMONE
The Only Man on the Island; When My Love Smiles

(Philips PB837)*****
BOB HILLIARD and Dave Mann have got some good coverage for their novelty **The Only Man on the Island**. Here, Vic Damone takes the strummer cutely after an atmosphere-building opening of waves and seagulls. Hawaiian guitars glide behind the star as he goes through the song in relaxed fashion. Waves and seagulls for the fade-out.

A dramatic off-beat ballad for the flip, with Damone singing **When My Love Smiles**. Not an easy item to put over successfully but Vic manages very well indeed. Can hardly see it being commercial but it's "different."

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).

BILLY RAYMOND
I Would; Makin' Love
(HMV POP503)****
TWENTY-YEAR-OLD Scot, Billy Raymond, makes his disc debut with this release.

A one-time boy soprano, who has found himself with another voice since the childhood one broke, he glides nicely through **I Would**, throwing in a few hiccoughs here and there. You may have seen and heard Billy already in the TV series "The Night and the Music." The voice has plenty of potential.

It shows up pleasantly in **Makin' Love**. Billy puts warmth into this chirrupy little song. He may not have a hit first time out, but he'll bear watching for the future.

NANCY WHISKEY
I Know Where I'm Going; Hillside in Scotland

(Orionle CB1452)*****
NANCY WHISKEY has the fey quality which I like to hear in **I Know Where I'm Going**. With this side she has made her best disc since "Freight Train."

Johnny Gregory's orchestra and a chorus keep the girl company as she drifts easily through the song. Fairly brisk tempo might march her back into the big sellers.

The ballad **Hillside in Scotland** on the reverse brings out a Scots accent in the former Skiffle favourite. Nancy sings it sweetly but I still hold strong reservations about the power of this song.

TOMMY STEELE
The Only Man On the Island; I Puts The Lightie On
(Decca F11041)*****

TOMMY STEELE gets right off away from rock and rolls with **The Only Man On the Island**. This tropical novelty number is taken quite straightly by Tommy, though I'd have thought he would have made more of the humour in the song.

After a fairly quiet start the second half punches out extra

Norri Paramor and the Michael Sammes Singers give him a very understanding accompaniment.

Either half of this release could be the big one. **I'll Be Lovin' You Too** has more lift to it than the number on the other side. Quicker and with a happy hand-clapping, whistling backing, it flows in the best Holliday manner.

MARION RYAN—GARY MILLER
A Couple of Crazy Kids; Ivanhoe of England
(Nixa N15151)****

A has already been released here in an American version—without much happening. But Marion and Gary may do a lot better with this cute 'n' catchy treatment.

A light-hearted beater, it sounds like a lot of fun and that's the idea. Both stars work well here, and there are some neat noises from the Bill Shepherd accompaniment.

Gary Miller is on his own for **Ivanhoe of England** downstairs. Television addicts tune in here for a phoney march. I switch off.

RUSS HAMILTON
Tip-toe Through The Tulips; Drifting and Dreaming
(Orionle CB1451)****

ANOTHER oldie and another extremely likeable perform-

ance from Russ Hamilton. **Tip-toe Through the Tulips** remains a very good song and Hamilton sings it with that quiet style of his. Suits the number down to the last note. Johnny Gregory gives the boy a good soft shoe shuffling style of backing with orchestra and femme group.

Don't be surprised to see Hamilton heading onwards more. **Drifting and Dreaming** has the dreamy Hawaiian guitar noise. In fact the whole side takes us right back to the days when grass skirt music was all the rage.

A nostalgic coupling—and nostalgia's never fetched such high prices.

GLEN MASON
I Know Where I'm Going; Autumn Souvenir
(Parlophone R.4451)*****

GLEN MASON lolls into **I Know Where I'm Going** and the song suits him. To a lightly bouncing backing from Ron Goodwin, the Mason man makes a neat job of the old favourite.

I liked the build-up for the side's second half with chorus filling out around the star. It has more chance of doing good for Glen than his last release.

On the turnover Mason gets a rather dramatic backing from

power. It should be another seller for the well-known connoisseurs.
 For the flip Tommy belts out a novelty based on the old joke about who puts the light on when you open a refrigerator door. It's been a weakening gag ever since Beachley milked it so superbly, but Tommy may please some folk, particularly since the production uses one of those scrambling "other voices" of the "Witch Doctor" variety that seem to be in vogue right now.

AL SAXON
 Where The Black-Eyed Susans Grow; She Screamed
 (Fontana H138)*****

YOUNG British vocalist, Al Saxon, comes up with another release on the Fontana label. Opening up in the echo chamber, he gets a good punch into the song *Where The Black-Eyed Susans Grow*. Old-fashioned melody but both Saxon and the Gregory Band move it well. Plenty of life on this side with Al sounding like an American with a British accent! Good effort which could sell.

She Screamed has the same wide open noise as the other slice. And although the song itself is cut in a slower tempo the vigour still shows through.

Saxon reveals himself as a husky powerhouse able to wake up the party.

MAXINE DANIELS
 When It's Springtime in the Rockies; My Summer Heart
 (Oriole CB1449)*****

PROBABLY the most commercial disc that Maxine has ever made. Such is the revival of *Springtime in the Rockies*. Miss Daniels sings the song solidly while Denny Boyce and the musicians rock around her with a brisk beat. Male group join the girl for second half of the side and Maxine varies her phrasing adroitly. This one's got a sleeping chance all right.

Easy beat for *My Summer Heart* on the flip. Dark sax and guitar noise with some hand-clapping too. Maxine singing in fine form, but the number itself is a mite too tricky to get used to at once. Will take its time.

PATTI PAGE
 Longing to Hold You Again; Left Right Out of Your Heart.
 (Mercury MT223)*****

MULTI-TRACKING on *Longing to Hold You Again*, which

Patti Page sings with her usual accomplishment. Cling-cling piano going along its sweet, background way and there's another sad little noise from a tambourine.

Come to think of it, the ballad reminds one of a Salvationist number dressed up.

Snare drums lead Patti into the catchy march on the turnover. *Left Right Out of Your Heart* is a novelty about jilted love with the "left" and "right" being used as in the marching calls.

Patti has a mixed chorus with her on this one. Neat, attractive coupling.

GEORGE HAMILTON IV
 I Know Where I'm Going; Who's Taking you to the Prom?
 (HMV POP505)*****
 (D.N.T.)

DON COSTA, who rolls out some of the most commercial backings you can find on disc today, provides a smash sound behind *George IV* for *I Know Where I'm Going*.

There's a richness here which makes the light Hamilton voice even more effective. You can hardly help finger-snapping to this performance. An excellent production from all points and the one to make the old number a hit in my book. Let's tip Hamilton anyway—and see.

For the second deck the singer goes into a slow romancer country style. With a languid, clip-clop tempo he produces another selling side to round off a first-rate release.

THE McGUIRE SISTERS
 Ding Dong; Since You Went Away to School
 (Coral Q72327)*****

IN the top class so far as feminine vocal teams are concerned, the McGuire Sisters have a happy little tune in *Since You Went Away to School*. Their hard polish shines up the song and Neal Hefti has given them a clever backing with some good guitar in it.

Want a slick, gleaming performance with clear-cut clarity? Buy this.

Ding Dong is another school-time lyric and this novelty ballad is handled superbly by the girls. Not quite so potent, perhaps, as their "Sugartime" success but entertaining enough to become a very high seller.

Yes, there's a bell gimmick! Cash registers please follow.

7-INCH
45
 R.P.M.

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7-inch **Capitol** **45 R.P.M.**
 RECORDS
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☆☆
 ★★
 ★★
 ★★
 ★★

DEAN MARTIN

'ANGEL BABY'

b/w 'I'll gladly make the same mistake again'

The latest hit from

☆☆
 ★★
 ★★
 ★★
 ★★

NAT KING

COLE

'LOOKING BACK'

b/w 'Just for the fun of it'

JACK MARSHALL
 and his
ORCHESTRA
 with a novelty record that is a must

* **'Finger poppin'** *

b/w 'Thunder Road Chase'

Remember 'Zambezi'? You won't forget

JOE 'FINGERS' CARR in

'LAZY TRAIN'

b/w 'March to the Blues'

A new one for the
 ☆ **Tommy Sands** ☆
 FANS
 'After the Senior Prom' b/w 'BIG DATE'

THE Andrews Sisters
 'TORERO' b/w 'Sunshine'

Country and Western's favourite star

FARON YOUNG
 'Alone with you'
 b/w 'Every time I'm kissing you'



A finger-snapping performance from **GEORGE HAMILTON IV** should get him a place near the top.

DISC

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

Record sales are going UP

FOLLOWING the spate of reports that there was a slump in the record industry, DISC, in its issue of May 24, came to the fore to deny strongly that manufacturers and retailers were in the doldrums.

After a careful investigation we found that any current drop in record sales was little more than the usual levelling out which always occurs during the summer months.

Final proof that there is no such thing as a slump could be given by the record companies if they were to disclose sales figures. Not surprisingly, they prefer not to do this. After all, no other industry is asked to reveal their private sales figures.

But one company, at least, is not letting pessimistic reports of record sales go by unchallenged and unchecked. The EMI organisation have published figures which very largely dispel any worries regarding the future of the record industry.

EMI—No depression

Say EMI: "We are tired of reading these dismal, doleful reports of the depression we are supposed to be suffering from in the disc industry." They continue: "There is certainly no depression as far as we are concerned."

To add point to their remarks, EMI say that for the first three weeks of June their sales of LPs and 45s were well up on the corresponding period for 1957.

They quote LPs as being 20 per cent. up in sales on last year whilst in the field of 45s the increase is no less than 400 per cent.

EMI admit quite freely that the sales of 78s are down, but the tremendous increase of 45s more than compensates for that drop. The latter size is now rapidly overhauling the old-style 78 rpm.

Such figures are all we needed to make our original views complete, and we compliment this company for taking the much-needed step to speak out with the authority of record manufacturers.

From our own knowledge of the position with Decca, Philips, Nixa and the other companies, the situation there is similarly healthy.

Perhaps, now, the pessimists will find another topic and leave an industry alone that is thriving, despite their comments to the contrary.

Danny Kaye is invited to big Palladium show

AN invitation has been sent this week to international star Danny Kaye to take part in the forthcoming "Night of a 100 Stars" show, due to take place at the London Palladium on Thursday, July 24.

Danny will be in Britain during that period for the premiere of his latest movie "Merry Andrew." This is due to take place on Wednesday, July 23, the night before the big all-star charity performance.

The organisers have great hopes that Danny will be able to accept.

This great favourite with British audiences has appeared in a previous version of the same show and he would certainly receive a big welcome if he finds the opportunity to take part.

The much hoped for appearance by Frank Sinatra seems to be more remote than ever. Frank's film commitments look like interfering with his possible acceptance, and it seems unlikely that he will be able to make it.

However, the organisers have still not given up complete hope.

Since our list of personalities published last week we have received news of two further famous stars who will be there—Max Bygraves and musical-comedy star, Evelyn Laye.

There will, no doubt, be further great names appearing and these will be announced as they come to hand.



Marty Wilde to tour Sweden?

MANAGERS Larry Parnes and John Kennedy are concentrating their efforts nowadays on establishing British artists overseas. They are planning what they reckon to be the biggest-ever package show to travel to Scandinavia during September.

Due to travel about 18 days, the show will play various Scandinavian countries, but will probably kick off at the famous China Theatre in Stockholm.

Though much of the detail work has yet to be finalised, the show will probably include such names as Marty Wilde, Vince Eager, the Most Brothers, and the John Barry Seven.

Further Continental plans arranged by Parnes and Kennedy centre on one of their latest discoveries, Vince Eager.

It is believed that he has a big future as a cabaret artiste, and a deal has just been concluded for him to appear in leading Italian night-clubs from the end of July. Amongst other dates whilst he is there, Vince will play two clubs in Rome and another in San Remo.



SHEILA LEAVES, JOAN TAKES HER PLACE

AFTER a very long run as resident singer on the popular BBC radio programme "Saturday Night on the Light," Sheila Buxton (right) leaves the show after the July 5 edition.

Taking her place will be young Parlophone songstress Joan Small, getting a well-deserved break on a resident show.

Joan's engagement for this series is quoted as being an extensive one, and it will certainly ensure that she is heard regularly each Saturday from July 12.

As this particular programme is a pre-recorded one, Joan will also have the distinction, on August 2 and 9, of being heard twice during each of those evenings. Later on those nights, Joan will be singing with Eric Winston and his Orchestra.

Joan Small's latest disc release is *I Can't Believe You're Mine and Recipe Of Love*.

It's a great life for Elvis

IT is reported that Elvis Presley will have few worries when he is eventually released from the American Army.

His manager, Colonel Parker, has already accepted work for him to the extent of nearly £200,000.

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Terry and Edna break the news

For a long time there have been rumours of a romance between the 19-year-old rock 'n' roll star, Terry Dene, and 23-year-old singer, Edna Savage. Last week they finally put an end to all the talk by announcing that they were going to marry. Both were appearing at the Finsbury Park Empire at the time.

Bygraves fixes Crosby TV spot

FAMOUS comedy-singing star, Max Bygraves, leaves London next Sunday, July 6, for a short visit to the States. Whilst there, Max will undertake several TV guest spots, not the least of which is the now confirmed appearance on the American-TV production, "The Bob Crosby Show."

Always a consistent favourite in the States, Max is also currently claiming attention with his "You Need Hands" recording.

Though his trip to the States is not in any way one of record promotion, it is hardly likely that he will omit from any appearances his recording of this number.

Meanwhile the Max Bygraves recording of "You Need Hands" still climbs our hit parade, and this week it stands at number four in our Top Twenty charts.

Max will be accompanied on his American trip by his personal manager, Jack Jacobson.

Whilst there, it is also hoped to conclude an association deal with a firm of music publishers.

Robeson gets green light

FAMOUS Negro singing star, Paul Robeson, long unable to obtain a passport, has at last been issued with one in the States.

There is now every hope that Robeson will be able to undertake a concert tour in Britain.

A prolific recorder in the past, it is hoped that Paul Robeson may be able to accept TV, radio and concert appearances in this country within the next few weeks.

Connie Francis visit fixed

ARRANGEMENTS are now almost complete for the forthcoming visit of record stars Connie Francis and Julius La Rosa. Both are due in August.

The Connie Francis trip will unfortunately be one of little more than nine days. A TV spot is under discussion, with a number of one-night concert dates to fit into this period.

Julius La Rosa's visit will be mainly confined to television appearances and two shows in this medium are planned during his stay.

New 'Oh Boy!' series planned

THOUGH the summer schedules have prevented more than two editions of the Jack Good Sunday night TV production, "Oh Boy!", arrangements are already well in hand for an extensive series to begin in September.

The reaction to the show has been so overwhelming that ABC-TV are planning, with certain minor modifications, the presentation of "Oh Boy!" at a suitable peak hour.

When the show resumes it will follow the pattern established by its producer, with, where possible, the same cast.

News in Brief

THE new Harold Fielding matinee show at Blackpool's Palace Theatre, headed by Lonnie Donegan, begins its six-week season next Monday, July 7.

Produced by Jack Good, this fast-moving production will also feature Kenny Baker, the Five Dallas Boys, the Betty Smith Quintet, the Peter Groves Trio, and compere Michael Jackson.

Among other Fielding attractions commencing next Monday are Tommy Steele and the Kentones, at the Odeon, Southend; Malcolm Vaughan with Kenneth Earle at the Winter Gardens, Margate, also featuring the John Barry Seven and Jackie Dennis;

Yana and Jimmy Young at Llandudno; Petula Clark and Joe Henderson at the Winter Gardens, Bournemouth; the Beverley Sisters at the Pavilion, Bournemouth; and Eddie Calvert, the Londenairs, and Barbara Law at Southsea.

PAUL LINCOLN is presenting a new package show which will be featured in British ballrooms during the coming weeks.

Tony Crombie and his Rockets supply the dance section while the two cabaret spots are filled by Wee Willie Harris and the Most Brothers.

MICHAEL HOLLIDAY's new BBC-TV series is due to begin on Monday, July 7. The presentation will be in the simple style which has become associated with Mike and will be produced in the BBC's Northern studios.

Each production will be seen fortnightly, and because of his nightly appearances in Blackpool in the Winifred Atwell Show, "Light Up The Town," Michael will need to telerecord his programme earlier on the day of transmission.

NEXT Sunday's ATV "Prince of Wales Show" is to be headed by 23-year-old American piano virtuoso, Van Cliburn. This will be his British TV debut, and follows soon after his recent success in Moscow.

Upon his return to the States following his Russian visit, Cliburn was accorded a ticker-tape hero's welcome, and later was received by President Eisenhower.

Also featured on this particular "Prince of Wales Show" will be vivacious American singing star, Doretta Morrow. Britain will be strongly represented by the Mudrarks.

up-to-the-minute hits!

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AND HIS ORCHESTRA
"MUCHACHA"
COUPLING "THE SWIVEL"
POP 506

Billy Raymond
"MAKIN' LOVE"
COUPLING "I WOULD"
POP 503

H.M.V. RECORDS
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Rock star closes three theatres

ROCK star Marty Wilde can safely say that his performances are closing British theatres. This is not as bad as it may sound, but it is an odd coincidence that three theatres at which Marty will be starring, will be closed immediately after his last Saturday performance.

Moss Empires are to close a few of their provincial theatres for a period of weeks during the normally slack summer months, and Marty will be doing the last show (for a week or two) at Liverpool this week, Bradford next week, and the third one will be Nottingham.

Future plans for Marty Wilde include an extensive tour of the Continent. His managers, Messrs. Parnes and Kennedy, are preparing a number of overseas deals which will include many of their artistes.

Apart from a solo trip for Wilde, there is every likelihood of him being included in a big package show which will visit Scandinavia in September. Details of this are given elsewhere on this page.

Marty will be visiting Caxton Hall on Friday, July 11. He's not getting married, however. He will be acting as best man to singer, Larry Page.

Larry, as previously announced, weds Ann Ward on that day, after a whirlwind romance.

Marion tops bill

HEADED the bill on "Six-Five Special" on Saturday, July 12, will be singing star Marion Ryan.

Also strongly featured on this same production will be Audrey Jeans, Steve Martin, Kirk Graham, the Bel-Airs, and Reg Owen's Music.

Lonnie on the mark

LONNIE DONEGAN followers will be pleased to know that he will be making an appearance on a new ABC-TV production next Saturday, July 5, called "Can Do."

This programme will feature famous people in unusual feats of skill, and Lonnie will be seen in quite a different role—that of a marksman.

Lonnie is skilful with a .22 rifle, and he will be called upon to demonstrate his ability in this sphere.

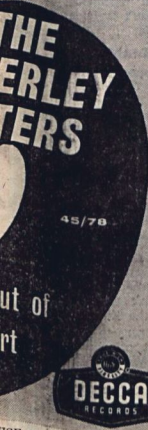
On July 19, another DISCO favourite will be seen, Bernard Bresslaw. Bernard will be seen attempting a rugby penalty kick.

Vic's dates

VIC DAMONE, upon return to this country, will be starring in variety at several major Moss Empire dates.

Dates so far revealed include Birmingham (July 21), Glasgow (July 28), Manchester (August 4) and Liverpool on August 11.

Other dates, both for concerts and television, are under discussion.





SUE RANEY is a delightful versatile teenager with the prospects of a big future.

SUE RANEY

When Your Lover Has Gone; *I Stayed Too Long At The Fair*; *If I Could Be With You One Hour Tonight*; *My Ideal*; *It Looks Like Rain In Cherry Blossom Lane*; *It's Easy To Remember*; *Moon Song*; *Heart And Soul*; *If You Were There*; *My Silent Love*; *I Remember You*; *I'll See You In My Dreams*.

(Capitol T964).

CAPITOL certainly has a find in Sue Raney. Still not out of her teens, she already is one of the more musically of this year's new singers.

The choice of songs on this, her first disc, demonstrates how versatile she is. And a quick listen to *It's Easy To Remember* will give you an idea of her attractively husky voice and imaginative phrasing.

Nelson Riddle has surpassed himself with his arrangements, both on the romantic *I Stayed Too Long At The Fair* and the up-tempo numbers which young Sue can manage equally as well.

Watch this girl. She'll be around for quite a time.

THE CHORDETTES

Mr. Sandman; *Eddie My Love*; *Born To Be With You*; *Soft Sands*; *Come Home To My Arms*; *Echo Of Love*; *Just Between You And Me*; *Teenage Goodnight*; *Humming Bird*; *Like A Baby*; *Lay Down Your Arms*; *Love Never Changes*.

(London HA A2088)

FOUR girls who get along very well, vocally speaking. The harmonies are simple, the treatment relaxed and the disc swings along in an easy, smooth way.

The girls won themselves a gold disc with *Mr. Sandman*, and the rest of the numbers are well up to this standard.

Soft Sands, which starts off with just the girls and a piano, has the kind of gentle rocking beat in which the girls seem to specialise; it is my favourite track on a very good disc.

THAT BAD EARTHA

I Want To Be Evil; *C'est Si Bon*; *Angelitos Negros*; *Avril Au Portugal*; *Let's Do It*; *My Heart Belongs To Daddy*; *Uska Dara*; *African Lullaby*; *Mountain High*; *Valley Low*; *Lilac Wine*; *Under The Bridges Of Paris*; *Smoke Gets In Your Eyes*.

(RCA RD 27067)

FOR me this is almost an exasperating Eartha Kitt disc, because it has all that I most like and dislike about that Bad Eartha. I love her in numbers which have been written for her—like *I Want To Be Evil*. And I can't bear to

PUTTING ON THE STYLUS

LONG PLAYING REVIEWS

by JACKIE MOORE

hear what she does to *Under The Bridges Of Paris*.

Almost all her early successes must be included in this disc, plus some I didn't know so well. It's practically as good as a cabaret performance, though my male readers would no doubt prefer to be around at a live showing of Miss Kitt's unique talents. And I mean with a song!

The recording quality on this disc is so good, you might almost be in the same room.

CHRIS HAMALTON AND HIS HAMMOND ORGANS

Dizzy Fingers

Over The Rainbow; *The Breeze And I*; *Opus One*; *Firefly On The Flirt*; *Gitanerias*; *Nola*; *American Patrol*; *Pizzicato Waltz*.

(Decca LF1258)

A TEN-INCHER from Hamalton, who has picked out a good, varied selection for the third

WINDJAMMER
The score from the Cinemiracle film.

(Philips BBL7250)

Overture; *Windjammer*; *Life On The Ocean Waves*; *The Sea Is Green*; *Madeira*; *Music Of Porto Santo*; *Everybody Loves Saturday Night*; *Catalan Melody*; *Night Watch*; *Kari Waits For Me*; *Marianne*; *Sugar Cane*; *Don't Hurry Worry Me*; *The Happy Wanderer*; *The Crew*; *The Village Of New York*; *New York*.

THE film tells of the journey of the Windjammer across the Atlantic from Oslo to New York. The musical score is by Morton Gould, with songs by The Easy Riders.

The cadets sing very pleasantly.

Nearly all **EARTHA KITT'S** early successes are included in her new LP.



When Eartha 'wants to be evil,' she's great

volume in his series. There's plenty of beat, whether it's Latin-American in *The Breeze And I*, or swing, as on *Opus One*.

Nothing exciting, but pleasant enough listening and ideal for background music.

The Morton Gould score ranges from the exciting, jazz-inspired *New York*, to the sweeping Windjammer theme, and there are a couple of numbers from native Steel Bands from the Caribbean regions.

As a final inducement, the beautiful cello of Pablo Casals is heard in *Catalan Melody*.

A fascinating record, whether or not you've seen the film.

GENE VINCENT ROCKS AND THE BLUE CAPS ROLL

Brand New Beat; *By The Light Of The Silvery Moon*; *You'll Never Walk Alone*; *Frankie And Johnnie*; *In My Dreams*; *Flea Brain*; *Rollin' Danny*; *You Belong To Me*; *Your Cheatin' Heart*; *Time Will Bring You Everything*; *Should I Ever Love Again*; *It's No Lie*.

(Capitol T970)

I THINK I must be getting old. After hearing Mr. Vincent ploughing his way through *You'll Never Walk Alone* I don't know whether to laugh or cry. Can this man really be serious? All I can say is, his version is quite indescribable.

On the more unoriginal rock numbers like *Flea Brain* Gene Vincent is just as good as all the others, so if you're looking for that old-fashioned rock 'n' roll sound, this is it.

The arrangers haven't exactly worn themselves out on this disc. All the same old gimmicks are there. We even get Vincent speaking the inspiring lyrics of *Time Will Bring You Everything*.

Don't get me wrong. I'm not knocking the rock, but I'm sick of these never ending imitators.

THE CHORDETTES keep up the high standard of "Mr. Sandman" with smooth, relaxed singing.



Joe Williams has turned his back on the blues, and plumped for ballads—but he hasn't lost his old touch.

JOE WILLIAMS

A Man Ain't Supposed To Cry *What's New*; *It's The Talk Of The Town*; *I'll Never Smile Again*; *I'm Thru With Love*; *Where Are You*; *I've Only Myself To Blame*; *Say It Isn't So*; *What Will I Tell My Heart*; *You've Got Me Crying Again*; *Can't We Talk It Over*; *I Laugh To Keep From Cryin'*; *A Man Ain't Supposed To Cry*.

(Columbia 33SX1087)

I IMAGINE this is the disc Basie had in mind when he told me to wait until I heard Joe "Sinatra" Williams. This isn't the Joe we used to know, not the blues singer.

On this disc he turns to ballads, with backings that often include strings. But the Williams touch has not changed; the phrasing and the very personal interpretation of the lyrics are still around, thank heavens.

The orchestra and arrangements are under the hand of Jimmy





WELCOME TO A NEW VOICE

—I WANT TO HEAR MORE OF ROSEMARY JUNE

YOU can still get an earful of skiffle from the maestro, Lonnie Donegan, himself. He should have another smash with his latest release for Nixa.

Elsewhere, I like The Playmates and the orchestral releases by Jack Marshall and Ken Mackintosh.

New voice... Rosemary June. Let's hope it's here to stay.

by **DON NICHOLL**

LONNIE DONEGAN

Sally, Don't You Grieve; Betty Betty Betty
(Nixa N15148)*****
(D.N.T.)

LONNIE and his Skiffle Group remind us what skiffle sounds like with Sally, Don't You Grieve. Much of the atmosphere of earlier Donegan successes can be found in this one. Plenty of bass underlining everything as Lonnie whips up the old frantic fervour in what is paradoxically a subdued song!

Betty Betty Betty (with new words and music credited to Lonnie himself) is about a girl who wanted a diamond ring.

You might recognise it as the old Betty and Dupree blues tale. I reckon the coupling will get into the Twenty for Lonnie again.

KEN MACKINTOSH
The Swivel; Muchacha
(HMV POP506)*****

SAX a-blowing, Ken Mackintosh comes up with another item in the current instrumental vogue—the Swivel.

The tune's slightly distinctive and the band keeps the easy, quickish beat going smartly all the way. Cut above some of the material that's masquerading in this particular field just now.

Muchacha, taking its cue from the last two syllables of the title, is a pleasant Latin offering. Here the Ken Mack crew produce a smooth sound and a fairly large noise. Tempo is maintained all the way to provide something good for your feet as well as your ears.

ROSEMARY JUNE

I'll Always Be In Love With You; Person to Person
(Fontana H141)*****

ROSEMARY JUNE'S a June release that's new to me. To a slow, twanging backing complete with guitars, sax and cling-cling piano, she pounds her way through I'll Always Be In Love With You.

The girl's name is improbable, but her hit parade chances are very possible indeed. She handles this slow, beaty ballad perfectly for current custom.

Person to Person comes from

Latinland. A whispery tango which the singer sends over intimately. Easy to remember—a quite romantic that could catch on quickly. Good lyric with Rosemary June underlining all the right phrases.

JACK MARSHALL
Thunder Road Chase; Finger Poppin'
(Capitol CL14888)*****

THUNDER Road Chase is one of Jack Marshall's own compositions which was used in the Bob Mitchum film "Thunder Road."

A fast-moving instrumental, it's got the chase feeling built into it all right, and there's a chorus supplying some extra size to the galloping rhythm. Marshall's orchestra gives the number a fine, exciting performance which will get under your skin.

An arranger, guitarist and conductor, who has backed many of Capitol's vocal stars in the past, this is the first time Marshall has had a Capitol cutting to himself.

Certainly makes the most of it, backing the thrills of Thunder Road Chase with the easy-going Finger Poppin'. Chorus chant the words on this half. Amusing easy-beater which forces you to go finger snapping in company with it!

FRANKIE AVALON
Darlin'; You Excite Me
(London HL8636)*****

FRANKIE AVALON switches over to appear on one of Decca's labels now instead of the EMI group's. I'd say it was London's gain, for the former trumpet player can sing the easy beat stuff with remarkable aplomb and he will have the juke-box leaneers shuffling to Darlin'.

With Peter De Angelis conducting a steady-moving background, Frankie rolls cleverly through this neat number.

You Excite Me has the big rock noise right from needle-drop.

De Angelis brings out the big saxes as Avalon middle-beats along. You Excite Me has the weight to satisfy those for whom "Darlin'" may be too quiet.

JAMES KENNEY
The Shrine on the Second Floor; Expresso Party
(Nixa N15150)*

FROM the original-cast LP of "Expresso Bongo" come these two sides.

James Kenney sounds like some of the more mediocre rock stars as he sings the material. Quite an imitation of Tommy Steele here and there.

But if people start taking Shrine on the Second Floor seriously...

My star rating applies to the disc as a pop entry taken out of context—not as a part of the musical comedy.

DANNY AND THE JUNIORS
In the Meantime; Dottie
(HMV POP504)*

ISUPPOSE everyone's got a blind spot. Mine covers Danny and the Juniors. I've yet to see virtue in their disc performances. I know they hit the tops with "At the Hop"—and they might well get there again one of these days.

But with In the Meantime? Not



KEN MACKINTOSH

Ken earns himself a good four-star rating for his new disc—and so do the MOST BROTHERS, whose "Dottie" is good enough to click.

which ought to give the boys their first handsome seller. It's certainly lively enough to click.

With the turnover, The Most Brothers have another good effort. More of the Latin influence here and a big, brash sound supplied by Rogers and a girl group as the boys sing. Could have done with the Brothers being brought forward slightly, otherwise few complaints.

THE PLAYMATES

Don't Go Home; Can't You Get It Through Your Head?
(Columbia DB4151)*****

THE Playmates have the edge on our Most Brothers with the clarity and vocal of Don't Go Home. The swing team is much more to the front than the British outfit—and it makes a lot of difference.

Catchy effort this which will gather a heap of custom. Hugo Perretti's orchestra and chorus keep everything under control.

Taken at the same tempo as "The Walk" is Can't You Get It Through Your Head? on the deck downstairs. It's cute with some good, deep, echo guitar in the backing. After a few bars the Playmates break things up by driving hard part of the way.

LAURIE LONDON

Joshua; Basin Street Blues
(Parlophone R4450)**

HOPING to hit the jackpot with another spiritual again is little Laurie London, who pitches with sublime confidence into Joshua. Sounds as if he was getting over—getting into—a cold when he cut this one. If you like the youngster, however, you'll probably like this disc. Good arrangement and backing by Geoff Love.

Basin Street Blues is a travesty. Some good work from the musicians but I'm afraid Laurie is completely devoid of the understanding and capability needed for the famous number. Why do it?

TOMMY SANDS

Big Date; After the Senior Prom
(Capitol CL14889)***

ON the up-tempo rock 'n' roller, Big Date, Tommy Sands brings his usual professionalism to bear. Bob Bain's guitar accompaniment helps considerably to make a beat entry that is worth spinning a few times. With a little more force it could have been a smash.

Upside, I guess, is After the Senior Prom. There's a chorus doing with Tommy on this half and the slow shuffle ballad may make some progress, though I usually find we fight shy of Senior Prom stuff on this side of the water. Sands sings the ballad in tender vein.

FRANKIE AVALON pulls out the big rock noise in "You Excite Me."



LP REVIEWS

continued from facing page

Mundy, who has combined some lush, sweeping strings very skillfully with saxes to blend with, not overwhelm, Joe Williams.

RICHARD HAYMAN ORCHESTRA
Havana In Hi-Fi

Rhapsodero; My Hopeful Heart; Cordoba; Yours; Tropical Merengue; Maria-la-o; Caminito; La Comparsa; I Won't Stand In Your Way; Love And The World Loves With You; El Prado.
(Mercury MPL6533)

SOMEONE remarked when they heard this disc that it sounded

like film background music. And it does. The best kind of film score, well arranged, with plenty of atmosphere.

Hayman uses a large orchestra, plus bongo drums and marimba and clever scoring to build up his picture of Havana in Hi-Fi.

Quite a lot of the music is by Ernesto Lecuona, well-known Cuban composer, and you'll find it very familiar even if the titles don't mean anything to you. Maria-la-o, for instance, or La Comparsa, and if you are looking for a sample track before you decide to buy the disc, try one of these titles.

A LETTER from the United States contains some of the most surprising news I've heard for a long time. Addressed to Dick Rowe, artistes and recording manager of Decca Records, the letter came from London Records in America, who asked for a British singer—who's not, by a long shot, one of our big-name stars—to make a new disc specially for the American market.

Step forward, then, Betty Smith, the "Hand Jive" girl. You're the singer London have particularly

KENT WALTON'S COOL FOR CATS



Eddie told me that he's off to Italy and the Far East soon. In Italy he hopes to find more top numbers, and he's certainly been lucky on previous visits. "Mandy" and "Little Serenade" were two of his Italian finds.

I noticed he's a new haircut. His long black wavy hair has been cropped off—he said it got in his eyes when he went swimming—and in its place is a sort of crew cut.

I wouldn't be surprised if, after that, he made a further visit to the U.S. where his disc, "Judy" has created a tremendous impact. It's being released here by Philips with the title song from his film, "Wonderful Things."

Mind my bike!

WHEN an actor gets into uniform in a military camp he runs all sorts of risks. Eric Dodson, one of our cast, was dressed as a lieutenant, and everywhere he went around the camp he was saluted.

Which he found rather embarrassing, as, not being a real officer, he couldn't return the salute. And he didn't think it quite appropriate just to raise his cap.

I ran into a bit of military red tape myself when I went to borrow a bicycle as part of the show. There was no difficulty about getting one—provided I signed the form. Half-way through the afternoon I couldn't find the bike, and was I worried! I had visions of a court-martial and all sorts of horrible things. But it turned out to be a prank by the girls.

Altogether we had a wonderful time, and we were very grateful to the commanding officer, Lt.-Col. M. M. Gibson, for letting us have the freedom of the camp.

Busy time

WITH his new movie, "Wonderful Things," about to get its premiere, Frankie Vaughan is busy with his second film of the year, "The Lady is a Square."

During the summer Frankie will be on stage at Brighton. Towards the end of the year he hopes to go on tour to Australia, and he looks forward to watching the Test Match cricket series which will be played out there.

NOW that he's become well-known as a singer, Ronnie Carroll is exercising his talents in another direction. His latest disc, "Each Little Thing That Happens" (Philips) is his own composition, and it's the first time he's written his own song.

It's the backing for the main side, "Desire Me," which ought to sell a lot of copies.

work he just can't spare the time during the day.

Return visit

VIC DAMONE, who paid us a too brief visit recently, has promised to return later this month. This trip he'll be bringing over his film star wife, Pier Angeli, now recovering from an operation.

It'll be a short holiday trip for Pier who's due to go on to Rome to start on a new picture.

Vic's return will coincide with his new Philips' release, "The Only Man On The Island."

It'll meet some competition in this island, for Vic's not the only man with the disc. It's also been recorded by Dennis Lotis (Nixa) and Tommy Steele (Decca).

By request

A COMPLETE stage show, featuring "Golden Trumpeter" Eddie Calvert will soon be descending on the 12th Battalion, Women's Royal Army Corps, at Richmond, Surrey, for a special performance.

It will be the fulfilment of a promise Eddie made to the girls at the camp when he was a guest artiste at a "Cool" transmission there recently. About 200 girls swooped on Eddie for his autograph, and wouldn't let him go until he'd phoned their comrades working on telephone exchanges at Acton and the War Office.

For Eddie's number in the programme, "Little Pixie," which he's recorded for Columbia, our director Brian Taylor found an appropriately charming fairy glade setting in woods behind the sergeant's mess.

Of course, he was too far away for most of the girls to hear him, and it was because of their disappointment that Eddie promised to bring his two-and-a-half-hour show on a visit to the camp before his show at the Chiswick Empire.

Betty, the hand-jive girl, gets a break

The States order a 'special' from her

Choice of two

NUMBER 37 on the American hit charts at the moment is a catchy piece titled, "Gotta Match." In a couple of weeks it will be getting its first play over here, and there's a choice of artistes, between Russ Conway (Columbia) and Wee Willie Harris (Decca).

Russ, by the way, tells me he's having a good 10 weeks' season on the pier at St. Annes-on-Sea, Lancs. When it's over, he's coming back to town for a while.

On the flipside of the Wee Willie Harris disc is America's No. 22, "No Chemise Please"—a skit about those ghastly sack dresses. This artiste hasn't recorded for quite a long time, but these two titles sound like the right kind of material for him.

Dave and Dick

TWO other Decca stars who have recording dates lined up are Dave King and Dickie Valentine. Dave has a couple of songs up his sleeve, and he'll be going to the studio with them sometime this week. The disc will be out about August.

Dickie, on the other hand, has had two songs sent to him but he's turned them down. So there's no session definitely fixed yet. But I understand he's agreed to an evening date when the right songs come along.

Reason for the evening session is that Dickie's so busy with TV

asked for, and it's because of the fine performance you gave to "Bewitched."

In Britain, "Bewitched"—the backing to "Hand Jive"—didn't get a single disc-jockey play on radio or TV and it was all but totally ignored by the customers.

In the States, however, it made some sort of an impression, rising to Number 50 in the sales charts. And in America, the music business keeps a sharp eye on every title that's above No. 60.

So London decided to "have a go" at another Betty Smith disc. Her new release, which will be crossing the Atlantic soon, is a great version of "My Foolish Heart."

Backing is a song that is Betty's own composition—"Betty's Blues."

"This disc may not be released in England," Dick Rowe told me. "We'll know the answer when it's released in the States."

It puts Betty on the map there it should help to arouse interest in her over here.

Betty's also started taping a 12-inch LP for the overseas market. Music direction is by Malcolm Lockyer, and all the titles are popular standards. Two completed to date are "Sleepy Lagoon" and "Indian Summer"; another eight follow before the end of the month.

Congratulations Betty, and I hope this gives you the break you've been waiting for.

And doesn't it illustrate the point so often made that in Britain we are a bit inclined to boost an American artiste without paying sufficient attention to our own talent?



Betty's disc may not be released here.

Show-stopper

ONE of the features of "Cool" is its fast timing, and it's difficult when you get a show-stopping artiste. That's what happened when Valerie Masters, who bubbles with personality, sang her Fontana release, "Sharing." The girls watching in the Naafi clapped so hard we didn't think they'd stop. But it was a wonderful compliment to the artiste.

THIS WEEK'S SURE THING

OUR final number at the WRACAF camp was "Left Right Out of Your Heart," a Mercury pressing by Patti Page. This should take a smart step towards the top of the Hit Parade, and it's this week's choice.

I have a liking for slow numbers, particularly when they're sung as superbly as "Secretly," by Jimmie Rodgers (Columbia). This really is one to watch. Kathy Linden, on Felsted, gives us an "oldie," "You'd Be Surprised," in a way that's sure to keep this song a favourite for years hence. Of the week's instrumentals, I think the choice goes to Joe Henderson for "Trudie" (Nixa) another number that's likely to be around for quite a while.

See you THURSDAY and I do mean THURSDAY.

Joe's pilgrimage

JOE HENDERSON is one of the keenest tourists in Britain. Each year "Mr. Piano" leaves his London business worries behind, and spends several weeks visiting scores of towns from one end of the country to the other.

This week Joe has begun his annual pilgrimage, and his route will take him to many delightful centres from Llandudno to Aberdeen, where he'll be playing in cinemas and on variety bills. Even on Sundays he's busy—for on most of them he'll be travelling to Blackpool to take part in concerts there.

Joe's favourite way of travelling is to drive his own car from place to place. While he's behind the wheel he thinks out new songs.

Two of his new numbers are heading for high ratings. "I Wanna Jive Tonight" has been recorded by The Southlanders on Decca and should be out soon.



"Trudie," one of the catchiest instrumentals in a long time, is having a successful release on Nixa, and it's been taken up for U.S.A. release by MGM.

DEAN MARTIN



they said he
was finished
when he broke
with Jerry Lewis,
but now he's

Relaxed, assured, and successful

a solo success after his much-publicized break with Jerry Lewis.

The doubters never thought that he could continue as a star in his own right. But they overlooked his grit and his wealth of experience.

Since his split with Lewis, in fact, Dean has gone on to even bigger successes than ever experienced under the old partnership. This has applied to Jerry Lewis, too!

Jerry, himself, has never underrated the talents of Dean, and, though often misquoted on a number of things regarding their old relationship, he has never made any

pletely crazy act from which they were later to win world-wide acclaim. The more they ad-libbed the more the patrons lapped it up.

Their signing by Paramount and their success as a team have previously been mentioned in DISC in our Jerry Lewis story.

As the act progressed, so their individual talents sought recognition and friction eventually came into the partnership.

The Martin and Lewis team decided to dissolve during the middle of 1956, each going his separate way.

When the break came, Dean was able to concentrate on his singing which had gained him considerable record dividends. He had already passed the million mark on two discs, "That's A More" and "Memories Are Made of This."

by
DOUG GEDDES

secret of his admiration for Dean as an artist.

On his last visit to London, Lewis was full of praise for his ex-partner. He even recommended his interviewers to make a point of seeing Dean's latest movie rôle in "The Young Lions."

Dean Martin, like so many other successful American singing stars, is of Italian origin. He was born Dino Crocetti in Ohio.

He had a multitude of jobs before getting his first chance to show off his singing voice, working as a boxer, a factory hand and in a garage.

Martin joined a dance band and for several years he toured the States adding to his vocal experience. It was during this tour that he changed his name for professional reasons.

Finishing up in New York in 1946, Dean met the struggling Jerry Lewis, and struck up an immediate friendship. They decided to throw in their lot together and attempt a double act.

Their initial show made no impression, and in an attempt to avoid being fired, they adopted the com-

JOHN GAYNE SPEAKS OUT

For too long singles and EPs have been the media for the cheap and the nasty, but now

IF you take a good long look at the best selling charts for these last few weeks and then cast a discriminating eye across the disc company issue lists, a wonderful new fact is liable to hit you.

MUSIC IS COMING BACK TO MUSIC.

Some of the wonderful lush sound that goes into the fine LP albums is rubbing itself off on the standard EPs and singles.

Some of the cacophony is dying down and peace, melody and taste is showing its head again.

It's always amazed me why disc companies should handle their very valuable businesses by splitting them straight down the middle and, like a

from the drug of quick returns and go searching for the escape clauses in their contracts.

NOW IS THE TIME FOR ONE OF THOSE PERIODIC AWAKENINGS.

There are plenty of outside speculators kicking around show business today, people like Paul Lincoln, self-styled mastermind of rock 'n' roll. I wonder what Presley and Colonel Parker would say to this Australian wrestler, boxer-coffee bar keeper and his claim?

In a Sunday newspaper article Mr. Lincoln claimed for himself the position as the brains of rock 'n' roll.

For you, the public, he has

.. music is on its way back

Victorian train inspector, fight to see that the two "classes" never mix.

Why must the singles and EPs be the media for so much that is cheap and nasty, while on the LPs, with the fancy sleeves and the high prices, is available some sheer beauty in sound?

Of course, according to my mailbox last week, one would think I hated recorded sound.

I don't. But neither do I like everything. I can't believe anyone does.

Lush and slush

But even what I don't like I will applaud if it is at least done well, with polish and professionalism — the difference between the lush and the slush.

What I can't stand is amateurism passing itself off in professional clothing.

And that's what the disc companies have allowed themselves to bow down to.

What infuriates so many is that from time to time show business allows itself to be overrun by outsiders with no feelings at all for the art of entertaining.

For a while they reign, their fly-by-night, lets-make-the-lolly-quick methods pushing the working show folk on to a treadmill that almost runs them into the ground.

With widespread arms and appealing shrugs the speculating gentlemen coo: "We're just giving the kids what they want."

Occasionally the people who make show business what it is at its best, the people with the consuming desire to do nothing else even if they have to do it for peanuts, wake up

nothing but contempt. "They're mugs!" he says in big black headlines. "And rock 'n' roll is a big confidence trick."

But Mr. Lincoln and his kin are wrong. Rock is not a confidence trick.

But it is a fact that some people's sideshow-freak tactics have scared some of the performers who might have made something great of this new music.

Before these people got their hands on the new craze, some of the country's top musicians gave thanks for it. "It's bringing back to the public an interest in a rhythmic beat," they said.

But then along came these geriatric-quick merchants to burn the life out of it with buffoonery and amateurism and cheap stunts.

But there's a stirring. It might well be the time for the people who really ARE show business to take back the reins from the amateurs who've held them too long.

COURAGEOUS

A LOT of people were awfully quick to whisper "big head" about Anne Shelton because she walked out of a BBC show over the "Radio Times" billing.

For me she gets a courage award for putting up a fight for the dignity of the business. Rightly or wrongly, she was told that her billing had been decided by the spin of a coin. No artiste worth her salt would have taken the outrageous indignity of that without some kind of protest.

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MAX BYGRAVES

THE lunch whistle had blown and there was the usual rush to find spots to relax and have lunch. A couple of plasterers undid their lunch packs and were joined by a curly-headed lad, aged about 15, wearing a carpenter's apron at least two sizes too large for him.

"Come on Max, my boy, we have reserved a spot for the 'King of Carpenters'; settle down," one of the men commented invitingly. The curly-haired youth grinned and, sitting down, remarked, "It's a pleasure to dine with the 'Plastered Plasterers.'"

The boy was the now world famous "King of Comedy," Max Bygraves.

He was an apprentice carpenter—very happy at his work. Even in his leisure time he would spend hours at home making various articles for his home or friends. Woodwork was his living and his hobby.

Max was also known as the official world champion "Ockle Cockle" maker. It started when he once played a joke on his mates. He had often told them that when he first started in the carpentry trade he had been an "Ockle Cockle" maker. Some of his mates wanted to see one. One day

Woodwork was his life and he had no thought of becoming a professional entertainer, until he lost his job after the war



At one time Max saw himself as a master carpenter; he certainly did not think that he would become famous, both here and in America, as a singer, songwriter and comedian. Now he has turned his talents to films and on the left is a shot from his latest, now in production, "A Cry From The Streets."

by
Chris Barnett



expressed his desire to record it at the earliest possible moment.

From then on life took a rosier hue. He appeared at the Palladium and secured some of the best praises from the critics that any artiste could wish for. In addition he made thousands of fans. TV and radio appearances and his recordings put him in the top bracket.

When he made his first trip to the States he received rave notices from the American critics. He chalked up even greater successes with his various engagements with Judy Garland.

The "San Francisco Chronicle" stated: "Max Bygraves, the London Palladium's answer to the Hopes, Kayes, Bennys and other Yank funny men who have gone over here (England), is currently going over here in a big way at the Curran."

While the "San Francisco News" wrote: "The very refreshing English comedian, Max Bygraves, made mouse-meat out of the agony songs like 'Cry.'"

Latest film

The "San Francisco Examiner" writer said: "If I could think of a word that would top 'sensational' I would drag it out to garnish Bygraves."

At the moment Max is working hard on his latest film at Twickenham studios, "A Cry From The Streets," which is being directed by Lewis Gilbert (of "Reach for the Sky" and "Carve Her Name With Pride" fame), so the success of this film seems assured.

In this film there is another of Max's very catchy songs, "You Gotta Have Rain," which he has just recorded for Decca. It should be on sale in July, and it could make the Top Ten. And in August there will be another Bygraves disc on the market; this one's called "The Little Train."

From the day in the coffee house when, with Frankie Howerd, he was just an unknown, he has certainly gone places. Yet if there had not been a shortage of work after the war Max would never have been "stood off" and would today have been drawing pay as a Master Carpenter, and not as a Master Comedian.

YOU'VE GOT WHAT IT TAKES, said

Frankie Howerd

Max showed them a small wooden box with lots of holes drilled all round the sides. "There you are, that's an 'Ockle Cockle,'" said Max. "Sounds a funny name to me," said one of them, "and why has it that piece of lead on the bottom?"

"I'll tell you," answered Max. "You take this little box three or four miles out to sea in a rowing boat and when you are sure you are in deep water, you throw it overboard."

Hasty retreat

"That doesn't explain anything," said the inquisitive one.

"Oh yes it does," replied Max. "As it sinks it goes—'Ockle, Ockle, Ockle, Ockle,'" then he beat a very hasty retreat before the men realised that for days they had been taken for a ride.

Max was popular and it was a sad day when he left his pals to volunteer for the R.A.F. As one old boy remarked, "It just don't seem natural without that young chippy around."

Max was now wearing another tradesman's garb—that of a fitter in the 611 Squadron—but he still gagged and joked about everything, and this soon got to the ears of his C.O. So he found himself summoned to appear in all future camp concerts.

Max found that keeping fitters in the air left little time for anything except eating and sleeping, but whenever he could grab a moment, he would be in the chippy's shop, doing odd carpentry jobs.

In 1943, his name was put forward for the BBC show "Mediterranean Merry-Go-Round," in which he appeared six times. It was fun, Max liked it, and he made a mental note, that if he ever did get fed up with carpentry this would be something else to take up, but that was a remote thought then.

The war over Max returned to carpentry, but things were not too rosy, jobs were hard to find and even harder to hold. Max was "stood off" and was out of work for nine weeks.

Something had to be done and he began to think about his concerts in the RAF and his BBC dates. The more he thought about it the more he liked the idea of trying his hand again, so he wrote to the BBC asking for an audition, pointing out that he had already broadcast for them six times.

A few days later he received a letter inviting him along. Max went with all the confidence in the world. Jack Payne happened to hear and offered to help him. So three years after making his

radio debut, Max again broadcast in "They're Out."

Jack Payne then decided to put a show on tour called "For The Fun Of It." Two of the people in this show were Max Bygraves and Frankie Howerd.

By now Max really had the taste of the theatre and he was fast forgetting his original idea of becoming a master carpenter.

One night he was having coffee with Frankie Howerd, who bet that Max would make the grade. "I'll bet you make it long before me," put in Max. "You'll lose that bet," replied Frankie. "You've got what it takes. If anyone will be a star, it will be you."

After the show had finished its

run Frankie and Max parted company.

Frankie's phenomenal success following his resident radio spot in Variety Bandbox, is now well known. Max, however, was still experimenting with various styles to find one best suited to his talents.

He didn't get the opportunities that came Frankie's way, yet he made a reasonable living, touring halls, constantly polishing his act ready for the day when opportunity would knock.

'I'll write it'

And knock it did when he was appearing in the provinces, sharing digs with Joe Loss, the bandleader.

Over a game of cards Joe mentioned his need for a new song.

Rather brashly, Max said "I'll write one for you." Joe took him up and so Max, who had never written a song in his life, thought the matter over, decided to try his hand, and sixteen hours later produced the results of his labour.

Said Max: "I was amazed when Joe Loss, far from saying how bad it was, congratulated me on writing what had the earmarks of a hit number."

Spurred by this success, Max wrote another song, a blues number called "Lament to a Lazy Laundry Boy." This was sent to Danny Kaye, who, after hearing it,



NEWS FROM BEHIND THE LABEL

DISCLOSURES

BY JEAN CAROL

100 Stars party

THERE was a cocktail party last week to launch the Night of 100 Stars charity show. Quite a few of the hundred stars were there—squashed in a too-close-for-comfort way into a tiny flat way above the roofs of Soho.

Among them were Jack Hawkins, Margaret Leighton, Laurence Harvey, John Mills, the Oliviers, new Nixa star James Kenney, Max Bygraves, Kay Kendall, and the man all the newspapers described as "a boor," "rude," "impossible," "the man who wouldn't even speak to reporters," Rex Harrison.

And who was the most charming, the most polite man there? Rex Harrison!

● Special film role for Pauline Shepherd

● Watch out for Valerie on 'Cool for Cats'

● Cranko musical for Bertice



STANLEY BLACK (right) is very popular in South America. See "Far flung fans." PAULINE SHEPHERD (below) gets a straight, dramatic film role. See "Prefers singing."

● The records made by Father Duval have proved so popular that they are to be reissued on an Extended Play. This incredible man lived on black coffee and oysters throughout the time he was recording here.

Prefers singing

PAULINE SHEPHERD is very happy about her first appearance as a hostess on the Turnabout show. She tells me that later this year she will be starting work on a film, in a straight dramatic role specially written for her.

Pauline's acting, modelling and television work has tended to obscure her singing career. Though she's not under contract to anyone at present, she still loves singing best, so over to you, recording managers.

No holiday

MADDENING situation for the Dickie Valentines. Dickie is going over to Cannes for his annual one-night appearance there. He and Liz are longing for a holiday, and Cannes would be an ideal spot.



There is no one quite like BERTICE READING. See "What next?" (DISC Pic)

But Dickie's engagements mean he has to go straight out there and back to Ostend. Then it's variety dates, and the possibility of an Australian tour, so it looks like no holiday for the Valentine family.

● Watch out for two numbers which must reach the top sellers. The titles are "When" and "Don't Go Home." All the companies have been hard at it, covering both titles.

Far-flung fans

STANLEY BLACK has added three more film scores to his list of future commitments. Stanley is having a lot of success in the States with his Cuban Moonlight long player. A large proportion of Stanley's hefty fan mail comes from South America, where they go soon.

You would imagine they would have enough of their own, but it seems Stanley plays Latin-American

music better than the Latin-Americans.

Good idea

GOOD idea from Donegall Records to give their extended play discs a white cover inside the jacket. These records, like LPs, cost too much money to chance ruining them with dust. Maybe the larger companies will follow suit—I said maybe.

Rare enthusiasm

PHILIPS discovery Valerie Shane is appearing in Cool For Cats this Friday, so make a date in your television diary. Valerie has a bright-eyed enthusiasm rare in these blasé days. That, and her talent should take her to the top very soon.

She tells me she wants to tackle cabaret as the next step on the way up, so I recommend her to the notice of the powers that be in the cabaret world.

Hawaiian type

IT is very unusual for an artiste to follow up a top disc as quickly as Vic Damone has this month. With On The Street Where You Live firmly established, Vic has for his next an Hawaiian-type song called The Only Man On The Island. This will be close behind Street in no time at all, I'm sure.

● This could be interesting in a bizarre kind of way: Elsa Maxwell has a twelve inch long player due out next month, which has the well-known party giver speaking her way through some songs.

What next?

IF you managed to grab a quick look at "Simply Heavenly" before it went the way of all badly reviewed musicals, then you'll remember that Bertice Reading wore some pretty unusual sack dresses. Bertice tells me she has bought them all, so I guess we'll be seeing them again when she makes her all too rare television appearances.

You never know quite what



Bertice is going to do next. She now has silver hair again—rather startling, but at least you can't mistake Bertice for the girl next door.

By the way, John Cranko is at work on a musical for Bertice and Elizabeth Welch, which should be opening later in the year.

Millicent's EP

EXPRESSO BONGO girl, Millicent Martin, has cut her first extended play disc for one of the EMI labels. This will be a very different Millicent from the one we saw in Bongo. She sings four smoochy songs in a husky, whispering way. The title is "Imagination," but you won't need much of that to know what Millicent is singing about.

● Following our story about the Columbia Pictures record company, I hear that the discs will go out under the name of Colpix. The first release should be on the way very soon.

Don't miss Matt

HERE'S a radio series I don't want to miss. Called Once In A While, every Friday from 12 to 12.30, it will give us a chance to hear Matt Munro singing the standards he treats so well. With Matt are June Marlowe (nice to hear her solo for a change) and Bill McGuffie.

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HALL MARKS THE BEST IN JAZZ BY TONY HALL



TONY HALL

IN London last week was a Man With a Mission. The man: 45-year-old Francis Wolff, one of the bosses of America's Blue Note Records. The mission: to seek an outlet in Britain for what he rightly claims to be, one of the very best jazz catalogues in the world—if the price were adequate. But no final decision had been made about Blue Note's future when he left for Scandinavia last week.

My admiration for Blue Note goes back many years to the company's foundation in 1939 and, more particularly, over the past five years, because Blue Note records my favourite kind of jazz, played by my favourite kind of jazzmen. So I really enjoyed my evening with Frank.

"Business is not too good for jazz in the States right now," he told me. "Some record firms are really on the rocks. The public has suddenly grown apathetic. Although they really want new stars, they stick to the same old faces. At Blue Note, we're looking for new faces all the time."

And when you think of the number of top modern jazzmen who got their first big break from Blue Note—including Thelonious Monk, Bud Powell, Horace Silver, the late Fats Navarro and Clifford Brown, to name but a few—you can bet your boots they'll find 'em.

Currently the company has, under exclusive contract, seven outstanding musicians. Here's what Frank had to say about them:

HORACE SILVER: "Horace has really made it. He's a big star now. He earns good money. Very sensibly, he realises the dangers of over-recording. He's most co-operative. He does only two albums a year for us. He's a perfectionist. Very particular about ensembles as well as solos. We're proud to have him and I think he's happy about the way we treat him. He records whatever he wants, with whomever he wants."

JIMMY SMITH: "Most British fans have never heard him. I guess. He's not only a phenomenal organist, but I sincerely believe he's one of the great musicians on any instrument in jazz. We record him in big halls or small clubs and he's one of our very biggest sellers."

HANK MOBLEY: "Hank, like Horace, has now realised that too many records can so easily harm a musician's reputation. He's under exclusive contract now and we've three albums of his in the can. One with Bill Hardman and Curtis Porter (alto and tenor); one with Kenny Dorham, and one with Lee Morgan. Hank, after Rollins and Coltrane, is one of the really original tenors in jazz today."

LEE MORGAN: "Lee is still very young. But he improves at every session. He will be one of the outstanding modern jazz trumpeters."

LOU DONALDSON: "Lou is really beginning to find himself. He has so much more authority and individuality than most of the young alto-players in the Charlie Parker idiom."

BENNY GREEN: "He's back on the scene again and we've signed

him as our trombone star. Benny is a good musician. And a good seller. We've teamed him with Charlie Rouse."

SONNY CLARK: "Sonny has yet to reach full maturity. But already, he's a fine pianist and composer and we're doing a lot of albums with him, hoping that he'll catch on."

LOUIS SMITH: "He is recording manager, Al Lion's, latest

together and make a start."

"A sidesman's scale rate for 40 minutes' playing time is 110 dollars per man. And very much more, plus royalties, in the case of stars like Horace Silver. So most albums will cost a minimum of around 800 dollars."

"Sometimes you can run into several thousands of dollars. At one time, we used to cut an album

the New York jazz scene is pretty "confused."

"It's very tragic," he said. "But, of course, there are many exceptions. Like Horace and Jimmy (Smith), for instance. They are now really alive to their responsibilities as adult people and musicians. Let's hope some of the others will also grow up soon."

I hope so, too. And also hope that before long, some of the won-

MAN-WITH-A-MISSION, 'MR. BLUE NOTE,' WANTS AN OUTLET IN BRITAIN

'There's apathy in the States: it's tragic'

trumpet discovery. He plays in the Clifford Brown tradition. We think he'll be a big star. Horace Silver has signed him for his group, at our recommendation."

For Al and Frank, it's often a seven-day working week. Blue Note day at Rudy Van Gelder's recording studios at Hackensack, New Jersey, is Sunday. Their Saturdays are spent at rehearsals. The Sunday sessions are timed to begin around 2:00 or 3.

"But you know musicians!" said Frank. "Some of them are often an hour or more late."

Blue Note record their LPs at one session. "Largely because we're never certain that we can get the same guys together again," says Frank.

"An album generally takes about five or six hours to complete, once we manage to get everybody

every Sunday. So you can imagine how much money we spent. Recently though, we have cut down the number of recordings."

"Why do we release so many albums? Well, for a start, especially with the newer names, we keep hoping that we'll come up with a winner. And then, well, you know what musicians are. Even before one album's finished, they're talking to you about the next. And Al Lion still hates saying no."

In the works ("at least, there should be by now; he's postponed the session about four times already—the thing's got to be just right") is a fourth Blue Note album by Sonny Rollins ("with Jay Jay Johnson, I think").

All this and so much more, Frank Wolff told me. He, like almost everyone who has recently visited the States, confirmed that

derful Blue Note LPs will be on sale in Britain for you to buy. As I've said so often in print: you're all missing so very much.

Coda: I took Frank along to the Flamingo to hear some British jazz. He heard Joe Harriott's Quintet (who had the crowd roaring for more) and a great set by The Jazz Couriers.

He was immensely impressed and amazed at the standard of our jazz. He particularly dug Joe, Ronnie and Tubs. "They're very good," he said. "I really enjoyed hearing them. And you'll never hear ensembles played so cleanly in the States."

"Both those bands, if they had the right kind of publicity first, would do more than hold their own in the New York clubs. The people would like them, I know."

BIG news for jazz fans broke just as DISC went to press last week. Due in Britain in September will be one of the most exciting American jazz packages yet.

The all-star line-up includes:—

- Ace trombonist JAY JAY JOHNSON and KAI WINDING, specially reunited for this tour.
- The highly controversial CHICO HAMILTON QUINTET.
- Pianist HORACE SILVER, one of the most important figures in jazz today.
- Bassist OSCAR PETTIFORD, regarded by musicians and critics as probably the world's greatest jazz bassist.
- Drummer KENNY CLARKE, the originator of modern jazz drumming.

The package is being presented by the Harold Davidson Organisation. Debut concerts will be at 5.30 and 8.30 on Saturday September 6. The venue is new to jazz: London's New Victoria cinema.

Nearer the date, watch for a big DISC pic-spread about these musicians.

T. H.

MAYNARD FERGUSON

Around the Horn

Mrs. Pitlack Regrets; Never You Mind; Pork Pie; Dream Boat; Well, Hardly Ever; The Roamin' Showman; Dancing Nately; Ain't Life Grand; Idly; Open Sesame; C'est La Blues; Wildman.

(12in. EmArcy EJJL 1275)

THIS is big band jazz by the cream of the crop of West Coast Jazz sessioners. All the compositions and arrangements are by Bill Holman. He has written more memorable themes on other occasions.

But all are extremely competent and very well played by trumpeter Ferguson (who proves he's a first-rate musician, not just a crazy mixed-up top-blower) and Co.

REVIEWS

LEE MORGAN-AL GREY, Etc.

Dizzy Atmosphere

Dishwater; Someone I Know; DDT; Whisper; Not; About Time; Day By Day; Rite of Swing; Over The Rainbow.

(12in. London LTZ-U 15121)

THESE sessions were held when the Dizzy Gillespie big band was working on the West Coast. The contingent comprises the phenomenal young trumpeter Lee Morgan; trombonist Al Grey, who toured here on Basie's last trip; booting tenorist, Billy Mitchell; heated former Kenton baritonist, Billy Root; the excellent Wynton Kelly on piano; new bassist Paul West and relentlessly swinging drummer Charlie Persip.

All but *Whisper* and *Day* (both scored by Benny Golson) were arranged by Roger Spotts, a name new to me. He writes with more depth and imagination than originality.

Dishwater is a long, roaring, up-tempo excursion on blues changes, with all the guys blowing their heads off. Billy Root surprises

here. Lee blows with lyrical passion on the ballad *Someone*, which could have been rehearsed once more. After a wild Latin "intro," *DDT* turns out to be a "rhythmic" type swinger for Billy Mitchell's torrid tenor. Golson's *Whisper* is a classic theme. This version is not dissimilar to that under Morgan's name on Blue Note 1541. Lee (muted), Wynton, Mitchell and Root offer sincere, earthy solos.

A fine track. Spotts' *Time* has a vertically scored Tadd Dameronian ensemble sound. Kelly (in Silverish vein) is the best soloist. Dameron has also influenced Golson's *Day by Day*. Al Grey carries the lead with tremendous "soul," then plays a fine solo, making full use of a first-rate technique and the full range of his horn. There slow tempo. Root's baritone is on *Swing*, which is driven along by Persip's cymbals. This could have done with another take!

Finally, *Rainbow* reveals unexpected sensitivity on the part of Billy Mitchell, who still swings at slow tempo. Root's baritone is effective in the ensemble. A most enjoyable track.

Above the usual level of blowing

sessions. Everyone plays with fire and directness. A few extra "takes" would have raised the rating. But it's well worth having, none the less. A warning: the recording is slightly fuzzy in places.(****)

Maynard Ferguson's no crazy mixed-up pop-blower.



jazz

TRADITIONAL

jazz

LISTEN—AND YOU'LL BE BACK IN THE MAD TWENTIES



POTTED HISTORY OF JAZZ DIXIELAND

by Owen Bryce

I LIKE Dixieland music. I have to admit it. I like it's slap-happy beat, it's unpretentious "let's have a ball" bounce, and it's infectious lilt.

It may not be the greatest and I'm fully aware that it's imitative and a derivative music. There isn't the smell of the Delta with Dixieland; you can't feel the lash of the overseer's whip across the slaves' backs, and a picture of the bawdy houses of Storeyville just doesn't come through.

But Dixieland does capture the spirit of the mad twenties—the roaring twenties. It's jolly music played without inhibitions—and mostly without the slavish copying

of the New Orleans men which I so hate.

The Original Dixieland Jazz Band was formed around 1908 in New Orleans with a line-up of trumpet, clarinet, trombone, piano and drums and secured an engagement in Chicago (it was not the first white band to move out of the Crescent City, Tom Brown had already made the trip).

In 1916 came a move to New York and three years later the band was playing at Hammersmith Palais.

The band first recorded in 1917—six years before King Oliver's classics of jazz.

The fame of the O.D.J.B., its

travels and its records helped to put the words "Dixieland" and "jazz" into the world's languages.

There can be no doubt that the Negroes of New Orleans first used the word Dixieland; equally there is no doubt that the white musicians of the O.D.J.B. popularised it.

Thus, today, most of us think of Dixieland as the white music of New Orleans. Many of us use it as a derogatory term, half-sneering and half-smiling at those who play it.

This, to my mind, is rubbish.

There is some wonderful music stemming from the horns of Yank Lawson, Manone, Max Kaminsky, Matty Matlock, the Condon mob, the Bob Crosby brigade, Muggsy Spanier. It may not be as earthy as Oliver, Louis, Noone, and Dodds. But it's not to be ignored.

The early music of the Original Dixieland Jazz Band was a choppy music, the sort we now call corny. But they gave us some wonderful melodies, melodies which the New Orleans musicians (the Negro ones) love to play.

Original Dixieland One Step, Tiger Rag, Fidgety Feet, Clarinet Marmalade, Jazz Band Ball, and a host of others. Numbers with two, three and four themes, melodic, plenty of breaks, breaks which have come down through the ages unchanged.

Unfortunately by the early twenties the O.D.J.B. was but a shadow of its former self. Pandering to commercial tastes. A saxophone had been added, together with a vocalist.

Tradition carried on

The New Orleans Rhythm Kings carried on the tradition. Here was a band in constant contact with the Oliver band in Chicago itself, a band that played louder music, reflecting the growing toughness of the atmosphere of Chicago and which was to develop into full-blown Chicago style.

Meanwhile, the N.O.R.K. gave us **Farwell Blues, Tin Roof Blues, Sweet Loving Man**—all tunes closely allied to the tunes of the Negroes. Their personnel included Paul Mares, George Brunies, Leon Rappallo.

Again they beat the Oliver band to the recording studios and gave the white man that lead which he hardly warranted, good as he may have been.

Later, Bid Beiderbecke carried on the tradition with a series of recordings by the Wolverines and some under his own name while he was a fully-fledged member of the Goldkette Orchestra and the White-man entourage. But by this time Dixieland was played mainly by men engaged in commercial orchestras. And as a result it suffered an eclipse, helped, no doubt, by the threatening depression of the late twenties.

Men like Wingy Manone, Jack Teagarden and Ben Pollock popped up here and there with recording

dates and kept the flag flying, but often only at half-mast.

In 1935, however, the Bob Crosby Band came together.

It was composed essentially of men born and raised in New Orleans. White men! Yank Lawson, Matty Matlock, Ray Baudice, Eddie Miller, and Bob Haggart. Bob Haggart, apart from being an exceptional bass player hit upon a way of arranging Dixieland Jazz for a big band.

From the success of his arrangements dates the current revival of Dixieland in America. Who hasn't heard of his **South Rampart Street Parade**? Later still the band featured the Bobcats (the band within a band) which brought back small band, seven-piece Dixieland improvisation.

From this the bands of Spanier, Jimmy McPartland and later, the Condon "Nixieland" sessions were a logical development.

"Nixieland," the Condon music of Nick's club in New York, was a fusion of the earlier Chicago Jazz of Bud Freeman, Pee Wee Russell, and the Club boys of the Windy City with the bright, belting drive of Wild Bill Davison, and other New Yorkers.

Heard this week

RAY BAUDICE
AND NAPPY LAMARE
and their Dixieland Band

Farwell Blues; South Rampart St. Parade; Black and White Rag; Lena from Palestine.
(Capitol EAP3-877)

THESE are four more from the same sessions that produced **Bill Bailey and Tin Roof** reviewed recently. I don't like these sides as much as the previous lot. I can imagine the tag "corny" being applied liberally here. There's an unfortunate tuba solo; these things never come off and the tempos are all too fast.

If there is a fault to be found with the Dixielanders it's that they will rush the faster numbers. This chops the whole thing up. Very few musicians can swing a fast tempo. Another criticism. The tunes picked are not the best to be found. **Farwell Blues** is corny in itself. **Black And White Rag** is not much

better. **South Rampart Street Parade**, however, must be reckoned as one of the best white compositions in jazz. Although you can fit half-a-dozen New Orleans marches into it somewhere or the other, it's still a grand number.

MAX KAMINSKY
AND HIS DIXIELAND BAND
Go Go Go; I've Got The World On A String; Royal Garden Blues; Squeeze Me.
(MGM EP656)

FOR years, Max Kaminsky was my favourite white trumpet player. I don't know whether he still is, I've given up trying to find a best. (My best is usually the last record I heard, anyway.)

This record goes to prove that Max is one of the very few that have assimilated the music of the Negro. He plays a fine Louis trumpet. Listening to his solo on **Go Go Go** you could be forgiven for thinking it was Louis.

This side, with the best Kaminsky, also happens to have the worst of everything else, with a ridiculous vocal and a foul melody.

Royal Garden Blues is one of the finest tunes in jazz; not a great melody, but a simple riff number making full use of breaks and swinging like mad. **Squeeze Me**, is a Fats Waller composition (a very early one, incidentally) known under several other names. Both are excellent.

The personnel on this disc read like a Condon party. Cutty Cutshall on trombone, Peanuts Hucko on clarinet (both over here last year), Ernie Caceres, with that ponderous baritone of his, Dick Cary, piano and alto horn, Bob Haggart (bass) and a stranger in the camp—Jo Jones on drums.

AL FAIRWEATHER AND HIS BAND

Fairweather Finds

I Can't Give You Anything But Love; Red For Go; September In The Rain; If I Had You; Coe-Pilot; Grapevine.
(Nixa NJT511)

THERE are five approaches to jazz trumpet playing—and Louis Armstrong evolved the best. Then there was the Big type. Later the frenetic doodlings of Gillespie and the cool (freezing I'd call it) blowing of Chick Baker. Then there's the Al Fairweather style. I don't know where he got it from but it's unique. Maybe it's the Scottish approach, but its influence is certainly being felt. Remember the recent Colin Smith solos with Terry Lightfoot?

And yet I like it and I'm fast approaching the stage when I can't live without it. As a trumpet player myself I tend to be harsh on others. Lyttelton pushes, Pat Halcox splits his notes, Ken Colyer wails, and so on. I find it hard to fault Fairweather. He blows easily. He is original and his tones and vibrato breathe the very essence of jazz. It's all so different.

TONY HALL'S REVIEWS

continued from previous page

Among the soloists: Herb Geller (alto), George Auld, Holman (tenors), Bud Shank (baritone), Bobby Burgess (some fine trombone) and Lorraine Geller (piano). **Good for listening. Even better for dancing.** (*****)

HAMPTON HAWES

The Trio—Vol. 2.

You And The Night And The Music; Stella By Starlight; Blues For Jacques; Yesterday; Steeplechase; Round Midnight; Just Squeeze Me; Autumn In New York; Section Blues.

(12in. Contemporary LAC12081)
ANOTHER enjoyable album by the West Coast-born and based coloured pianist with Red Mitchell (bass) and Chuck Thompson (drums), though not, I feel, equal to the exceptional Vol. One (LAC 12056).

Maybe it's my imagination but there appears to have been a rather heavy atmosphere on some sessions. On the first track, **You and the Night**, for instance, the tempo drags a bit. The blues (**Jacques**) on which Birely generally romps, doesn't quite get into top gear. Wonder how you'll react to his ad lib introductory choruses to **Stella and Yesterday**?

I find them over-fussy and unwary and, as on the similar Volume One ballads, an almost Wagnerian streak comes through. Birely's rhythmic **Steeplechase**, however, is more like the real Hawes. Here he swings along happily making full use of both hands.

Monk's **Midnight** always was a beautiful, sad tune. Hawes's rendition includes passing references to Monk (oddly effective hesitations) and Bud Powell (those little, semi-tatum runs). **Squeeze Me** has extremely inventive piano, and it also swings like mad. (This was cut at the same time as the Vol. One tracks). An album highspot and,

Red really digs his feet in the earth here.

I prefer the intro to **Autumn** more than the rather over-romanticised melody treatment, which is rather cocktailish. Solos on **Section** are split equally three ways. Here again, the tempo appears to drop.

Red, one of the best bassists in jazz, and Thompson offer sterling support. (Red's solos, in fact, sometimes outshine those of Hamp). But the slightly lethargic feeling throughout involves all three. All have had better, more inspired and swinging days.

If you haven't already bought it, I suggest you sample **Volume One!** (*****)

TEDDY WILSON-GERRY MULLIGAN

At Newport

Stompin' at the Savoy; Airmail Special; Basin Street Blues; I Got Rhythm; Sweet Georgia Brown; My Funny Valentine; Utter Chaos.

(12in. Columbia 33CX 10107)

THE first four titles feature the ever-tasteful, two-handed, swing-era piano of Teddy Wilson backed by Milt Hinton (bass) and Specs Powell (drums). Milt paces Wilson so forcefully, this set takes life about half-way through. But I liked the tasteful, basic "Basin Street" best. Then a barking Mulligan joins the trio for an enjoyable, jammed **Georgia**, though Powell is over-recorded.

Funny and Chaos are by the thoroughly emphatic group he brought to Britain—Brookmeyer, Benjamin, Bailey. **Valentine** is poignantly played; almost doomy in conception. The full-length version of their theme (**Chaos**) swings with building intensity.

This is mainstream-modern jazz with pronounced, unashamedly traditional roots. It is rated as much. (*****)

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'DISC' NEWS IN PICTURES

BY RICHI HOWELL

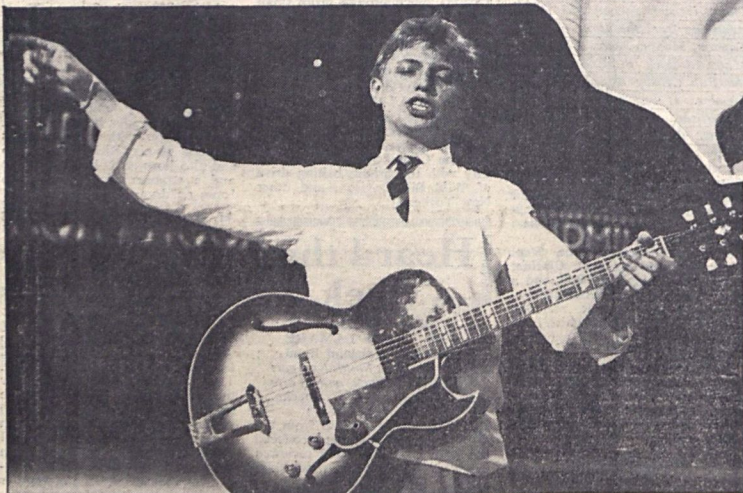
IF YOU WANT TO GET AHEAD, GET A HAT

THERE'S no stopping Tommy Steele now he's back "in circulation" again, and when he performs he certainly gives the fans their money's worth.

These days he is a man of many guises and he showed several of them in his own ATV "Saturday Spectacular" last week-end. The show lasted an hour, and Tommy's dynamic personality came across in fine style.

He was seen singing and taking part in complicated dance routines, and he also took part in comedy sequences with comedian Bob Monkhouse.

All in all, Tommy Steele proved himself quite an all-round performer in a show that made demands upon his many talents.



Larry Page, Terry Dene, Tommy Steele, and now, Marty Wilde? Rumour has it that this young rock singer (below) and Britain's "female Elvis Presley," Kerry Martin, have become very interested in one another. At the moment nobody's saying anything, but don't say we didn't warn you!



All the fun of the fair

Great fun was had by all concerned at the Garden Party given at Hurlingham in aid of the Invalidd Children's Aid Association last week-end. Above Toni Dalli (centre) competes in friendly rivalry with Jimmy Jackson and Group One (rear) and Neville Taylor (right), while on the left, Malcolm Vaughan and Kenneth Earle enjoy a slide.