

January 10, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 49 Week ending January 10, 1959

## SHIRLEY BASSEY

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



*Two Hits for*  
**SHIRLEY**

**Kiss me, honey honey, kiss me**

c/w THERE'S NEVER BEEN A NIGHT PB 860 45/78

**As I love you** c/w HANDS ACROSS THE SEA PB 845 45/78



**PHILIPS** *The Records of the Century*



MA CURLY  
HEADED  
BABBY  
CHA CHA

TED  
HEATH



RICKY NELSON — "Someday" comes back again.

Week ending  
January 3rd

# TOP TWENTY

Compiled from  
dealers' returns from  
all over Britain

Doc.	This Week	Title	Artist	Label
13	1	It's Only Make Believe	Conway Twitty	M.G.M.
1	2	Hoots Mon	Lord Rockingham's XI	Decca
3	3	Tom Dooley	Lonnie Donegan	Nixa
4	4	Tom Dooley	Kingston Trio	Capitol
7	5	Love Makes The World Go Round	Perry Como	R.C.A.
4	6	High Class Baby	Cliff Richard	Columbia
8	7	Tea For Two Cha-Cha	Tommy Dorsey	Brunswick
12	8	The Day The Rains Came	Jane Morgan	London
6	9	It's All In The Game	Tommy Edwards	M.G.M.
—	10	Someday	Ricky Nelson	London
11	11	C'mon, Let's Go	Tommy Steele	Decca
18	12	To Know Him Is To Love Him	The Teddy Bears	London
10	13	More Than Ever	Malcolm Vaughan	H.M.V.
17	14	Real Love	Ruby Murray	Columbia
9	15	A Certain Smile	Johnny Mathis	Fontana
—	16	As I Love You	Shirley Bassey	Philips
13	17	Mary's Boy Child	Belafonte	R.C.A.
—	18	King Creole	Elvis Presley	R.C.A.
—	19	Cannonball	Duane Eddy	London
—	20	Baby Face	Little Richard	London
<b>ONES TO WATCH</b>				
Woman From Liberia			Jimmie Rodgers	
Kiss Me Honey, Honey, Kiss Me			Shirley Bassey	

A LOVELY  
NIGHT

TOMMY  
STEELE



LITTLE RICHARD—in at No. 20

## JUKE BOX TOP TEN

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

Last Week	This Week	Title	Artist
1	1	TOM DOOLEY	Kingston Trio; Lonnie Donegan; Rikki Price
2	2	IT'S ONLY MAKE BELIEVE	Conway Twitty
3	4	TEA FOR TWO CHA-CHA	Tommy Dorsey
4	4	HOOTS MON / BLUE TRAIN	Lord Rockingham's XI
5	5	THE DAY THE RAINS CAME	Jane Morgan
6	6	LOVE MAKES THE WORLD GO ROUND / MANDOLINS IN THE MOONLIGHT	Perry Como
9	7	CHA-CHA MOMMA BROWN	Martinas
10	8	TO KNOW HIM IS TO LOVE HIM	Teddy Bears
—	9	BABY FACE	Little Richard
—	10	MORE PARTY POPS	Russ Conway

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

## AMERICAN TOP TEN

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

Last Week	This Week	Title	Artist
1	1	THE CHIPMUNK SONG	David Seville and the Chipmunks
2	2	SMOKE GETS IN YOUR EYES	The Platters
3	3	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
6	4	ONE NIGHT	Elvis Presley
4	5	PROBLEMS	Everly Brothers
5	6	TOM DOOLEY	Kingston Trio
8	7	LONESOME TOWN	Ricky Nelson
7	8	BEEP BEEP	The Playmates
10	9	A LOVER'S QUESTION	Clyde McPhatter
—	10	WHOLE LOTTA LOVING	Fats Domino
<b>ONE TO WATCH</b>			
Sixteen Candles			The Crests

Listen to

# JACK JACKSON'S JUKE-BOX

the fast-and-furious, new-style programme for juke-box fans

RADIO LUXEMBOURG every SUNDAY NIGHT AT 7 starting this Sunday

He might have been a classical violinist, but

# In accident ruined his

IF you didn't know him, your initial meeting with Sydney Lipton would set your mind working to tag-mark him.

"That'll aim and handsome man may well conjure up in your mind the thought that he is 'something in the City.'" But then, on reflection, he could be a diplomat, or perhaps a lawyer.

He is a man of quiet dignity, well read, and studious—in fact, in appearance as unlike the film dramatization of a dance band leader as one can imagine.

Yet this Christmas Sydney Lipton celebrates 25 years as a B.B.C. broadcasting leader. His voice has announced radio programmes from the famous Grosvenor House—and to the millions of listeners who will never enter the portals in Park Lane, Sydney Lipton is Grosvenor House. He has played at this hotel since 1932.

## Fairy tale story

At 32 here is a young-in-heart man who could claim to be self-made. But would never be so inclined to do so. His story is a fantasy of modern life. A true story with all the ingredients of a delightful fairy tale—the elementary council schoolboy who became the orchestra leader to play for the Queen.

Born in London in 1906, he started earning a living with the violin at the age of thirteen.

He says: "I recall going to see the conductor of a theatre orchestra whom my father knew in his single days. He said 'Oh, so you play the violin,' and then taking a piece of manuscript pointed to it and asked 'What's that?' I replied 'A, sir.' He admonished me with 'Always look at the key signature. It's in E flat—that makes it A flat.' He told me to come back in a week. I did, and started my career as a musician.

Playing after school hours, I earned the large sum of 12s. 6d. a week. But that admonishment taught me a lesson I always remember."

## Not so proud now!

By the time he was fifteen Sydney Lipton had moved to cinemas to play incidental music for the "Casse" or the "passionate love scene." And at this age he achieved another milestone in his life—HE PAID HIS FIRST INCOME TAX.

"I thought that I was quite a man and was very proud of myself as I went in to pay up in cash," he recalls, but adds "I have paid my tax ever since . . . but I cannot say that I am quite so proud of it now."

He carried on studying under

various teachers, including the famous Albert Sammons. All tutors insisted that he had the makings of a brilliant classical violinist, but the money for study had to come from playing for dancing.

His first dance hall job was at the Palais de Danse at Edinburgh, and then came the Regent Ballroom at Brighton.

"I had one band there," he says, "Billy Cotton had the other. It was while I was there that Billy offered me a job at the Palais, Southport."

Eventually Sydney joined Billy's band. He led the band and Billy played the drums and sang the vocals.

Sydney recalls: "Bill was a shy person of stage—and we did not go into real showmanship until after we left the Aton in Clarington Cross Road for a variety tour. There was a great friendship between Bill and myself—there is to this day."

Ambrose offered Sydney the job of leading his Blue Lyres band, but

Bill Cotton said "You can't do that—really, you can't." And Sydney didn't.

The break with Bill came when Sydney was commended to Sir Thomas Beecham. But a terrible accident for any violinist ruined his great chance. Sydney trapped his finger in a desk chair, and removed the cushion from his left index finger.

When Bill heard he wrote "Come

back." But Sydney refused. He played under Eugene Pini with three fingers and raised extra cash by writing features on how to play jazz fiddle.

Then came his first West End break—as bandleader of the Royal Palace Hotel in Kensington. He recalls "In my mind as pianist was Billy Reid who was to become such a great success as a composer. The other band was led by Hutch.

At the conclusion of the contract, Sydney began to rehearse an orchestra for the top night spot in London—the Embassy Club.

"This was quite the best place in London; socially . . . we were rehearsing the orchestra when I was approached indirectly to lead an orchestra at Grosvenor House," he says.

The Embassy Club would have been not only directly but indirectly more lucrative—but I decided to accept the Grosvenor House offer because there was a possibility of broadcasting."

The possibility became a fact a year after he took up residence in 1932. "I have been there 26 years—man and boy," he smiles. From 1932 until he joined the Royal Corps of Signals in 1939 he broadcast every week on the "house"—his programme became a peak listening hour.

Under his own name, and pseudonyms of Sydney Raymond—Raymond Godre—among others—he recorded thousands of records.

## Disc Debut

### THE HEWETT SISTERS

## Gipsies come to town

A BIG band for record newcomers, The Hewett Sisters, Angelina and Lavina, and ten in one they'll read it for you too, for they are real Romany gipsies and they are able to tell your fortune from that age-old custom of palm reading.

The two girls have travelled to every corner of the British Isles by caravan, attending traditional fairs, catching up with relatives and attending Romany meetings twice a year. Regarding the latter, you told that there are two principal get-togethers. Doncaster at the time of the St. Leger, and the famous Cambridge Fair.

Wherever Romany folk meet and camp, so there are bound to be sing-songs, and the Hewett girls were often in demand.

Says Angelina, "We were a singing family. We and our five sisters liked to sing better than singing together with mum and dad." But when their father died in 1957 they settled down in the Kibburn area of London. Their caravan had finally rested.



Angelina teamed up with her sister, Lavina, and formed a double act that soon got them dates in a London club. It was there that TV producer Jack Good spotted them and signed them immediately for the 1958 season in Blackpool in the Lonnie Donegan show. From their success there, The Hewett Sisters were brought to the notice of H.M.V. recording manager Wally Ridley, and the outcome of his interest is the release of their first disc for him.

The result is a dynamic, driving

tone of "Baby-O" and "Jeri-Lee" which is exciting, and bears little resemblance to the sort of music one normally would associate with camp fires and gipsy music. Both the girls are raven-haired, brown-eyed, and play their guitars—both are self taught—as accompaniment. Incidentally, their mother's name was Pettenegro, and there can hardly be a more authentic Romany name anywhere.

I don't claim to be able to foretell the future, but I'd hazard a strong personal prediction that we shall hear quite a lot more of The Hewett Sisters in the coming 12 months.

D. G.



"It's a fan club—I beat my fans off with it if they mob me!"

Since the war Sydney has built up one of the most successful businesses as an impresario.

He presents a large majority of famous orchestras for the top social functions of the year—and, of course, plays for Royal Household Balls at both Windsor Castle and Buckingham Palace.

This Christmas he had another reason for celebration—Sydney Lipton had his first full disc out for 19 years. It is a smooth-as-silk, after-hours dancing disc—a record with atmosphere. Sydney thinks it's "square music."

How square can one get? This self-confessed square had Ted Heath in his band on trombone for four years, his pianist was Bill McGillivray and saxes included the peerless Freddy Gardner!

George Francis

HEAR  
"FUP"  
"FUP"

presented by  
**DISC**  
the paper that  
encourages  
new talent

If your town has a potential disc star,  
tell us about him. It could lead to that  
big break he is waiting for

—and people who know her in the north London area say she also has the look and the personality to make a real success of show business.

Working on the theory that you can't have too much experience, Lesley never refuses an engagement. She sings at dinners and dances, parties, clubs, concerts and at the local dance hall. She

ments of numbers for the group, and, believing that to stick to the Top Twenty would mean a lot of repetition in the programmes the group appeared in, he began writing songs of his own. About half of the group's set is now made up of Brian's compositions.

They have their own fan club in the Colchester area and one great distinction of the group come from the village of Alfreton, near Colchester. They are set to raise money for charity. Soon they will be going to audition for both commercial and B.M.C. television.

## BLACKPOOL

**FIVE** boys at a local youth club in Ken Rigby, Frank Flynn, Raymond Flynn, Tony Ward and Billy Puncton — have formed themselves into a group called "The Newtons." Already they have had quite a number of bookings for local events, and in many cases have even had the older people in the audience doing the handclap and calling for more.

## STEVENAGE, HERTS

**D**D JONES and his Rhythm Five of from Stevenage, have one great distinction — they have beaten Cliff Richard in a talent competition. They are six months ago. They have since had another talent contest, judged by Chas. McDevitt.

The group consists of two electric guitar, drums and a male and a female vocalist. Joining the group soon is an electric bass player.

their choice of recording material. They have become slaves of the American scene.

**CHARGE NO. 2:** The self-same men have no design or patterned plan about their recording programmes or the development of artists and musicians. Talent is wasted in this country because recording programmes are hasty, last minute, thrown together affairs. And to cap all that, I have the added criticism to make, that compared with their brother recording executives in America the gentlemen over here are like new-born innocent babies. Their assessments of the changing

## THIS WAY TO THE U.S. MARKET!

ing shades of taste and public desire in record entertainment is superficial and of little value over here, compared with the subtle research methods used by the Americans.

Until these shortcomings are corrected the British record business will go on being an endless poor relation making a meal of the rebuffed crumbs of the American table.

BY

**ALAN  
DELANEY**

## LEEDS

**C**URLY-HAIRED chorister Norman Fowler, of York, is a leading light in his local church choir — on Sundays. But the rest of the week 14-year-old Norman takes up his guitar and sings leader of a different kind, as leader of York's youngest musical group, The Gambling Men. All of them students at Leeds, the boys play anything from rock 'n'

# His surprise is swapped for a guitar—and Choirboy Norman heads 'The Gambling Men'

house. They have appeared at the Hippodrome in Bristol and at the Victoria Rooms, as well as at all the big hotels in Weston. Ray has appeared on T.W.W., the commercial television programme, singing his own rocking number "Why?"

They are still only semi-professional — Ray being a railway booking-clerk and Dave an engineering apprentice — but they practise together for two hours every night and for five hours on Sundays.

## FINCHLEY, LONDON

**L**ESLEY DIANE HINES is only 16½ years old, but already she is on the way to becoming a good professional singer. She has a stage name — Diane Lesley

has passed a Carroll Lewis audition, and she has sung at the Finbury Park Empire. With her obvious ambition and will to succeed it probably won't be long before the name Diane Lesley has made a big mark in the entertainment world.

## COLCHESTER, ESSEX

**T**HE Tempest Group, from Essex need to specialise in skills, but have now widened their sphere by dropping the word "Skiffle" from their name. The group is made up of five boys — Brian Coe (lead guitar and vocals), Ted Williams and Robin Coe (guitars), Brian Jennings (bass) and Ray Bailey (saxophone and rhythm). Brian Coe does all the arrange-

## JOE GALE SPEAKS OUT

**F**EVER so slowly the big, stark fact of life is seeping its way into the brains of the men who run the British disc industry: the Yankee market will never go big for British recordings. The material in plentiful supply by their own, original artists.

But that every type of musical talent is available in the States

## THIS WAY TO THE U.S. MARKET!

—and they don't do everything the best.

It's reminded once more of this truth by the present strange situation of American recording labels working overtime trying to cut "cover" discs of originals made here by our British artists.

"Knick, Knack" Stapleton is surely overpriced to find that his cute arrangement of the children's song should have knocked the U.S. for a loop.

And top British session leader Reg Owen finds himself in an even sadder position. An LP he recorded over here 10 months ago has just now started selling in the U.S. like nobody's business.

And, of course, there is that evergreen, indefatigable Mantovani who notches up record sales for just about every side. He now has THREE albums in the top charts at the same time. I could stretch the list longer — Edmund Ross, Tony "Cha-Cha" Osborne but it



**NORMAN FOWLER:** there's a chance of a B.B.C. audition

roll to skiffle. They started playing together only a few months ago, yet already they are well-known throughout Yorkshire. Spotted by a newspaper columnist, who got them a spot on a big-name variety bill at the York theatre, The Gambling Men won second place in an all-Yorkshire skiffle competition. And on holiday in Blackpool Norman won a show business career's going to pay off.

## BIRMINGHAM

**I**F versatility is a virtue, then Robby Neal and his Houn' Dogs, from Birmingham, are certainly on the way to the top. They play skiffle, rock, swing music and even dance tunes. The singer does a wide range of impersonations, embracing such people as Billy Daniels, Elvis

Presley, Tommy Steele and Frankie Laine.

The members of the band are an equally versatile. The instrumental guitarist can also play banjo, harmonica, piano and Spanish guitar. The rhythm guitarist also plays the piano, and the singer can take over the drums.

Johnny Neal and his Houn' Dogs have appeared at Birmingham Hippodrome and at the Town Hall, and many more appearances are now lined up for them.

## BRISTOL

**R**OYSTON JONES and Dave Stokes actually come from the small village of Warke, near Weston - super - Mare, Somerset, but it is particularly in the Bristol area that they are well known. Royston Jones plays rhythm guitar and also sings, while Dave Stokes plays lead guitar.

They perform various types of songs, but their speciality is the Pat Boone-type ballad with a beat. On stage both dress completely in black, and they make a particularly impressive pair since Dave has blond hair and blue eyes, while Royston has jet black hair and very dark eyes. They have made many fans at "The Glen," Bristol's "rocking-

## A DAY IN by MY LIFE

### The British singing star opens her diary . . .

MARION



RYAN

comes the invitation for everyone to "wait outside for a few minutes" as some photographers had to be taken. Back again, the clock said it was 9:45 p.m., before I left the Granada at Chelsea for dinner—with Frank Coleman to discuss next week's show.

If I can't, I arrived at I.B.C. studios, opposite the B.B.C., to record a new disc. By now I was back in jeans and a pair of golden sandals. I always wear these on first nights and record sessions. They were my first serious purchase after entering show business—and on that ground alone are lucky to me.

Bill Shepherd gave the down beat. The band ran through the number, and I listened as Mike Barclay called out an instruction over the intercom. I looked through the panel of the control box. Allan Freeman was squatting on the edge of the desk. He signalled "thumbs up" to me.

Mike called "Okay, let's have



## Pearl Carr's Corner

### Bridie is already a legend

in only  
nine months

"THE show was a sell out. You couldn't get a seat at the Queen Hotel, Chelsea, in Ireland. An old man of 76 came to the pay desk clutching a fistful of money. He thrust down the notes declaring 'I don't care what it costs me—I must hear Bridie Gallagher sing her songs before I die.'"

Who is this woman who arouses such devotion? Last week I sat in the Mayfair Hotel, London, trying to find out.

"I am one of a family of ten," she told me. "We come from Ards, in Co. Donegal. It's not exactly a buzzing metropolis. Our family made up 25% of the entire population."

Was Bridie excited about the sudden fame that rocketed her from £10 a week a year ago to her present £1,000 a week? "Naturally, but the main thing is that this new-found wealth can do so much for me. My husband and two children will have a new home from the cash."

### Big enough

"I have never been much of a person for luxuries—but with the cash I can now provide some of the things that I feel constitute the meaning of 'essentials,'" she said.

Just how big is Bridie in show business stature? Big enough to make her ITV debut on "Sunday Night at the London Palladium"; to be starred during her current U.S. tour on the Ed Sullivan Show, to have a five-figure contract in her pocket for American appearances, and to have made an LP for Decca's Bellona label. That LP ranks, as I am told, at number three in the best selling 33 rpm's issued by Decca.

### Prevented a riot

"A thousand once turned up for an Elre concert that couldn't seat a third of the number. On another occasion the Civic Guard made her sing to a thousand who were unable to get into a show in order to prevent a riot."

Already she is a legend—in nine months in the Emerald Isle. Decca has switched her from folkly music to pops and her first disc is "It's A Sin To Ours" has just been issued. "I'm just here."

I looked at this coach-builder's wife and asked, "What ambitions have you fulfilled?"

"Lots," she said. "But mine's one big one. I have taken over the Royal Albert Hall for St. Patrick's Night, March 17. I am putting on my own show there."

So watch Bridie. She can be big stuff in the pop field as well as in the world of spheres. Very big stuff.



**DEAR DIARY.** It is 3:47 a.m. on Thursday. My eyes are tired—it has been a long, long day. I have just tried to read, but all that caught my eye was a letter in last evening's paper.

It was from a lady who signed herself Miss E. D. of Sutton, Surrey. Miss E. D. stated: "I have read the letter of Miss Plumbridge of London, N.W.1. . . I agree with her. My dream would be to appear on one TV show a week. Thirty minutes work—oh, what heaven!"

Dear Diary, you know that if that was all there was to it your pages would be pretty empty. Instead, we always have quite a story.

Take the past day. At 7:30 a.m. yesterday, Wednesday, the phone rang. It was Frank on the switchboard at the reception of our block of flats. Frank, bright and breezy, saying "Okay Marion, time to put feet in socks. Wakky, wakky."

A bath, then breakfast. Nothing fancy—coffee and toast with lemon marmalade. Then down to the mail—to answer this query, write to that friend, and so on. Some questions were about last week's dress. Was the pattern a size 14 or 12? Others asked could they have a picture.

At 9 a.m. I phoned my agent. He had raised a couple of points about a new contract.



HEAR

## 'ELP ELOP'

After 75 minutes around the lunch table I had to stop. There is another appointment to see a newspaperman; for 30 enjoyable minutes we parried question and answer.

By 2:15 p.m. I was with Ann Allister, my dressmaker. I had to collect the new gown for the evening's show. Ann fitted it, gazed and approved.

I took a cab to Chelsea. The hand could be there at 4 p.m. I had to arrive half an hour ahead of schedule to settle in.

## It's often all toil— and tea

By 9:25 a.m. I was sitting in Raymond's in Albemarle Street. Mr. Stephen was getting ready to arrange my hair so that at night the hair-do would be easily brushed into shape for TV.

I read my current book—"Love Affair," a story of show business in the West Coast of America at general and Hollywood in particular.

But Mr. Stephen wanted to talk of singing. I teased him, saying he is a frustrated vocalist, to which he replied that he could put up as good a show as most on disc. I parried with the thought that I must buy myself a home perm kit.

"Touché," he cried.

By noon I was walking down Bond Street. Dad needs a new pipe, so best buy it while I thought of it.

### Lunch date

At 12:15 p.m. I turned into Chappell's and found Sid Green. We had a date for lunch, and I love hearing Sid's latest story, and waiting for him to produce his latest song—which he "just happened to have with him."

Sid has been a good friend to me over the years, and he has seen practically every TV show in which I have appeared. Each Thursday he will phone to announce his opinion of the performance. If he enjoyed it he will say so. If he didn't? He says so, too.

After 75 minutes around the lunch table I had to stop. There is another appointment to see a newspaperman; for 30 enjoyable minutes we parried question and answer.

By 2:15 p.m. I was with Ann Allister, my dressmaker. I had to collect the new gown for the evening's show. Ann fitted it, gazed and approved.

I took a cab to Chelsea. The hand could be there at 4 p.m. I had to arrive half an hour ahead of schedule to settle in.

Peter Knight arrived and the boys were in position. I wore jeans, they were wearing sports jackets or check shirts and flannels.

Frank Coleman, the producer, called "Okay, let's take the run-through now." Jackie Rae came on to the floor, and so the rehearsal was under way.

An hour passed, and Frank decided that we must do a full run through. Scriptwriter Bill Kelly called on his associate "Okay Arthur. Ready for the questions." And with Richard, one of the floormen, making up the trio as the "constant," we started the final rehearsal. Jackie ran through his segment, the band played. I sang, it was all over. A refreshing cuppa.

By 6:30 p.m. I was in the make-up room. . . . and out by 7 p.m. with a new face to show the camera.

### Shut away

Then I shut the Ryan gal away in the dressing room for 30 minutes to relax. I needed that rest.

Panic stations at 7:50 p.m.—a shoulder strap had gone. Where were the needle and cotton? Two minutes to go. The show was on. The thirty minutes Miss E. D. of Sutton sees.

The show had been over ten minutes—the tension was down. Friends were waiting at the stage door. Some were from my hometown of Leeds, some from Manchester. Others I had met backstage at different theatres on my variety tour. We chatted, exchanged reminiscences, and then

the first take."

We took it.

We took another and another. By then I was hoping for a cup of something to drink. And I got it—some kind soul with a sixth sense had arranged tea. This is nearer of the gods at 12:25 a.m.

### Session over

By the time another thirty minutes had elapsed the session was over—Mike and Allan had "the problem" with them. Bill, the rest of the Shepherd boys (and girls) plus the Ryan gal had eluded the disc. The responsibility rests with Mike and Allan to settle for the take they like most.

By 2 a.m. I was home—with a few friends demanding eggs and bacon and coffee. So I became The Fryin' Ryan!

At 3 a.m. the place was empty. I bathed, and then? Well, this is where we came in! Today's tools had encompassed 21 hours and 43 minutes.

Oh, yes. The title of that record was "Please Don't Say Good-night." Sorry, I must. Or, rather, good morning. . . .



# THE BEST OF MODERN JAZZ

AMERICA'S jazz fans have been to the polls. A general analysis of their vote-casting reveals a curious mixture of respectful awareness of those established "giants" whose enthusiasm is not on the wane, and well-deserved credit for those younger musicians who are striving so hard for the further development of jazz.

Further study of the 1958 "Down Beat" 22nd Annual Readers' Poll results shows that those jazzmen who have been fortunate enough to have a comparatively "big" record, have not necessarily been heavily voted for.

Here are some personal ponderings on the way that the jazz wind blew this year.

**ALTO SAX:** Paul Desmond was an easy winner, with double the points secured by runner-up Lee Konitz. West Coasters Art Pepper's return to regular activity

gave his 3,000-plus victory over Harry Carney was a curious expression of public opinion. And Carney only just beats newcomer, Pepper Adams. Cecil Payne (4), Jimmy Guiffre (5), clarinetist Tony Scott, a hard swinger on baritone (6), Bud Shank and Al Cohn (7 equal) and Sahib Shihab (9) were the runners-up. Sweden's Lars Gullin and Britain's Ronnie Ross were relegated to 10 and 14 respectively.

**CLARINET:** Tony Scott just pipped Jimmy Guiffre at the post. The more legitimate styled clarinetist, Buddy De Franco, Benny Goodman and Jimmy Hamilton came 3, 4 and 6. Odd-timer Pee Wee Russell was fifth.

**TRUMPET:** It was encouraging to see Miles Davis way out in front. Though runner-up Dizzy Gillespie certainly deserved more than a quarter of Miles' votes. Exuberant high-note Maynard

TONY HALL

BRITAIN'S BRIGHTEST JAZZ JOURNALIST

Carris Fuller (12) also did well. The biggest battle of the poll resulted in a three-vote victory for Erroll Garner over



Thelonious Monk (1958 was called "The Monk's year"). Record-sellers Oscar Peterson, Dave Brubeck and André Previn came 3, 4 and 5. Good to see Horace Silver (6), Red Garland (8) and Hamp Hawes (9). The MJO's John Lewis (7), Billy Taylor (10), Hank Jones (11) equal with Bud Powell and Lennie Tristano (13) were interesting results. Albums by parader Ahmad Jamal was 17.

**GUITAR:** Barney Kessel's warm was the man this section with ease. Runners-up included Herb Ellis (2), Jim Hall (3), Kenny Burrell (4) and Tal Farlow (6). Bassie's Freddie Green (7) and Jimmy Raney (10) should have done so much better.

**DRUMS:** Two big surprises here. Oscar Pettiford only finished fifth and the excellent Doug Watkins wasn't even placed. Roy Brown deserved his win. Other outstanding bassists placed were Paul Chambers (2), Red Mitchell (3), Leroy Vinnegar (4), Charlie Mingus (6), Percy Heath (7), Milt Hinton (8) and newcomer Wilbur Ware (9). Ellington's Jimmy Woodie tied with new star Californian Scott LaFaro at eighteenth.

**VIBES:** Milt Jackson was another easy victor. Terry Gibbs was an easy second, followed by Lloel Hampton (3), Red Norvo (4), Cal Tjader (5) and Teddy Charles (6). Britain's Vic Feldman (10) deserved a much higher placing.

**FLUTE:** Herbie Mann, the most successful flautist, was in his new section, beating Bud Shank, Frank Wess and Buddy Collette (3). Red Norvo (4) fine jazz-players as you see such as Jerome Richardson and James Clay only at 9, 10 and 12 respectively.

## JACK GOOD (of 'Oh Boy!' fame) HAS A JAZZ AMBITION...

THIS columnist's appearances on the ABC-TV teenage show, "Oh, Boy!", seem to have aroused some extremist reactions in letters from and conversations with DISC readers. Not to mention at least one of the other music papers, in which a certain writer indulged in some quite unnecessarily vicious criticisms. So I'd like to say this in print. That, as a composer of nearly 10 years' regular activity, I'm

the Flamingo" and hence, "Oh, Boy!" producer (and fellow DISC columnist) Jack Good, is also a fervent jazz fan! He's most intrigued by Thelonious Monk. He can (and does) play at least one note on the jazz saxophone solo parts of Herman's "Four Brothers." And he also Britain's own Jazz Couriers like nobody's business! Ever since I first met Jack some 18 months ago, he has confided

## JAZZ IDOL GOSSIP

ticked pink to be associated with what is, unquestionably, the most professionally (and strictly) produced and directed show of its kind ever seen on British TV. And one on which the cast works with such keenness and obvious enthusiasm. The jazz-players like Benny Green, Rex Morris and Red Price, who are on the show every week, would echo my sentiments, I'm sure.

Now the main point of this scried is just this. I want to let you into a secret I shared only the other night with a "Jazz at

in me that one of my ambitions in life is to put on a modern jazz TV show. Whether he will ever be given the chance to achieve this ambition, I don't know. (Though I did have a hopeful rumour of two over Christmas.) But I'll tell you something for nothing. That if Jack does produce such a show (with Rita Gipple as his director), it will be the best and most professional jazz TV show ever to have been seen in your lives. So keep your fingers crossed.

# Old and the new mixture

earned him third place. Birdmen placed included Cannonball Adderley (4), Sonny Stitt (5), Phil Woods (8), Jackie McLean (9) and Lou Donaldson (14).

"Veterans" voted for were Johnny Hodges (6), Benny Carter (10) and Willie Smith (15). Bud Shank came seventh.

**TENOR SAX:** Though Stan Getz was again an easy winner, votes were fairly evenly spaced between Sonny Rollins (2), John Coltrane (3), Zoot Sims (4), Coleman Hawkins (5) and Ben Webster (6). Of the Lesser Young stylists, Pres and himself came eighth, Bill Perkins seventh, and Al Cohn tenth. Outstanding newcomer, Johnny Griffin (9), Lucky Thompson (unlucky 13), Sonny Stitt (16) and Harold Land (19 equal) were interesting plonkers. Biggest shock was Hank Mobley (22).

**BARITONE SAX:** Gerry Mulli-

Ferguson was third. Cher Baker's faithful fan following made him fourth. The excellent Art Farmer (5), Don Byrd (10) and Kenny Dorham (13) deserved higher ratings. Louis Armstrong and Shorty Rogers tied for seventh place. And Capitol's big disc-seller Jonah Jones was sixth. The West Coasters came off quite well in this section.

**TROMBONE:** Another walk-over victory, by Jay Jay Johnson. Others placed were Bob Brookmeyer (2), Kai Winding (3), Frank Rosolino (4), Jimmy Cleveland (5) and Bill Harris (6). New stars Jimmy Knepper, from the Charlie Mingus group (9) and



DUKE ELLINGTON—Composer of the Year (Disc Pic.)

**MISC. INSTRUMENTS:** The results were Don Elliott on the mellophone (1), organist Jimmy Hill (Holman (4), Thelonious Monk (5). On Smith (2), with Bob Cooper on Smith (3). Miles Davis (hazel-brown), Stuff Smith (violin) and Julian Washington (green-hazel) came 8, 9 and 10. Young tubast, Ray Draper was at 16.

**COMBO:** M.J.Q. (1), Brubeck 4, M. Cropper (2), Duke Ellington (1), John Lewis (2), Gil Evans (3), Bill Holman (4), Thelonious Monk (5).

**JAZZ BAND:** Basic (1), Ellington (2), Kenton (3), Heath was 9.

**DANCE BAND:** Let Brown (1), Elgart Brothers (2), Basic (3), Heath (8).

**COMBO:** M.J.Q. (1), Brubeck 4, M. Cropper (2), Duke Ellington (1), John Lewis (2), Gil Evans (3), Bill Holman (4), Thelonious Monk (5).

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**JAZZ BAND:** Basic (1), Ellington (2), Kenton (3), Heath was 9.

**DANCE BAND:** Let Brown (1), Elgart Brothers (2), Basic (3), Heath (8).

## Darned good Garner

ERROLL GARNER TRIO  
The Most Happy Piano

*Girl Of My Dreams; But Not For Me; Passing Through; Time On My Hands; Alexander's Ragtime Band; Full Moon And Empty Arms; Moonlight; The Way Back Home; Of Man River.* (12in. Philips BB17282)\*\*\*\*\*

Parsons and Erroll Garner (piano); Al Hall (bass); Specs Powell (drums).

I DON'T think Garner can be his own any standards other than his own. He is his own himself. And here he is in rollicking form. Especially when you consider that he'd only been out of hospital a day or two before the session.

There are several things here about Garner's left hand that I can't remember hearing before. At any rate, in not such an exaggerated fashion. Just how far behind the beat can you phrase! This is particularly noticeable on the romping *Girl* and *Man River*.

The minor original, *Passing Through*, though credited to Garner, vividly recalls an early Bud Powell tune from Bud's "Hallelujahs"—"Oblivion" solo piano set for Clef!

Full Moon is in typical Garner style, with possibly more passion in places than usual. *The Mamba* is very rhythmic, light-hearted and swinging. The funky *Blues* is the best track of the LP, with drummer Powell doubling on tambourine. How well through the album with strength and assurance.

By his own unique high standards, then, this is darned good Garner.

BY

AL HALL  
CHARLES CEPEDA



STAN GETZ  
(DISC PIC)

\* YOUR WEEKLY \* \*

## DISC DATE

\*\* with DON NICHOLL \*

# DO NOT THIS TRIO JERKED ME FROM MY SEASONAL SLUMBERS!

## THE MONOGRAMS

The Greatest Mistake of My Life,  
Juke Box Cha Cha  
(Parlophone R-4515)

THIS is a debut disc by a new British singing group—and it's a winner. A disc that managed to shoot me out of my chair even after a heavy loading of seasonal meals!

The Monograms are three boys—all of them previous vocal experience—who've got together to produce a big, exciting noise that makes them sound like a quartet rather than a trio.

They revive the oldie "The Greatest Mistake of My Life," and believe me, they've made no mistake here. Ken Jones has given them not only a fine modern arrangement, but a powerful, brassy backing. The group drive through the song with a size and power that should shoot them right to the top of the tree.

"Juke Box Cha Cha," on the flip, is a good Latin tune by Ronnie Aldrich and Peter Hart. Tunesful time which makes a pleasant, danceable coupling. Again The Monograms have a load of jole de vie.

## Tony Brent

### should

### share 'Call

### Me' honours

## TONY BRENT

Call Me I Surrender, Dear  
(Columbia DB4218)\*\*\*

THE Otis-Hendrick composition Call Me gets a different interpretation from Tony Brent. Eric Jupp's direction of the accompaniment goes for more of a beat than you'll find in the Mathis side. Chorus support riffs for Brent all the way, and he handles the lyric simply and clearly. Good performance, and commercial production. Tony should find himself with a good share of the overall sales on this song.

For the turnover, Tony chooses an oldie, I Surrender, Dear and, in modern pattern, he whips this one up on a strong beat. Jupp gives

## HEAR

# TELEVISION

## RATINGS

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

And the really hit records that look like spinning to the top are marked by D.N.T. (Don Nicholl Tip).

## ALLAN COPELAND

Flip Flop; Lots More Love  
(Pye International N25007)

ALLAN COPELAND is part-composer of both offerings on this record and he should have a lush royalty cheque rolling his way for "Flip Flop."

Frank Constock gives him a whip-lash orchestral backing, and a clever distort effect is used after the title phrase. Quick, exciting rockers that I can see flipping the flip into the Top Twenty. Copeland's husky performance is no great shakes, but the general

and should be worn to a wafer in the juke boxes.

Song on the other side comes from the United Artists film "The Gunrunners." A heavy cingler which features some good sax works as well as the vocal outfit.

This ballad will attract as much custom as the other side, I should think. Pounds along with an easy-to-catch melody.

BILLY EKSTINE  
Gigi; Trust in Me  
(Mercury AMT1018)\*\*\*

THE rich velvet of Ekstine is a good choice for the film song Gigi. Billy's able to handle slow

novelty of the production should see the slice home and dry. "Lots More Love" is a steady rock item which comes to shouting life round about the middle mark. Copeland's performance competent again, but this is the right kind of coupling.

## JOHNNY MATHIS

Call Me Stairway to the Sea  
(Fontana H163)

JOHNNY MATHIS starts the New Year right with a delicious slow ballad, "Call Me." Single lyric idea is worked out well and fits the Mathis style perfectly. Johnny's in usual good, smooth voice for this side. Brings just the right amount of warmth and romance to the song.

A must for all those who've discovered that Mathis is one singer who'll stand up to as many repeat spins as you like to give him. The gentle backing is directed by Ray Ellis.

For the other side Johnny gets a swift guitar and chorus introduction. Dramatic, pulsating number "Stairway To The Sea" has a wild undercurrent which Mathis captures nicely. Makes this a two-sided certainty for heavy sales.



JOHNNY MATHIS comes up with a two-sided certainty for big sales.

ballads of this nature with deceptive ease. Gigi is not an easy number to sing—and it may be a slow one to move in the market. But Billy will charm thousands with this smooth, accomplished version.

He drifts through it with an air of romance that will draw sighs from femme fans. There's a rather old-fashioned quality to the ballad Trust in Me on the reverse. Ekstine sings the song in his usual manner, but I'm not too happy about the rather odd but muffled noise of the disc.

## THE KING BROTHERS

Thank Heaven For Little Girls; Leaning On A Lampost  
(Parlophone R4511)\*\*\*

THANK Heaven For Little Girls is a bright, cute number from the film "Gigi" and The King Brothers sing it affably and neatly.

Song has a pretty little idea—thank heaven for little girls because they grow up into such delightful big girls—and the lyric is married to a gay, easy-to-remember melody.

The boys sing it to a smart accompaniment by the Geoff Love orchestra and Rita Williams Singers.

Yes—the song on the other deck IS the old George Formby number! On I never expected to see it recurring its simple pattern in the modern crop. But the boys handle it with an up-to-date lilt. The Noel Gray song stands up to the test very well indeed, and I suppose there may well be folk to whom it's a new one.

## FATHER AIME DUVAL

Nobody Dances Mr. Brown  
(Grip-AM B1471)\*\*\*

THE guitar-strumming singer Father Duval has caused quite a stir of late, but I doubt if he will be able to stir up any sort of a ripple in our Top Twenty with the odd little lament Nobody Dances.

Folkly performance in English is not unpleasant, but never commanding.

Mr. Brown opens with him whistling to soulful guitar. Then Duval goes into a philosophical lyric about the ordinary chap who's not so important as he thinks. Religious favour underlines the simple lyric which the

THE releases are starting to roll again, though they're still not at full speed as we review the first batch received in 1959.

The first ones off the belt include established stars like The Platters and a new British group calling themselves The Monograms. Watch out for this new trio—the boys have got a great big sound that should sweep them upstairs before you can say February.

Wyatt Earp—or Hugh O'Brian if you prefer—airs his prairie fonzils and there are Italian and French imports as well as American sides this week.

Big new song looks like being "Call Me."

Big old songs—"The Greatest Mistake of My Life" and "Smoke Gets In Your Eyes."

Frenchman again sings in his accented English.

I found both sides disappointing. I'm afraid.

## BIG BOPPER

Big Bopper's Wedding; Little Red Riding Hood

(Mercury AMT1017)\*\*\*  
TEXAS lock-up Joe Richardson. TONY assumes his another episode character again for another episode. Wedding is a beat story. Big Bopper's wedding through the bride about a man who jibbed at the idea of getting married. Puns and slang and rhythm and organ and rhythm accompaniment. Not so good as the "Chantilly Lace" Big Bopper disc.

Little Red Riding Hood is Richardson's rocking romance which weaves allusions from a few nursery rhymes together. Seems to have been written just up to use the "I'm not a boy" phrase.

Richardson laughs and hunk's his way through this one with plenty of verve.

## HUGH O'BRIAN

I'm Looking For A Girl; Ain't Got A Nickel

(Columbia CB1480)\*\*\*  
TELEVISION: Wyatt Earp comes up on another disc—a disc which doesn't seem so surprising now that the actor has been seen strutting his vocals on stage and television.

O'Brian sings a light-voiced way through I'm Looking For a Girl with a chorus and banjo-strumming backing.

Likeable, though not outstanding. Hugh's no Sinatra.

Ain't Got A Nickel is a high-lifting cowboy song who seems to be more in character. Tune easy on the ear. Could be anyone singing it, but it will draw some revenue no doubt from the shooter fans.

THE CHA CHA RHYTHM BOYS  
Son Dia Lovers; September Song  
(Pye International N25006)\*\*\*

I'm not sure which side is intended as a top deck here, but my personal preference goes for the oldie September Song.

The Cha Cha Rhythm Boys are not too far from the safe-satin musical group with the usual South

Good performance, commercial production from TONY BRENT.



# EXTENDED PLAY

Reviewed by

KEN GRAHAM

## Familiar— but they get a new boost

LENA HORNE

At The Constant Groove  
The Surrey With The Fringe  
On Top; Wouldn't It Be  
Lovers? A Cock-eyed  
Optimist; Have Dreams;  
(RCA, RCX-125)\*\*\*\*\*

In my opinion Miss Lena Horne is the greatest thing that happened to show business during my lifetime. The thing that I like most about her is that she is very humble and completely lacking conceit.

Here she is featured in four show-stoppers—all familiar melodies, but what an unfamiliar boost they get from this talented gal.

I beg you to get a copy of this disc. No collection is complete without it.

JUNE ALLYSON - MICKY  
ROONEY-JUDY GARLAND

Words And Music  
That Sings; Manhattan;  
Johnny One Note; I Wish I  
Were In L.A. Again.  
(MGM, EP-672)\*\*\*\*\*

This is a selection from the sound-track of one of the great Hollywood musicals, "Words And Music." The two outstanding ones are those featuring that superb artiste, Judy Garland. In particular her version of Johnny One Note is a work of art and has become a classic screen vocal performance.

June Allyson has a pleasantly husky singing voice, as one might imagine. And the hoister Mr. Rooney turns in a couple of interesting vocals, too.

WAGON TRAIN

Four Popular TV Western Themes  
Wagon Train; Cheyenne; The  
Legend Of Wyatt Earp; Tales  
Of Wells Fargo.  
(RCA, RCX-128)\*\*\*\*\*

Their western TV shows certainly get a grip on the British public and I must confess to reaching for my imaginary holster whenever the bad men have the hero in a trap.

RCA have selected four of the

most popular shows and recorded their themes for the fans. There is also a superb cover picture of Ward Bond, probably better known as Major Adams, boss of the wagon train.

The themes have lost none of their impact through being taken out of context.

MAX BYGRAVES

I Bought Myself An Old  
Guitar; Coming Out Party;  
Gotta Have Razz; Just How  
Much I Love You.  
(Decca DFE6518)\*\*\*

MAX BYGRAVES may not be the best vocalist in the world, but no one can deny that when it comes to putting over a song he has few equals.

There are four very popular Bygraves offerings here which are familiar to many. And two of them come from his own pen. The bright and breezy atmosphere, never far away from a Bygraves disc, is here, too.

Good Bygraves, which means good entertainment.

KATHY LINDEN

If I Could Hold You In  
My Arms; Billy You Be Sur-  
prised; Why, Oh Why.  
(Fidelity GEP1001)\*\*\*\*\*

TO paraphrase one of the titles on this set, "Why, Oh Why hasn't Kathy Linden shot to the top of the hit parade?" With her undoubted talent she must make it one day soon.

This is a compilation of some of her best-selling titles which took her to fame in America and which proved very popular over here, too. The arrangements by maestro Joe Leahy are cute and bouncy and the whole disc provides some of the most pleasing sounds of the week.

If you haven't heard Kathy Linden, take my tip and rush out now and do just that. The best title is Billy.

TRUDY RICHARDS

Crazy In Love, Part One  
At Long At Last; You  
Brought A New Kind Of Love  
To Me; There's Danger In  
Your Eyes; Charlie, Can't I Help  
You? I'm Dying.  
(Capitol EAP1-338)\*\*\*\*\*

THIS is one of the voices which has thrilled me most in recent months. It is as fresh as a spring morning and as intriguing as a best-selling whodunit.

Miss Richards appeared on



NORMAN WISDOM — a great performance.

British television a little while back and proved a smash hit with the connoisseurs of good vocal styling. Here she is aided by the magical Billy May accompaniment, which

## RATINGS

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

have made him one of the greatest conductors and arrangers of our generation.

Please, listen to this album—you'll enjoy it.

NORMAN WISDOM

Excerpted from "Where's Charley?"  
My Darling, My Darling;  
Make A Miracle; Lovelier  
Than Ever; The Woman In  
His Room.  
(Columbia SEG7844)\*\*\*\*\*

NORMAN WISDOM for me is still one of Britain's top all-around entertainers. Here is a selection from his Hit West End show, "Where's Charley?"

It is a happy-go-lucky story which was turned into a musical some 10 years ago.

Norman Wisdom has turned out one of the greatest personal performances of his career and this EP makes a perfect souvenir for those who have seen the show.

THE BEVERLY SISTERS

No. 4

Long Black Nylons; It's Illegal, It's Almost Or It Makes You Fat; The Young Cavalier; Riding Down From Bangor.  
(Decca DFE512)\*\*\*

THE BEVS are a highly-talented team and they can always be guaranteed to turn out a first-class job. This album is no exception.

On the last track the girls are joined by comedian Bill Maynard on guitar; Bill proves that, zany though he may be, he can turn in a useful song.

Although this set is good, I have heard a few girls with much better material.

BY

# ALLAN COPELAND

THE BEVERLY SISTERS—they warrant better material. (DISC 76.)



"Jerr-Lee" is the better of the new Avon Sisters' disc.

of the Border noises. Piano pre-eminence as they weave the current tempo through Walter Houston's old hit. Pleasant stuff, but not exactly inspiring.

Don Lucero's is a cha-cha melody that never offends, but neither does it arouse any great enthusiasm.

A competent disc without ever stepping out of the ratter.

THE PLATTERS

Smoke Gets In Your Eyes; No Matter What You Are  
(Mercury AMT1016)\*\*\*\*\*

THE PLATTERS have had a larger slice of the gold which disc folk have found in revivals during the past months. Now they're able to bank even more as a result of this styling of Jerome Kern's fine standard, Smoke Gets In Your Eyes.

The group opens up slowly with solo voice, then the side develops with a change of rhythm as the rest of the team ruff smoothly for their soloist.

Platters' manager Buck Ram penned the song they chant on the turnover. No Matter What You Are has more speed to it, but it's not a swift beater. It's a glider that will pick up plenty of custom on its travels.

VIC DAMONE

Gigi; Separate Tables  
(Philips PB589)\*\*\*

VIC DAMONE offers two new film title songs on this release. Gigi is reckoned to be a terrific box office success. Lerner and Loewe wrote the song which fits the film and it could be a hit also.

A graceful ballad with a softly, gentle lyric, it is sold warmly by Damone. It may take time to achieve its full reward, but I'm pretty sure the reaping will be handsomely eventually. Percy Faith's accompaniment is a perfect fit.

On the turnover it is Frank De Vol's orchestra which backs Vic as he sings the Separate Tables song. Another slowish ballad, it has a sad, romantic theme taking its cue from the title. Not quite so strong as the upper deck.

JACKIE RAE

Day By Day; Take A Deep Breath  
(Fontana H170)\*\*\*\*\*

TELEVISION compere Jackie Fontana gets another release with a disc, and makes a strong, warm foil of the ballad Day By Day.

Some echo on his voice uses his laces behind the Rae voice.

Reading ought to command more sales than Jackie's first disc for the label.

Take A Deep Breath is a slow romantic ballad, which opens with Jackie singing in partnership with a saxophone. Then he goes off siding with the rest of the orchestra. I found the song a little too slow and wandering.

THE AVON SISTERS

Baby-Oh, Jerr-Lee

MUSICAL director Ken Jones certainly seems to be in demand these days. This week alone I've encountered his backings on Fontana and Parlophone releases. Now he supplies the accompaniment for the Avon Sisters. And like the other discs, it's good work from Jones.

The new girl team sing their way cleanly and smartly through the easy beater Baby-Oh then switch into Latin costumes for Jerr-Lee on the other side.

Jerr-Lee is perhaps the better number of the two, and the girls make more of their chances with this half. Sound is good without being startling.

PETER ELLIOTT

Call Me Flamingo  
(Parlophone RS14)\*\*\*

PETER ELLIOTT's following is said to be growing swiftly as a result of his TV showings. Those fans ought to be pleased, then, with his new disc.

Peter's treatment of Call Me is slightly different from both the Brent and the Mathis performances. That's good, for the less direct copying we get, the better.

Elliott gets the ballad a quiet, intimate rendering to a gentle beat backing from Geoff Love's orchestra. The Rita Williams Singers are used for some haunting echo styling behind the soloist.

On the other side the ex-diver revives Flamingo to a lively modern setting by Geoff Love. The half has zip and drive, and Peter comes across with strength.

DOMENICO MODUGNO

Come Prima! Marli In Citta  
(Oriole CB1475)\*\*\*

WILL Modugno's evocative another runaway hit like "Volare"? Hard to say just now, particularly since he arrives so late on the scene with his version of Come Prima.

A good Italian treatment, but not better than most of the others which have already whipped the cream off the British market.

So attention must focus necessarily on his own composition Marli In Citta which fills the other half.

This is a fast-moving little ballad that trips along happily. Modugno sings it as if he were handling a tangente, and I think it may get a little too tricky to his any great heights here. Lacks the easy phrasing of "Volare" which probably fall well below the sales figures of that song.



Hulton House, Fleet Street, London,  
E.C.A. Fleet Street 5011.

## A better New Year? OR SECOND BEST AGAIN?

**N**ow that the New Year is well and truly upon us, we wonder if, during the coming twelve months, some of our neglected singing personalities will get greater consideration for top TV productions.

At the expense of our own stars, many imports were flown in from America and elsewhere to take top billing in peak shows, often with a lack of real talent to justify their inclusion in these productions.

We have often felt that the Sunday night "Palladium" show should feature only the world's finest entertainers.

To achieve an engagement in any of this theatre's live shows an artist has always had to have been of the highest calibre, yet the standard seems to have subsided when it has come to presenting television shows from there.

We always welcome new talent in this country, but merely because it comes from America does not necessarily mean that it is the best, or even better than ours at home.

Agreed that financial problems may have some of the top American favourites accepting British TV dates, but it seems a pity that viewers in this country must take second best only because of the fact that we cannot afford certain famous international stars.

Meanwhile, rather than take poor substitutes, we feel that there are many singing stars in this country with a talent equally as good as some of last year's imports and, in most cases, considerably better.

An appearance at the Palladium has always been regarded as an accolade to the entertainers of today and consideration should be given before offering it lightly.

## Jackson starts PALLADIUM TV new series FOR JONI

**A** New Jack Jackson disc series begins next Monday, January 11, on Radio Luxembourg.

The show, sponsored by Decca, will be called the "Jack Jackson Juke Box", and will run for 30 minutes every Sunday from 7 p.m.

The show will be fast-moving, with the maximum number of discs packed into each programme.

Special features will be introduced into the "Jack Jackson Juke Box" series, the first of which will be a new character called Juke Box Joe. He will select what he considers to be the Top Juke Box Disc of the week.

All the discs played will be of special appeal for juke box operators and listeners, and come from the current issues of all the Decca labels.

**G**LASGOW'S jazz scene is becoming brighter, since the week before Christmas. A big new personality has arrived on the scene, an authentic jazz singer who, I am assured, can sing her place among the top three in Europe.

She is Lynn Trent, known in every jazz club in London as a traditionalist of the first order. For the past two years she has shared her singing time between two of the country's best-known trad bands, the Owen Byrne Band and Eric Silk's Jazz Band.

During the time she has also sat in with such as Dave Carey, Graham Stewart, Mick Mulligan — in fact, any jazz club she cared to walk into was glad to welcome her.

And it's now the good luck of

## OVER THE BORDER

by  
**Murray Gauld**

Glasgow — and the Pan Club in particular, where every Sunday she sings with Scotland's champions of this year, The Vernon Jazz Band.

I found that they are lucky to have her. For Lynn had been in Glasgow since September, and to quote herself: "I spent weeks trying to find out something about the jazz set-up in Glasgow and I very nearly gave up."

Then she spotted a newspaper piece about the Hot Club of Glasgow. Through that she was introduced to the Glasgow Jazz Club and its mainpinner, Clif Stanton.

Since she first appeared at the Pan Club, it has doubled its membership.

And Lynn says: "They seem to enjoy the vocals more than anything — commenting on the enthusiasm of the fans.

Of the Pan Club she says: "If they were in London they would do really well. Their stan-

## Jazz fans give George Lewis hectic welcome

**T**HERE was wild enthusiasm from jazz fans at Eton station last Sunday when veteran New Orleans musician George Lewis arrived from Liverpool with the members of his jazz band for a British concert tour.

The band was met by hundreds of enthusiasts, plus the musical welcome of the Ken Colyer group. A score of fans, standing on the roof of a shed disappeared from view when the roof collapsed. Some were taken to hospital for treatment.

The Lewis outfit, one of the greatest exponents of New Orleans jazz, are resting up at the New Theatre starting their tour of Britain next Sunday, January 11, at the Odeon Cinema, Tottenham Court Road, London.

There will be two shows that evening, with Ken Colyer's Jazzmen as an added attraction.

The band continue their tour at Leicester (January 13), Southampton (January 15), Bristol (January 17), Newcastle (January 20), Glasgow (January 22), Birmingham (January 24), Granada, Walkers, Swan (January 25), and the Davis, Croydon, later the same day.

Further dates include Sheffield (January 27); Liverpool (January 28); Bradford (January 30); Manchester (January 31), and finally a special performance at the Victoria cinema for two concerts on February 1.

On many of the dates, Ken Colyer's Jazzmen or the Chris Barber Band will be in a supporting role.

## Dallì leaves for home

**O**FF to his home town of Pescara, Italy, last weekend was the Italian singer Enzo Fabbri, week holiday to see his family.

During his Italian visit, it is hoped that Fabbri will be making some private films of his home and family life, to bring back to this country for possible screening.

dard is very high. They really do swing — and it's only a pity that they can't play to more jazz-minded clubs.

This genuine blues singer (who has the fans talking of Bessie Smith and Bessie Tharp) was meant to be an opera singer.

"I had such a high soprano voice that my family wanted me to be an opera singer," she told me. But training brought her voice down to contralto for two years — and I didn't, fancy being a contralto!"

From there she turned to semi-classical and light music, following the auspices of the B.B.C. organist, Reginald New. And Mr. New defined her vocal range as "a girl's tenor."

Somehow, however, she did not fit in with pops. And when she went along to audition for the O.V.S. when he was searching for a new girl singer, Owen detected a real talent for jazz.

"At that time I didn't know I was special jazz number — but for the audition that I sang 'Some of These Days'."

Lynn learned the melodies one by one from Owen's trumpet, interpreting them in her own way. As for the claim for her that she's in Europe's Top Three, Lynn modestly replies: "As you know, I'm concerned I'm only a newcomer!"

## Basie LP given Gold Medal

**T**HE 3rd Annual Presentation of Disc Awards by the "News Chronicle" for outstanding long playing records of last year has just been announced. The panel of judges voted as the Gold Medal Award Winner for the Best Light Recording of 1958, the Columbia issue by Count Basie and his Orchestra, "The Atomic Mr. Basie."



COUNT BASIE

## DISC's groups to appear on TV... Jazz singer here

**D**ISC's own vocal group discovery show, The Landis Brothers, Bill and Bert, will be seen in next Saturday's "Spectacular" show. This is "Atlantic Showboat," presented by Hughie Green, with a host of stars.

Jo Shelton, following her appearance with Cyril Stapleton and his orchestra last Friday in his new ATV series, "The Melody Dancers," has been signed up to sing with him for the remainder of the series.

The show is also retaining Joe Henderson as a regular weekly feature.

## ... and on radio

**W**INNERS of DISC's Solo Fair will be "searched for a Vocal Group" competition. The Fontaines, are to broadcast on Radio Luxembourg next month.

The group will be in London next week-end to record a show for Hughie Green in his "Opportunity Knocks" series.

Singer Barry Lyster is appearing all this week in a special presentation at London's "Cafe de Paris." Next month he has been booked for a TV appearance in A.B.C.'s "Bid For Fame" production.

## LITTLE BIRD BLUE THE BARRY SISTERS



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## DESERTED BY FANS?

Who me? says **TOMMY STEELE**

AT the Coliseum **TOMMY STEELE** does nearly everything—sings, dances, cracks gags, and makes people cry.

But he doesn't strum a guitar or rock a tune. Has he deserted his fans? Does he intend to leave the followers of the big beat?

He gives his answers exclusively in DISC.



## NEXT WEEK

### Modugno's hit scores in 'Most Played' poll

**DOMENICO MODUGNO'S** recording of "Nel Blu Dipinto Di Blu" has again scored to yet another nation-wide poll.

The disc has been chosen as "The Most Played" by disc jockeys and reviewers throughout Canada.

The decision, however, was a close one, through the tremendous competition from "It's All In The Game" by Tommy Edwards.

In the "Best Record of 1958," Tommy Edwards took the supremacy with Modugno a close second.

For the "Canadian Artist of 1958" everyone was unanimous in voting Moe Koffman into top placing. The choice of this musician's musician surprised many, though it was agreed that his talented instrumentalist-songwriter deserved the honour.

Koffman, the 29-year-old multi-instrumentalist, made a big hit last year with his "Swingin' Shepherd Blues." This composition was also chosen as the "Canadian Song of 1958."

Running a very close second to Koffman amongst the Canadian

### BIG SONG ENTRY

**B.R.C.** announce a record number of British songs entered for the forthcoming Eurovision Song Contest of 1959 at Cannes on March 11.

Altogether 179 songs have been submitted by more than 60 different music publishing concerns. Currently these songs are being studied by the B.R.C. in collaboration with the Music Publishers' Association for the first two 30-minute TV heats.

Twenty songs will be selected for performance on television on February 2 and 7.

The British entry for the Finals will be chosen from viewers' votes.

artists was youthful singer-composer Paul Anka.

Koffman's continued her poll-winning achievements by being selected the "Female Vocalist of the Year," while Frank Sinatra held the "Male Vocalist of the Year" with Johnny Mathis running him along into second position. Jane Morgan took second position to Connie Francis, confirming her recent popularity.

It is hardly surprising that Elvis Presley repeated successes elsewhere, and he topped the Rock 'n' Roller Group.

For the "Best Vocal Group," the long running Ames Brothers took the number one spot, but were closely chased by the Everly Brothers. The Big Band group was topped by Perez Prado through his success with "Patricia." Followed by Billy Vaughn and Ray Conniff in second and third position.

In the Small Band category, Cozy Cole gained a tremendous victory, leaving his nearest rival, Jonah Jones, far behind.

Top Country and Western star was Johnny Cash.

### 'Dig This!' lacks originality

IT is always a little difficult to have to make judgment on the first showing of anything, but it has to be, and so I watched the B.R.C.'s first "Dig This!" last Saturday.

The shape I found to be old-fashioned, hackneyed and not particularly pleasing.

"Dig This!" lacks pace, originality, and the right ingredients for a teenage show.

The Bob Miller band worked hard, but their antics, reminiscent of long-forgotten second feature American rock and roll films, looked dated.

Vocally, I thought, none of the artists scored, and their choice for this type of show was strange. "Dig This!" seems over-produced and taut, not relaxed like "Six-Five."

From its debut, I do not see "Dig This!" as a worthy successor to "Six-Five," nor is "Dig Boy" likely to lose any followers.

D.G.

## NEWS in BRIEF

**THE** Talbot Brothers, who, we announced some weeks ago, are visiting Britain for cabaret and TV dates, were due into London yesterday.

The Talbots, five brothers and a cousin from Bermuda, are reputed to be the most celebrated calypso singers in the world. They open a six weeks cabaret season at the Mayfair Hotel next Monday, and they make their first TV appearance in this country the following week-end, on "Sunday Night at the London Palladium."

Singing star Petula Clark will be featured in a B.R.C. TV programme, "Twosome," next Monday, January 12. With Pet on piano will be Joe Henderson. Petula's last B.R.C. TV show was in July.

**TWO** singing personalities are to get exciting roles in Sandy Wilson's musical production, "Valmouth," when it opens at the Saville Theatre, London, on January 27.

Top jazz singer Cleo Laine has been signed for one of the principal roles, while young Pauline Shepherd gets one of her biggest breaks to date.

For Cleo Laine, "Valmouth" will be her third stage venture, though her West End debut. An acting role for Pauline is completely new to her.

**YOUNG** American singing star Rosemary June comes to Britain as one of the stars in the "Sunday Night at the London Palladium," January 25.

Rosemary June was one of the famous Ray Charles Singers and was discovered and encouraged to take a solo singing career by Perry Como.

**WELL-KNOWN** singing group The Ken-Tones have landed a plum part in the forthcoming Crazy Gang production of "Clown Jewels" at the Victoria Palace.

Currently The Ken-Tones are on a successful Middle East tour, but the War Office have agreed to cut short this visit and fly them home on January 18 so that they may start rehearsals for the new London show which is due to open in mid-February.

# TOP HITS

**THE AVON SISTERS**  
 Jerri-Lee (2 Love Affair)  
 COLUMBIA DB4238 (45 & 78)

**THE CARDIGANS**  
 POOR BOY  
 MERCURY AMT1007 (45 & 78)

**ALMA COGAN**  
 Last night on the back porch  
 H.M.V. POP 573 (45 & 78)

**SAM COOKE**  
 Love you most of all  
 H.M.V. POP 568 (45 & 78)

**PETER ELLIOTT**  
 CALL ME  
 PARLOPHONE R514 (45 & 78)

**Ronnie Hilton**  
 GIGI (from the film)  
 H.M.V. POP 566 (45 & 78)

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## IT SURE WAS A RECORD YEAR

DESPITE reports in some national newspapers that the record business was heading for a slump, there has certainly been no indication of it in sales of records and the fantastic popularity of the disc stars.

It may be possible that record buyers have become a little more selective, but they were certainly bought discs by their particular favourites in fantastic quantities.

Looking back over 1958, the most significant feature is the fact that Elvis Presley has maintained his popularity, and, in fact, consolidated it considerably.

I notice particularly that Elvis had never been missing one single week until the beginning of December from the Top Twenty charts. Since the beginning of the year, he has knocked out tremendous sales of titles such as "Jailhouse Rock," "Don't," "Wear My Ring," "Big Hearted Woman," and "King Crook."

"Big Hearted" was caused at the beginning of the year when Presley was topped from the number one spot by our own Michael Holliday with his recording of "Story Of My Life." Michael continued to achieve record success with his follow-up, "Stairway Of Love."

### Topped them all

Michael had competition in this last title from Alma Copan and Gary Miller, but Holliday was able to top them all.

The past year was particularly exciting because a number of well-established stars were able, deservedly to break through the strong gimmick competition and take high places in the Top Twenty lists.

Of these I noticed in particular Perry Como, getting long overdue recognition from his British public with a series of outstanding platters which included "Maggie Come to Catch a Falling Star," "Kewpie Doll," "I May

Never Pass This Way Again," "Moon Talk," and "Love Makes The World Go Round." It was particularly heartening to see such a great artist achieve the coveted number one position.

Another welcome visitor to the charts was Ella Fitzgerald, who, although she had a very late start with a vocal version of "Swingin' Shepherd Blues," made up a great deal of leeway and enjoyed considerable success.

Mention of this title also reminds me that Ted Heath and his Music made a long overdue entry into the charts and reached a very high placing while there.

### Surprise entrant

Yet another specialised singing star, Peggy Lee, was a surprise entrant with her outstanding recording of "Fever."

Nor can one overlook the Top Twenty success reached by such stars as Vic Damone, with his "On The Street Where You Live,"

Perez Prado with "Patricia," Joe Henderson with "Tradic," and Eddie Calvert with "Mandy."

Two other established and popular vocal stars were also there—Frank Sinatra with his tremendous success on "All The Way" and his strong follow-up with "Witchcraft," and Dean Martin with "Return To Me" and, more recently, "Volare."

The year 1958 was also one of surprises, new names coming at us from out of the blue.

An American star with an incredible name, Marvin Rainwater, stormed through with his whole "Lotta Woman" to the number one spot and followed this up with a fair measure of success with "I Dig You Baby." This recording, incidentally, made a long overdue appearance in the record charts for the M.G.M. label.

The same label also produced another winner in the shape of Connie Francis, and she shook most people by pushing an oddie, "Who's Sorry Now?" right up into the top slot. She has since added

to her laurels with "I'm Sorry I Made You Cry" and "Stupid Cupid," yet another No. 1.

Another surprise was a haunting tune from South Africa called "Tom Hark," which was soon to be whistled and hummed by everyone and was the means of bringing to us its creators—Elias and his Zig-Zag Jive Flutes. Despite the fact that the forecasters pronounced us a state of this Kwela craze, it virtually arrived and died with this recording.

### Sheb's novelty

A novelty which was to enjoy particular success was "Purple People Eater" and it introduced us to Sheb Wooley.

The charts were also invaded by two newcomers with their very first disc. We met Bernard Breslaw as part of the cast on "The Army Game" record but the public were soon demanding a solo by him, and he rapidly climbed the charts with "Mad Passionate Love."

The other comedian who arrived from nowhere was diminutive

Charlie Drake, who repelled strong competition from the original Bobby Darin record, and reached a high position with a real "rocker" called "Spish Splash."

Jerry Lee Lewis enjoyed tremendous popularity with "Great Balls Of Fire" and "Breathless," but following the adverse publicity which he received in this country, there seemed signs of a cooling off for his discs.

Of the ballad-singing brigade not previously mentioned, Pat Boone has been a strong title-holder most of the year with songs like "April Love," "Too Soon To Know," "Sugar Moon," "Wonderful Time Up There" and "It Dreams Came True."

(Continued on facing page)

## But what of the future?

I HAVE been attempting the impossible—looking in that crystal ball of mine in an effort to spot any of the names that might be in the 1959 Top Twenty charts.

One thing is quite certain. Elvis is never going to be far away at any time. I'll stake my life that he monopolises those charts, not with just one record but with a fairly continuous stream of sizzling platters.

On the home front, the exciting discovery of 1958, Cliff Richard, will maintain his run of success. His first issues were exciting ones, he rapidly established himself, and all indications are that he is only just beginning the climb to higher things.

There still seems some uncertainty about the popularity of cha-cha on record. There is no doubt about its effect in the ballroom, but, with the exception of "Tea For Two Cha-Cha," it hasn't really invaded the charts in any great strength.

Connie Francis looks like holding her own for a long time yet, keeping the flag flying for the girls of the charts brigade.

Jane Morgan will, I feel sure, help to regain honours for the ladies in no small measure. Last December saw some belated recognition for this fine artiste and, now that the trend is swing-

ing her way, she should be able to retain her popularity in this country.

Although Alma Copan found chart recognition fairly elusive in 1958, I cannot help but feel that she is going to recify this state of affairs before long. Alma has all the right ingredients, and, when the song and time is really ripe, she will be way up there on top.

"Real Love," I should like to think, has at last broken Roby Murray's longish absence from the charts. She has proved that she can give out a song in the modern idiom and, I think, she has some pleasant surprises tucked up her Irish sleeves.

Although she has not yet hit the jackpot, that rockie' Miss Janice Peters, could find that 1959 is to be her year.

Further victories must come to the exciting Lord Rockingham's XI, for they have found the right sound manufacturers and, on this side of the Atlantic, and the mixture has proved to be particularly appetising.

I wonder who the comedy field will produce this year for, after the surprises brought to us by Charlie Drake and Bernard Breslaw, anything can happen. I think Charlie will most certainly be back. The little fellow can really rock when put on the right

material. As for our old friend "Poppye," everything will depend on whether suitable songs can be found for him. In that lies the biggest difficulty in his record career.

Of the balladeers, it is fairly certain that Pat Boone, Frankie Vaughan, Michael Holliday and Perry Como will be frequent invaders of the charts. Their strength, of course, does not rely now on Top Twenty discs, but it is a useful shot in the arm for them, and for the disc business, when their quality records reach the charts. Still in this field, I should like to see a strong return to disc popularity by Ronnie Hilton.

The coming months will, I am sure, bring a further avalanche of vocal tenors of varying size. Many will fall by the wayside after one disc, fewer will survive longer. However, I know that The Everly Brothers have more big discs for us, and few would disagree with that pleasant thought.

Ricky Nelson looks like continuing his upward path and, though belatedly, to see his rewards in this year will provide him with ample compensations.

I think too that Jerry Lee Lewis will break his jinx before long, and come rockin' back to popu-



CLIFF RICHARD

(Disc Pic.)

larity in this country just as big as ever. Little Richard won't be far behind either, and, perhaps Gene Vincent will make a bigger mark than ever before.

Buddy Holly has the finger of further success pointing his way, and this year could prove equally big for him as did 1958. Gene Vincent will make a bigger mark than ever before. Don't think after all these predictions that I have forgotten Tommy Steele. He has gone on from strength to strength and, though his disc approach may be a little different from earlier wavings, he is going to have quite a few hits to his credit this year. Lonnie Donegan, too, will continue to enjoy success in this field, having left all his content-poraries and imitators far behind him.

You do not agree with me—or you hate me for leaving out your favourite? Fair enough. But if you could predict with 100 per cent accuracy, every record company would offer you top position as recording manager.

### HEAR

# 'FLIP'

# RECORD YEAR

(Continued from previous page)

Makolm Vaughan made considerable impact with "To Be Loved" and "My Special Angel," but had difficulty in following these until the recent return with "More Than Ever."

Frankie Vaughan was never very far away either, and he served up some real winners in "Kewpie Doll" and "Kisses Sweeter Than Wine," but alongside this he has also established himself as a star leading singer-entertainer.

The ladies generally, with the exception of Connie Francis, found the male competition particularly strong, and though they had certain chart achievements, it was not, perhaps, their vintage year.

Marion Ryan scored heavily with "Love Me Forever," Petula Clark with "Baby Lover," Alma Cogan with "Sugartime" and "Story Of My Life," Donis Day with "A Very Precious Love" and the Moore Sisters also with "Sugartime."

## Consistent team

A vocal team who have been consistent, both in their own right or through their leader Buddy Holly, have been The Crickets. They have continued through the year with a series of hits which have included "Oh Boy," "Peggy Sue," "Maybe Baby," "Thank It Over," "Rave On" and "Early In The Morning."

Tommy Steele still managed successfully to hold his own, and his recording of "Nairobi" was particularly strong. His collection and this with "Happy Guitar" and "The Only Man On The Island." Skills as a solo took a complete dive from the popularity charts and only the master himself—Lonnie Donegan—was able to take such records into the hit parade. Lonnie had three very big successes in "Grand Coulee Dam," "Sally Don't You Grin" and "Tom Dooley."

Outstanding British newcomers proved to be The Mustangs, and they had soon established themselves not only as record favourites, but in every sphere of entertainment. With "Lollipop," only their second record, they "struck it rich," and came up with a strong successor in "Book Of Love."

## Fast-moving

The refreshing Everly Brothers soon found a place on British turntables, and their recording of "I'll Have To Get Drunk" was destined to hold the No. 1 position for some time. "Bird Dog" maintained their success.

Fastest moving young man from our own stables was Cliff Richard. He stormed into the charts at No. 12 at the beginning of October, and was soon "so near but so far" at second position. After a lengthy stay in the charts with "Move It," Cliff had another Top Twenty winner in "High Class Baby."

Another "impossible" name arrived in November, Conway Twitty, and he has held a long residency with "It's Only Make Believe." "Tom Dooley" also brought another new name to our ears. The Kingston Trio, and they have established themselves considerably.

A welcome look to Ruby Murray, long missing from the charts, but back on form with "Real Love."

With such an output of records during the year, there must be omissions from this round-up. However, it has been pleasant wandering through the Top Twenty charts and spotting old and new friends.

# DIG THIS

## IT'S NEW, IT'S NOISY—IT'S THE B.B.C.'s ANSWER TO THE 'OH BOY!' TEENAGE CHALLENGE



Top: a senior man BOB SELLERS' unit provides the noise—assisted by Susan Jones on the maracas. Left: Man with the new top production job, FRANCIS ESSEX. Above: The Folkies Dotz at rehearsal with BARRY BARNETT. (DISC Pic)



Left to right: GARY MARSHALL, BARBARA YOUNG, SUSAN JONES and BARRY BARNETT. (DISC Pic)

## WHO'S WHO

DISC fans had eagerly anticipated the first transmission of B.B.C. TV's "Dig This" last Saturday as successor to the original B.B.C.'s big beat show — "Six-Five Special."

To those of you who watched this high-powered programme, many of the names and faces may have seemed unfamiliar, and so, to put you in the picture, here are a few notes about the artists who will be resident throughout the entire duration of the show.

The over-powering big band sound comes from tenor man Bob Miller and his unit of 16.

The band has been a leader in the Mecca dance hall circuit for some time, but it was only recently, when Bob decided to escape from convention and inject mobility into his musicians while they were performing, that his enterprising ideas were taken up by the B.B.C. and Francis Essex, the "Dig This" producer. Now the Bob Miller band not only has an excellent presentation, but combined with an exciting sound it has found its ideal medium in the new beat show.

The attractive female seen with the Miller herd is singer Susan Jones, Bob's vocalist for a year. Her musical talents have been added as an important part in the rhythm section.

Barry Barnett is 19 years old but looks a lot younger. Trained at a theatrical school, Barry originally set out to be an actor and appeared many times on TV. It was soon discovered that he had a very pleasant singing voice and he was given a recording contract by H.M.V. "Dig This" is a further step in his grasp at stardom.

Barbara Young, the other vocalist in the show, is a very clever revue and cabaret artist; she was with Henry Hall in his own TV show during the summer months.

Of all the "Dig This" residents, the most familiar to TV are The Folkies Dotz, who in the last year have established themselves as one of Britain's leading vocal groups.

Producer Francis Essex is one of the top young men of B.B.C. TV. He has been responsible for many programmes, including "Oh The Record" and "Riverside One." He has never watched his new show's obvious rival — "Oh Boy!" J.H.

BY  
**ALLAN  
COWLAND**

# STIPRACS

## THIS MUSIC DOESN'T NEED PLUGGING; IT HAD TO COME

"PACKIN' UP," SUNG BY CLARA WARD AND HER TV SINGERS ON THE AMERICAN DOT LABEL, IS THE MOST EXCITING RECORD I HAVE HEARD FOR MONTHS—MAYBE YEARS.

This is hot gospel music at its hottest. It has to the fullest degree every ingredient necessary to send a revivalist congregation into a frenzy of religious rapt. That great handclapping beat, the powerful, insistent repetitions in the distant, those crazy sky-lark soaring voices, and the tremendous guts and drive of the lead voice—they all add up to make this record an ecstatic experience.

Of course, it had to come. The hot gospel music, following in the wake of its commercialized relative, rock 'n' roll, has been becoming more and more popular for some time now.

"Wonderful Time Up There" really established hot gospel as a number one power in popular music and since then we have had an increasing flow of pop discs in this fashion—"Up Above My Head," "Light of Love," "You Gotta Love Everybody." For My Good Fortune, "I'm in the Acre," and so on. And what a good thing!

### Refreshing

This is healthy, happy, snappy music, as refreshing and as stringing as a cold shower. And it comes in its most concentrated form with Clara Ward and her singers, who are, I understand, paying a visit to this country in the not-too-distant future. It can't be too soon for me, at any rate.

*This sort of music has genuinely made it. It has bubbled up by its own irresistible force—most or a result of the desperate, endless pushing and plugging of Tin Pan Alley. In other words, this is something the public really wants, not something that has been ruthlessly shoved down their throats in the way that the so-called cha-cha has.*

No, I am not trying to claim that there is no genuine popular appeal in the cha-cha. That would be ridiculous. But the unimaginative lashing-out and cashing-in of the bulk of our record releases is coming at all proportion to the public demand—as outlets by now have overtaken proved.

### Cha-cha craze

Granted, good cha-cha discs will sell. Good discs in almost any tempo will sell. Granted, too, that in the dancing world, there is currently a cha-cha craze. But there is a difference between the sort of music people want to dance to and the sort of music they want to play on their record player or juke box. It is time to say, I believe, that nowadays a cha-cha has a cha-cha feel to the rhythm has a big selling point in its favour, but this 'sell' has to be combined with the solid

# Clara Ward is the hottest hot gospel singer

rock off-beat and a commercial tune and more important, perhaps, a commercial arrangement, before it can really punch up sales.

### Conga rock

CHA-CHA, by the way, is not the only rhythm that gives this added flavour to the beat. Watch out for a new trend catching on in the States right now—Conga Rock! If you want to find out how it works, spin "Conga Rock" by The Klugeans.

Another rhythm that could make its mark again is the tango. Believe it or not—"Lady Rockingham, I Presume?" the flip side of the coming "Wee Tom" record, is a straightforward tango. Don't be fooled by the "cha-cha-cha" words that pop up in the number. The latest dose of cha-cha comes from none other than Bill Haley (who, sensibly, is not calling himself Midget or Jodel or Fernando on the label).

This side is entitled "Chiguita

Latest dose of cha-cha comes from BILL HALEY



Bill Haley

Linda" and has a very commercial note. But this is not the side that we sell; the other offering is a ditty called "Whos Mabel," which is a close relation to many student acts. "Whos Mabel," "Cannon Town Races," variety and it could be a winner.

It emphasizes another trend which is repeating big sales divisions—the practice of using an adaptation of a tune that everyone has known since the age of five.

I don't just mean oldies like "Want To Be Happy" but things like "A Hundred Pipers," "Knees Up Mother Brown." Oh Dear,

## By JACK GOOD Producer of TV's 'Oh Boy!' show



Clara to the cast, having specially selected Christmas presents for everyone. Those of us who have children brought them along and they, too, had the time of their lives. Neville (Taylor's small son, Brian, was skipping about in his new kilt (Neville's wife is Scottish) while mine, respondent is equally new Bavarian leather shoes (my wife being German), was feeding salt peanuts to Leslie Cooper's dog until the poor animal was sick.

Tito Burns' five-year-old daughter solemnly walked up to Cliff Richard and told him that she had dreamt about him for five

dancing, either. Maybe for the same reason?

When I flaked off home in the early hours Harry was looking as fresh as a daisy—which means his recovery is complete.

"Kiss Me Honey, Honey, Kiss Me," Shirley Bassey's recording that is appearing in the charts, is written by one of Neville Taylor's Cutters—Al Timothy. We will be featuring it when Shirley appears on our programme on January 31.

Last Saturday our camera director Rita Gillespie was given a shock during our final rehearsal. When the cut to a close-up of Trevor was, Rita Price she couldn't believe her eyes. Rita had apparently developed a huge nose. It had secretly and most realistically been applied by the make-up department.

## Vince had your support

Sideboards—all right, you win. An overwhelming number of votes are in favour of Vince Taylor keeping his sideboards.

Here are three British boys who are favourites of the Peers from the New Year—Jimmy Dorsey, Bill Crompton, Roy Young. Remember those names.

Now here are the names of two American boys who have already made the grade—SAL MINED and FRANKIE AVALON. Why, I shall never know.

What Can The Matter Be? "Tom, Tom The Piper's Son." These adaptations can make an immediate impact since, unlike most new numbers, these tunes don't have to be sold. The public have heard them already in their heads.

### Party-going

WHAT a Christmas and New Year the "Oh Boy!" cast had! You might imagine that because we see so much of one another we would keep very much to ourselves over the holidays. Not at all. Working or playing we have a whole of a time together.

On Boxing Day, Cherry Wainer and her cousin, Rockingham drummer Don Storer, had a party going on all day and they played Santa

night in succession. It was the same dream every night, but she wouldn't say what it was.

Then on the television came the "Della's Rock" song by Elvis. The little girl looked baffled at the set, turned to Cliff and longed "What man is imitating you?"

For New Year's Eve, Harry Robinson fittingly became Henry McLeon Robertson again and the newly-weds threw a Hogmanay Party. Many of the guests—like The Dallas Boys, Cheryl and most of the Rockingham band—had been working elsewhere for New Year's Eve and didn't arrive until about three in the morning. Festivities ended at about seven in the morning and rehearsals began at ten-thirty-rough. No absences. What a cast. . . .

We knocked off rehearsing at five-thirty. Most of the band had then to start work at night clubs, working till three the next morning.

I saw Kent Walton at the party. It was the first opportunity I had had to chat to him for any length of time and I discovered that Kent is just as pleasant and charming off the screen as on. There was a good deal of jiving going on—to the "Oh Boy" LP, of course—but I must admit I didn't take part in it—I can't dance! I didn't see Kent

a lot more colour than was originally intended.

Mr. Keiner recognises this fact and plays the music as Ravel intended.

### MENDELSSOHN Overture-Scherzo-Nocturne;

Wedding March  
Concertgebouw Orchestra  
of Amsterdam, conducted  
by Szell.

(Philips GB86515)\*\*\*\*\*  
G

with the playing superb throughout. The Overture is played with youthful verve, and the performance of the Scherzo does much to remind us that the composer was only 17! When he wrote the music.

The Nocturne, I thought, was a little dragged out, but Mr. Szell is noted for his love of the best of the items, with all the orchestra playing like the happy people they try to depict.

A good record is originally composed for the piano, and were orchestrated by the French composer Ravel, who gives the score

## CLASSICAL CORNER

by ALAN ELLIOTT

### MESSORGSKY

Pictures From An Exhibition  
(Orchestrated by Ravel)  
Chicago Symphony Orchestra  
conducted by Fritz  
Reiser

(RCA RB16072)\*\*\*\*\*

T

HERE seems to have been a glut of recordings of this working in the past few weeks, but this disc is originally score

The orchestra is perfectly balanced and Mr. Reiser, although rather expansive in place, proves himself a fine conductor.

One must remember when listening to these "Pictures" that they were originally composed for the piano, and were orchestrated by the French composer Ravel, who gives the score

SULLIVAN  
Overture: Pirates Of Penzance.  
March Of The Peers from  
"Iolanthe"

Pro Arte Orchestra  
conducted  
Robinson

(Pye CEM36009)\*\*\*\*

I DON'T think Stanford Robinson really captures the magic of this famous music. Although he and the orchestra are technically correct, it seems difficult for them to break away from the too academic approach which persists throughout both sides.

Only in part of the overture do they get the spirit of G. and S., for in this part the playing is more in keeping with "Aida" or some other Grand Opera.

I mustn't condemn the recording completely, however, for any Sullivan music is always a delight to hear.

By the way, Gilbert and Sullivan fans may like to know that the D'Oyly Carte Opera Company is now presenting their seasons of G. and S. operas at the Princess Theatre, London.

HEAR

# 'ELP'



## Luck of the draw for Bill

**T**HE luck of the draw turned up for 22-year-old Bill Forbes in the last "Cool" show of the year. Our studio was packed with stars for the occasion—among them you probably picked out Robert Earl, Joe Henderson, Russ Conway, Petula Clark, Tony Osborne, Steve Race, Tom Delli, Janice Peters, Donald Peers, Jimmy Lloyd, Neville Taylor and "Cool's" award-winning director—Joan Kemp-Welch.

But it was really Bill's evening, for he was the only newcomer with, as yet, just one disc to offer, to have his name and record drawn out of the disc ballot box.

And with as much confidence as any experienced performer in the business could muster, Bill let us have his really top-notch version of "God's Little Acre" for his "Cool" debut.

Bill was born in Ceylon where his father was a choir singer, his sister a singer and his brother a songwriter. But Bill had "a lust to travel," as he told me, and he took a chance on coming to England.

After winning a talent contest at the Cote d'Azur Club in Soho, he was signed on "Top On Boy" by producer Jack Good for his TV debut. Immediately after came a contract from Columbia Records, and Bill was backed by a song he wrote himself, "My Cherie."

Now he's on the way to becoming an established star. On New Year's Eve he recorded four titles for an EP, and he's booked for more TV.

## Picked his own

**A** LOT of you have been asking "What's in a name?" and the names come out of the box really quick in advance whether we are going to call on them.

The answer is, no. The draw is quite fair. No one knows until the name is called out who is going to appear. All we do beforehand is to find out exactly who will be turning up at the studio. Then the names and record titles for everyone present are shuffled and kept in a box until I invite one of our guests to pull out a name.

On this show, we had the rare experience of an artist picking out his own. Even Al Saxon, responsible for choosing himself, didn't believe it at first!

The lucky nine who came out on this occasion were: Tony Osborne, "I Want To Be Happy Cha-Cha-Cha"; Alma Cogan, with a song that's certain to be a very big New Year's hit, "Last Night On The Black Porch"; Al Saxon, "You're The Tops Cha-Cha"; John Hanson, "Soft As In A Morning Sunrise"; Jackie Ray, "Day By Day"; Miff Preston, "Why, Why, Why"; Bill Forbes, "God's Little Acre"; Norrie Parmer and his orchestra, "Enchanted April"; and we wound up with the Ted Heath



**BILL FORBES** had only one disc to offer, but he made it his hit. (DISC Pic.)

band playing, "Curly Headed Baby Cha-Cha."

## Gold-plated

**A** HAPPY musician at the party was himself Bert Weedon, who has been waiting many months for a new instrument to arrive. It came a couple of weeks ago, a super-instrument, after he had rejected the first two guitars shown to him.

This guitar really has a shine to it. The tailpiece and all the metal on the body is gold-plated. It is built of the finest pine, sycamore

## Sound search

**S**EARCHING for new sounds to go with his orchestra to conductor Frank Condell. After experimenting with electronic music for a documentary film recently he became excited about its possibilities for commercial records.

Results should be interesting and I'm looking forward to hearing it. To get the full effect, Frank will be recording an EP by the stereo process.

and ebony woods, some of it obtained from behind the Iron Curtain. The instrument is built in Germany, and represents the finest craftsmanship throughout.

As soon as it arrived I couldn't get home fast enough to play it," Bert told me.

"I took the amplifier off so that the neighbours wouldn't complain, and kept on playing until three o'clock in the morning."

Bert, who comes from East Ham, has been playing since he was eight years old. He hopes you'll soon be hearing his new guitar when a recording session being negotiated at present is fixed.

One of Bert's biggest hits was the tune, "Stranger Than Fiction." This was written by Malcolm Lockyer, who also wrote "Friends And Neighbours."

Bert and Malcolm have been friends since they were kids—and they were neighbours, too.

Malcolm is now a musical director for Decca, and my hunch is that we might be listening to Bert's new guitar on that label. Malcolm, incidentally, has just started a new B.B.C. series, "Night Ride" featur-



First it was Eddie Calver's golden trumpet, now it's BERT WEEDON'S golden guitar.

## Matt goes travelling

**A**MONG the overseas wanderers I soon expect to find singer Matt Munro, whose new disc, "Prisoner Of Love," (Fontana) is winning him new friends.

Matt tells me that he will be in London until March, but after that he may be going on a trip to Singapore and Hong Kong, followed by a visit to Australia. Hong Kong has a special appeal for him, as he was there in the Army from 1950 to 1953. He had his own radio show, and also sang in a troop show every Saturday night for over two years.



"I'll be looking forward to seeing a lot of my old pals who are still out there," he said. "It'll be a great homecoming."

ing, as he said, "rock 'n' roll, cha-cha-cha, and the lot."

## Continental Pet

**T**HIS year I shall concentrate on the continent." Nixa star Petula Clark confided when I asked her whether she had any plans for 1959.

Pet's away to a good start, with bookings in Denmark and Sweden to follow her Paris visit. But she will be back for a variety tour in England during the summer.

Pet has already made one big side for her first 1959 release. It's entitled, "Ever Been In Love,"

## Delayed visit

**S**OME time back, pianist Joe Henderson told me he was getting ready for his first visit to America. But since then, more work has been piling in, and Joe had to delay his plans.

"But I still hope to go as soon as possible," he said.

Joe, as you probably know by now, is the pianist who plays tunes backwards in our guessing contest on "The Bristol Club." We don't often see and hear him on TV, but he has a series coming up shortly on Associated-Rediffusion, with Cyril Stapleton.

## Strait villain

**A**MONG our gathering of recording stars, we had one straight actor—a "villain" when last I saw him—in "Highway Patrol"—in our studio. But there was nothing terrifying in real life

about Mark Dumbill, who was born in London but lived in Canada for many years before he went to the States.

In addition to film and TV work, Mark was also an announcer on the Shirley Temple Show, and a disc jockey in Los Angeles.

While we were swapping experiences, he told me he often played Cyril Stapleton and Frank Chacksfield discs in his radio show.

"I've been a record collector all my life," he said.

## Film for Russ?

**R**USS CONWAY, who is rapidly earning the title, "Mr. Pop," certainly has a happy New Year to contemplate. He has already filled in his engagement book with a long series with Billy Cotton on B.B.C. TV.

But that won't keep him entirely off the stage, for in a few weeks he will be starting a variety tour in the north of England. There is also a chance he may make a film appearance during the year.

Russ' latest single disc is "The World Outside" and "Love Like Ours" (Columbia) but on New Year's Eve he returned to the studios to record four tracks of standard numbers for an EP.

## Benny Walton

**H**OPE you caught the Benny Hill Show the other night, as I did, when Benny gave a great comic performance in a take-off on "Cool."

Benny called it "Hot For Dogs," and he did not miss a trick. I have often wondered what I look like on the screen, and Benny certainly showed me. It was a swell act—and, before I forget, Benny, can I borrow that wonderful 'w' sometime?"

SEE YOU FRIDAY.

BY  
**ALLAN  
COPELAND**

12

MINI-  
PHOTOS

★ 4 ★

EACH OF  
ELVIS  
PRESLEY

★

FRANKIE  
VAUGHAN

★

FRANK  
SINATRA  
FREEEACH PHOTO  
IS DIFFERENTYOU GET THE  
COMPLETE SET  
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TUESDAY NEXT  
PRICE 3d.

## FRANK DE VOL

*Tezabel; Chances Are; Live On The Street Where You Live; You Belong To Me; The Yellow Rose Of Texas; The Little White Cloud That Cried; Stranger In Paradise; My Heart Cries Out For You; Come On-A My Home; Dreamy; M o m e n t a T o Remember; Whatever Will Be, Will Be.*

**MAGNIFICENT!** All from a d album. Frank De Vol has taken 12 hit songs, and used them to make musical portraits of the artists, who took them to the top of the hit parade.

Every note of this collection of hits proved a musical thrill to my ears. And I am sure that you will share my enthusiasm when you spin it for yourself.

No need to tell you who the artists concerned with the songs are—they are all household names. But two which did not appear in our top twenty are Errol Garner's *Dreamy* and Chances Are by Johnny Mathis.

I found the portraits wonderfully true to life, having met most of the artists concerned. Please hear this record.

## LITTLE RICHARD

*Keep A Knockin'; By The Light Of The Silvery Moon; Send Me Some Lovin'; Boo Hoo Hoo Hoo; Heebie-Jeebie; All Around The World; Good Golly, Miss Molly; Baby Face; Hey-Hey-Hey-Hey; Hold My Soul; The Girl Can't Help It; Lucille.*

(London HA-12126)\*\*\*  
**LITTLE RICHARD** in very small doses I can take. The twelve-track marathon, however, proved just a little bit too much for my ears.

However, for Little Richard fans this is a must. I would have given it an extra star had it not been for one song—*By The Light Of The Silvery Moon*. Now I don't mind singers "hotting up" the oldies, in the least. In many cases it makes for improvement. But this I just can't forgive. I've never heard a song torn so thread as this is.

The album contains several of "Mr. Frankie's" hits of recent months and will doubtless have an enormous sale.



DEAN  
MARTIN  
In fine color  
and full colour

(DISC Pic.)



CARMEN  
CAVALLARO IS  
THE IDEAL MASTER  
FOR THESE

## 12 'lessons' in love

## MAX JAFFA

*Serenades of Yesterday For Sweethearts of Today*  
*Love Walked In; Embraceable You; I'm Old Fashioned; The Night Is Young; And You Are So Beautiful; The Best Things In Life Are Free; Deeply Beloved; You And The Night And The Music; I Didn't Know What Time It Was; You Made Me Love You; I'm Getting Sentimental Over You; Someone To Watch Over Me; Lullaby Of Birdland.*  
(Columbia 3581116)\*\*\*

**ALTHOUGH** Max Jaffa may count more Mum and Dad than teenagers among his followers, he certainly has his finger firmly on the popular music pulse.

These arrangements are nowhere near rock 'n' roll style, but they are definitely smack on the nose when it comes to popular music. There is a distinctive, though leisurely, beat to these numbers

## HITTING ON THE VIBES

LONG PLAYING REVIEWS  
by KEN GRAHAM

backing the beautiful Jaffa solo violin.  
The music literally strolls off the disc through the loudspeaker and meanders around the room.  
Excellent musicianship which will win applause all round.

## DEAN MARTIN

*This Is Dean Martin*  
*Volare; Write To Me From Naples; The Test Of Time; Don't You Remember; The Look-Return To Me; Banana Sero; I Know I Can't Forget; Angel Baby; When You're Smiling; Make Love Ukelele; Style; Promise Her Anything.*  
(Capitol T1047)\*\*\*\*

**HERE,** friends, is a collection of favourites as supplied by a guy whose name has been a fre-

quent visitor to our Top Twenty lists recently. And included in the selection are two of his most popular recent offerings—*Volare* and *Return To Me*.

A fine album taken all round. The Martin voice croons its lazy way around songs romantic and gay. Definitely one for girls among us, and the odds are that many of the lads will be bending a quiet ear.

It is, as if the content of the album were not enough, Capitol have dug up a cover picture which I presume the lasses would call "dreamy." It is a close-up of the quizzically handsome Martin features in full colour.

## CARMEN CAVALLARO

*Twelve Easy Lessons in Love*  
*Try A Little Tenderness; Please Be Kind; Speak Love; Take Me In Your Arms; The Night Was Made For Love; Close As Pages In A Book; I've Got My Love To Keep Me Warm; The Touch Of Your Hand; The Song Of The Hotel; Two Cigarettes In The Dark; Hands Across The Table; What's My Baby Back Home.*  
(Brunswick LAT826)\*\*\*\*

**FEELING** romantic? Yes? But maybe just a little bashful, eh? Well, friend, your troubles are over! Just place this disc on your turntable and let Carmen Cavallaro give you a 12 lesson course.

This is guaranteed to set the mood for a cosy evening with the favourite gal or guy. And the music is nicely mixed, too—sometimes light and winky and sometimes softly caressing.

Nice, nice, nice! School would be quite an attractive proposition with Mr. Cavallaro as teacher, blackboard and lessons like these.

## GEORGE MELACHRINO

*Under Western Skies*  
*Home On The Range; Wagon Wheel; Riders In The Sky; The Last Round-Up; Colorado River; Cold Water; Red River Valley; Every Sunday; San Francisco; Tumbling Tumbleweed; The One-Armed Bandit (Newdale); Northwest Trail.*  
(RCA RD-27094)\*\*\*

**GEORGE MELACHRINO** takes us on a tour around the West of cowboy and Indian fame. He

## RATINGS

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

paints pictures of Wyatt Earps and Matt Dillon. He portrays the awesome magnificence of the country with strong, almost symphonic, arrangements of some well-tried ballads plus four originals for good measure.

It is a collection of music that commands attention. You couldn't really play it as a background to

conversation. It would make you sit up and take notice.

A very fine fine piece of work.

## RAYMOND LE FEVRE

*Lie Back And Listen*  
*With All My Heart; I Couldn't Charter; Lie Around; Poor Gardener; Rose Des Lilacs; Butterflies; Around The World; Lie On Your La Plac; Vieni; Whatever Lola Wants; Paradise; I'll Meet You Somewhere; Good-bye; Embrace Me; Oh Moon Moon.*  
(Felsed PDL850)\*\*\*\*

**THE** first thing that stands out from this album is the fact that it contains the hit song *The Day The Rain Came*. When this LP was released in America the song proved so popular that it was issued as a single and is currently riding high in the popularity stakes.

And that song sets the pace for the collection. It is a well played set with most of the songs getting the best treatment.

It also leads one of France's most popular groups and it now looks as if he is finally achieving worldwide fame.

I enjoyed this album very much and I think you will.

## BING CROSBY

*Crosby Classics*  
*Did You Ever See A Dream Walking; Sweet A Dream; Brown; I've Got The World On A String; Please; I Don't Stand A Ghost Of A Chance With You; My Honey's Lovin'; Ann; How Deep Is The Ocean; St. Louis Blues.*  
(Fontana TF804)\*\*\*\*

**WONDERFUL,** wonderful vintage Crosby. This set is taken from the early 'thirties and it shows a youthful Bing with more deliberate style. You'll see what I mean if you spin *Ghost Of A Chance*.

To many of course, these recordings must be corny. But for me it is a thrill to hear them again and again, which I first heard as a tiny tot, and records in those days were played for year after year. There was none of this "in the hit parade today, forgotten next week" about the music world then.

I recommend this to those of you who have passed your 25th birthday only, as I don't think many others will be fans of this period.