

February 21, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 55 Week ending February 21, 1959

ROSEMARY JUNE

EVERY  
6<sup>D</sup>  
THURSDAY



**ELVIS  
PRESLEY**

exclusive photos  
from Germany

SENSATIONAL VOCALIST FROM THE "PERRY COMO SHOW"

**ROSEMARY  
JUNE**

"I'll be with you  
**In Apple Blossom Time**"

B/W "Always A Bridesmaid"

7N 25005 (45 & 78)

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DISC

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## At last we've made the grade

THE question of American monopoly of the British hit parade is always a source of argument. Some think we have too many imports, others not enough. But it is certainly heartening to take a look right now at the American charts. There are three British entries in their Top Twenty, and this in face of competition that far outnumbered what we can produce.

Selling in tremendous quantities in America, and receiving encouraging disc jockey exploitation, are Cyril Stapleton's "Children's Marching Song," Chris Barber's "Petite Fleur," and Reg. Owen's "Manhattan Spiritual." Each is a smash hit and, more than ever, the market on that side of the Atlantic is conscious of the work of our own record stars.

To say that this is encouraging is virtually an understatement for, in addition to these singles, there is always a steady demand for LPs. For instance, the LP charts are never without one of Mantovani's great orchestral albums, and his current "Continental Encores" is paving the way once again for his forthcoming tour of that country.

### British songs gain success, too

The Edmundo Ros version of "I Talk To The Trees" has had a big success in recent weeks, and continues to demand attention.

British songs are also receiving deserved recognition. "Red River Rose" and "House Of Bamboo," to mention only two, are commanding big sales and helping to throw the spotlight on our composers.

In contrast to this lack of support for British stars in our home sales charts seems inexplicable, but one cannot help but feel a warm glow that their work is not going unnoticed in a market where competition is tremendously strong.

### All aboard!

IT has disgusted me in recent weeks to see certain female singers jumping on the Connie Francis bandwagon. The singing in true Connie style of, among other songs, "Apple Blossom Time" and "I'll Always Be In Love With You" is shameful.

Connie, incidentally, must soon lose the golden touch if she persists in using her "rock and oldie" style.

It is interesting to note that while the first of the series, "Who's Sorry Now?", reached No. 1, her only other record to enter the Top Ten featured on one side a pure ballad, "Carolina Moon," and on the other a pure rock number, "Stupid Cupid."—C. CROSSBY, West Road, Westcliff-on-Sea, Essex.

(Is it shameful to give the public what they want?)

### Don's tip

DISC is very good, and so is "The Big Beat," by Don Nicholl. But—those initials "D.N.T." near his reviews, of what I take to be his top choice, are all wrong! They obviously stand for "Do Not Touch!" I have had to study the page carefully many times to find out just what you mean by them.

Please, Mr. Nicholl, change that little item to "Tip" or "Top Tip" or something.—PETER PRENDERGAST, Arcadia Ballroom, Cork, Ireland.

(Are you pulling our legs? It means Don Nicholl Tip.)

### In the cold?

WE hear much too much of the here-today-gone-tomorrow pop singers, with the certain exceptions of Elvis Presley, Pat Boone and Johnny Mathis, etc.

The three mentioned singers have completely mastered their own type of songs; and well deserve the popularity they have gained. But in my opinion, there is one star who, for some time, has been completely left in the dark.—Gene Vincent.

Gene's latest recording, "Say

## WIN A PRIZE WITH A LETTER!

# A lesson for parents—from the latest in pops

### PRIZE LETTER

WE of the older generation owe a great deal to the recording companies, apart from the pleasure they give us. Why? Because the records they issue help us to understand our youngsters.

There is probably considerable research to discover the mood and preferences of our teenagers, for the companies appreciate the fact that the younger generation are among their most enthusiastic buyers.

### Brush-off

WHY is it that the stars only want to know us during their act? Let us take Marty Wilde and The Mudlarks as examples.

Just drop a line on any topic connected with records to 'Post Bag', DISC, Hulton House, Fleet Street, London, E.C.4. Each week the writer of the most interesting letter published gets an LP of his own choice

## POST BAG

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

In magazines and papers, Marty writes that he is always glad to meet his fans after shows, and yet when they get round to the stage door he has left by the front entrance.

The Mudlarks are different: they leave by the stage door, but push their fans aside saying, "No autographs." If ever they do sign, they do it with such miserable faces that the fans feel as if they are in the wrong.

Please stars, remember that we fans helped to get you to the top, and if you want to stay there, try to treat us better.—(Miss) P. E. PLUCK, Lawley Street, London, E.5.

(Most stars appreciate this, but they have reasons for rushing away sometimes.)

### Calling Zenek

I HAVE recently acquired a Czechoslovak pen-friend through DISC, and he has sent me two nice books on Czechoslovakia. Now he has gone into the Czech army and I'm unable to write to him and thank him for the last book.

However, I can still send him copies of DISC, so would you please thank him for me through your Post Bag? His name is Zenek Pesek.—DEIRDRE LYNN, Highlands Crescent, Horsham, Sussex.

(Czech-mate?)

### Leave off!

I READ the letters in "Post Bag" with very much interest, but one thing puzzles me. Why can't so many readers stop criticising the stars.

They are all doing a grand job, so please stop moaning and start praising their good work for a change.—(Miss) M. ASHWIN, Whittington, Glos.

(Well, that's a good idea. How about it, readers?)

### In defence

I FEEL that I must defend the prestige of two of my favourite comedians, Charlie Drake and Bernard

In short, they have their fingers on the pulse of modern youth.

It is with the greatest interest, therefore, that we should study the lists of new recordings (for this DISC is invaluable) so that we, too, may learn to understand them better.

I read with interest your story of the race to get out "The Little Drummer Boy" for it is a significant fact that the various companies feel this deeply moving and reverently sung record should appear.

ARTHUR E. LAVELLE, 49c Clarendon Villas, Hove, Sussex.

Bresslaw, against the attacks of Miss Janet White (DISC, 17-1-59), who suggests that they should stick to comedy and quit singing.

Their records are, to my mind, excellent comedy productions and just a new means of expressing their own brand of humour. If Miss White admires them as comics, there is no plausible reason why she should not enjoy their records. Charlie has also proved he has a good voice for rock, otherwise "Splash Splash" would never have entered the charts.—MEIRION WILLIAMS, Beaumaris, Anglesey.

(This is only one of many letters we have had defending these two comedians.)

### Ancient & Modern

I WAS surprised to find that the flip to Chris Barber's side of "Bye and Bye" was "The Old Rugged Cross," given the modern treatment by the Mento Sounding Quartet.

It is true that a great number of oldies are being rejuvenated, but when it comes to modernising "The Old Rugged Cross," that's taking things too far! Surely it's not quite the thing to swing a hymn of this kind?—BERNARD K. HOWARD, Common Road, Stifford, Beds.

(But why draw the line at religious songs?)

### Group One—A1

I JUST could not let the day pass without writing to tell you that I thought Group One were terrific on the Vera Lynn Show recently. Having heard their recent "Swingalong" broadcast, I made a special point of seeing this TV show. It seems remarkable, but they get better with every appearance. Their act is slick, well rehearsed and, most important, they sing well together and in tune.

Why don't H.M.V. issue some more of their discs, I wonder?—(Miss) ANN BLUESTONE, Fitzgore Avenue, London, W.14.

(H.M.V. are hoping to, but nothing definite has been fixed yet.)

### Another chart

I HAVE been a pop fan for more than a year and every week I am eager to see what new songs and stars are in the Top Twenty, as well as the American charts. As there has been such a number of continental songs appearing lately, could we have, for instance, the French charts as an extra page?

This would also help to establish continental stars in this country, and give them a well-deserved break.—M. S. JEEVES, Chestnut Avenue, London, E.7.

(We'll see what we can do, space permitting.)

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BOY**



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JERRY LEE LEWIS—steady in the middle.

CHRIS BARBER—the jazzman comes in at No. 20.

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending February 14

Last Week	This Week	Title	Artist	Label
3	1	As I Love You	Shirley Bassey	Philips
1	2	I Got Stung / One Night	Elvis Presley	R.C.A.
5	3	Does Your Chewing Gum Lose Its Flavour	Lonnie Donegan	Nixa
4	4	To Know Him Is To Love Him	The Teddy Bears	London
2	5	Kiss Me, Honey Honey, Kiss Me	Shirley Bassey	Philips
8	6	Smoke Gets In Your Eyes	The Platters	Mercury
15	7	A Pub With No Beer	Slim Dusty	Columbia
6	8	Problems	Everly Brothers	London
7	9	Baby Face	Little Richard	London
—	10	High School Confidential	Jerry Lee Lewis	London
—	11	The Little Drummer Boy	The Beverley Sisters	Decca
16	12	My Heart Sings	Paul Anka	Columbia
11	13	It's Only Make Believe	Conway Twitty	M.G.M.
14	14	Apple Blossom Time	Rosemary June	Pye-Inter.
13	15	The Day The Rains Came	Jane Morgan	London
—	16	My Happiness	Connie Francis	M.G.M.
—	17	Side Saddle	Russ Conway	Columbia
—	18	The World Outside	Four Aces	Brunswick
12	19	Wee Tom	Lord Rockingham's XI	Decca
—	20	Petite Fleur	Chris Barber	Nixa

### ONES TO WATCH

- The Little Drummer Boy — Harry Simeone Chorale
- Beep Beep — The Playmates

'VERA  
SINGS  
TODAY'S  
POP HITS



F 11105 DECCA 45.78



LONNIE DONEGAN—set for yet another top-table hit? (DISC Pic)



## JUKE BOX TOP TEN

Based on the record number of "plays" in Juke Boxes throughout Britain (for the week ending February 14th)

Last Week	This Week	Title	Artist
1	1	I GOT STUNG / ONE NIGHT	Elvis Presley
5	2	DOES YOUR CHEWING GUM LOSE ITS FLAVOUR	Lonnie Donegan
6	3	AS I LOVE YOU / HANDS ACROSS THE SEA	Shirley Bassey
3	4	PROBLEMS	Everly Brothers
2	5	KISS ME, HONEY HONEY, KISS ME	Shirley Bassey
4	6	BABY FACE	Little Richard
—	7	WEE TOM	Lord Rockingham's XI
7	8	TO KNOW HIM IS TO LOVE HIM	The Teddy Bears
9	8	SMOKE GETS IN YOUR EYES	The Platters
10	10	HIGH SCHOOL CONFIDENTIAL	Jerry Lee Lewis

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 February 14th)

Last Week	This Week	Title	Artist
5	1	STAGGER LEE	Lloyd Price
3	2	DONNA	Ritchie Valens
1	3	SMOKE GETS IN YOUR EYES	The Platters
2	4	ALL AMERICAN BOY	Bill Parsons
6	5	MY HAPPINESS	Connie Francis
8	6	LONELY TEARDROPS	Jackie Wilson
7	7	GOTTA TRAVEL ON	Billy Grammer
10	8	GOODBYE BABY	Jack Scott
—	9	MANHATTAN SPIRITUAL	Reg Owen Orchestra
9	10	A LOVER'S QUESTION	Clyde McPhatter

### ONES TO WATCH

- Children's Marching Song — Mitch Miller
- With The Wind And The Rain In Your Hair — Pat Boone



"Smoke Gets In Your Eyes," as sung by THE PLATTERS, is still climbing. (DISC Pic)

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COVER PERSONALITY

Rosemary June

ROSEMARY JUNE, has just returned to the States after spreading a little of her sort of happiness on this side of the Atlantic during her three-week stay.

Rosemary, seen regularly before her British visit in the "Perry Como Show" on television, is the first to admit that Perry gave her the big helping hand that put her in line for personal recognition as a singer.

And what a dream-world break that was for her.

Normally a member of the Ray Charles Singers on the Como Show, Rosemary was appearing in a programme last May when she heard Perry announce his guests for the evening. They included Ernie Ford, Bob and Ray, Eve Arden and a surprise guest whom Perry said he would introduce later.

Surprised

When the time came for the guest spot, Perry strolled up to the choir, and led a very surprised Rosemary June down to the front of the stage facing the television cameras.

Said Perry: "How would you like to sing your song." A nervous Rosemary gulped and nodded assent. How she got through it she is still not sure, nor can she remember the loud applause that followed her performance.

She is still a member of the Ray Charles Singers, liking the security that the job offers.

And since her first solo spot, Rosemary has been featured on the Como show again.

Brought up in Iowa, Rosemary took several degrees in music, steps which were to take her to Rome and a debut in "La Boheme." Back home, with eyes on the New York "Met," she got no further than church choirs, and demonstration records for music publishers.

She was near to giving up when she was auditioned and accepted as a member of the Ray Charles Singers three years ago.

That is where she intends to stay, with the occasional personal appearance to promote her records, until she really strikes it rich on disc.

DOUG GEDDES

(The cover picture is DISC copyright.)

THE BEST IN MODERN JAZZ BY TONY HALL

MILES DAVIS QUINTET Relaxin'

If I Were A Bell; You're My Everything; I Could Write A Book; Oleo; It Could Happen To You; Woody'n You.

(12in. Esquire 32-068)\*\*\*\*\*

PERSONNEL: Miles Davis (trumpet); John Coltrane (tenor); Red Garland (piano); Paul Chambers (bass); Philly Joe Jones (drums).

A GREAT jazz record. It's probably even better than the earlier "Cookin'" LP, which was taken from the same two extended sessions in 1956.

This Quintet must rank as THE regular combo of the decade. (In Miles' current group, a Sextet, only Trane and Chambers remain of the Quintet.)

These are all one-take shots. And the performances are all that little bit more spontaneous as a result. Miles himself has seldom sounded more natural or at ease on a combo recording. His tone is just beautiful throughout. (And beautifully recorded, too.)

His ideas flow freely within the limitations of his own special, effective use of intervals. This is Miles the master at his near-best.

Everything is a gem of a ballad performance. On most of the others, Miles is crisp and (mutedly) crackling. I'm sure the clever usage of 2/4 in contrast to 4/4 on several of the tunes was Miles' idea.

More capable

Trane has come a long way since these were made. At this stage, I think he blew at his best with Miles. He's now much more capable of standing on his own two feet and is outstanding in any company.

The rhythm section is a complete and constant gas on every track. You need five sets of ears to take in all that's happening within the group.

Strangely enough, you'll find that, outstanding as the individuals are, you'll still be aware of what's happening with them as a section and with the group as a whole.

I repeat: A great jazz record. Totally recommended.

Coda: Scraps of conversation between Miles, Red, Trane and A. and R. man, Bob Weinstock are included on the album. Some British critics have condemned this. I say: What utter bull! The talking adds even more warmth and intimacy to an already highly warm, intimate session.

RAY CHARLES

The Great Ray Charles The Ray: My Melancholy

Baby; Black Coffee; There's No You; Doodlin'; Sweet Sixteen Bars; I Surrender, Dear; Undecided.

(12in. London LITZ-K 15134) \*\*\*\*\*

PERSONNEL: Ray Charles (piano, celeste); David Newman (alto, tenor); Emmott Dennis (baritone); Joseph Bridgewater, John Hunt (trumpets); Roosevelt Sheffield (bass); William Peoples (drums). Track 3 has Charles; Oscar Pettiford (bass); Joe Harris (drums).

I'VE read a lot about Ray Charles. But I've never actually

AARON SACHS OCTET/QUINTET Clarinet and Co

Rondo Blues; Gormé Has Her Day; Just Sick Blues; I Can't Believe; Blue Sophisticate; Conversation; Mona's Kimona; Hall's Loft; Countryfield; Nancy; Wiggins.

(12in. Esquire 32-064)\*\*\*

PERSONNEL: (Tracks 1, 3, 5, 6, 7, 9, 11) Aaron Sachs (tenor, clarinet); Gene Allen (baritone); Bernice Glow, Phil Sunkel (trumpets); Frank Rehak (trombone); Nat Pierce (piano); Aaron Bell (bass);



RATINGS

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

JONAH JONES QUARTET

Jumpin' With Jonah

No Moon At All; Baby, Won't You Please Come Home; Bill Bailey, Won't You Please Come Home; The Blues Don't Care; Night Train; Jumpin' With Jonah; Just A Gigolo; It's A Good Day; Dance Only With Me; Lots Of Luck, Charley; A Kiss To Build A Dream On; That's A Plenty.

(12in. Capitol T1039)\*\*\*

PERSONNEL: Jonah Jones (trumpet); Hank Jones (piano); John Brown (bass); Howard Austin (drums).

THE first Jonah Jones record I ever had was, I think, "After You've Gone," with violinist Stuff Smith. That was "way back" ... in 1937. I don't know that his Armstrong-influenced style has changed all that much in the past 20 years. He's more sure of himself, perhaps, and slicker. Suddenly he's become the idol of the sophisticated set in the States, largely because of his stints at the chi-chi Embers Club.

Nowadays, he blows muted nearly all the time (so that his playing won't interfere with the eating, drinking and conversation at the club?). And there's a Louis-style vocal on Dream.

Hank Jones (no relation) who "guess" on this LP does a workmanlike job and does all that is required of him quite adequately.

Don't condemn the back-chat

—it adds warmth to a great disc

heard him sing. He's reputed to be THE rhythm-and-blues singer. So it's rather strange that his initial British release should be an all INSTRUMENTAL album!

As a pianist, Charles is no Oscar Peterson type, I'm happy to say. On the contrary, he couldn't be more basic in his approach to and attitude towards the blues. And that's what this disc is—a blues album, with arrangements to match the prevailing mood by Quincy Jones and Charles himself. (The Ray, a 12-bar, though credited to Quincy, is too close for comfort to "Bag's Groove.")

Ray's earthy playing—with a strong "gospel"-type feeling at times—is well supported by the band and sax soloist Newman, who wails righteously on alto and tenor. Bridgewater takes the trumpet spots. It's an honest-outlook LP.



RAY CHARLES

Osie Johnson (drums); (2, 4, 8, 10) Sachs; Hall Overton (piano); Jimmy Raney (guitar); Bell; Johnson.

ESQUIRE'S second LP from Roulette. The octet sides are infinitely superior to those by the rather anaemic quintet. They succeeded or fail because of the arrangements, being mostly short tracks with Sachs the main soloist in and out of and against the ensemble.

The writing was split between Sunkel, Sachs, Billy Ver Planck, Pierce and Benny Golson (Sophisticate). All are efficient, professional and successful scores—Sunkel and Golson taking the honours, perhaps. But none are really out of the rut.

Sachs himself plays surprisingly forceful tenor. He's at his best on the several blues sequences. A very good instrumentalist with an obvious enjoyment of jazz, though not a jazz player of any great degree of depth. The rating is lowered by the quintet tracks.

Jazz Idol Gossip

SURPRISE, surprise! Guess who I discovered on the bill at the Metropolitan, Edgware Road, last week in a Hal Monty variety show? A first-rate performer, who, twelve years ago, was singing with Earl Hines and Dizzy Gillespie's swinging big band. His name: Johnny Hartman.

Since leaving Dix, John's been working as a single in the States, singing at supper-clubs and such like. This is his first trip to Britain.

Two weeks ago, he was wailing (within the limits of the room and his intentionally commercial act) at the Astor. Next week, he's at Manchester, I believe, followed by Chester and a further stint at the Astor.

Johnny's been recording most recently for Roulette. "I did an album of Ernie Wilkins arrangements," he told me. "Sounded pretty good."

I have a Bethlehem LP he made, ("Songs From The Heart"), backed by British pianist, Ralph Sharon's Trio.

When he was with Dizzy, the band included James Moody, the late Ernie Henry and Cecil Payne. John (M.J.Q.) Lewis was

on piano with the band. "I remember him bringing in an arrangement one afternoon. No one could even play it. He was a pretty far out cat, even then." If you get the chance, go and hear him sing. He sings with feeling, his phrasing is that of a jazz musician and he has a surprisingly wide range.

IT appears that there's been a big decrease in the amount of jazz record dates in New York recently. The jazz labels are becoming more discriminating about whom and what they record.

Blue Note had two releases in January, only one in February. Prestige appear to be concentrating on promoting certain LPs which have been on the market for months. And their few new issues show a swing away from the modern jazz blowing dates that we've known in the past.

Bob Weinstock has revived his New Jazz label and it retails at \$3.98 instead of the usual \$4.98. Pianist Mal Waldron, reedman Jerome Richardson and soprano-saxist Steve Lacy are three of the first New Jazz entries.

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# \* TRADITIONAL \* JAZZ \*

by  
Owen Bryce



Is it a feeling for the music that has **GEORGE LEWIS** playing out of tune?

this influence left, when we do play a march, the thin, high note, singing clarinet of the Lewis brigade is best suited to it.

Mind you, his out-of-tuneness is unbelievable. In spite of the fact that Dodds, Noone, Nicholas, Simoon, Bigard, and other great New Orleans clarinetists don't

teeny-weeny water-tight compartments.

Esquire have done well with this release, judging by the playings which **Parchman Farm** has already had on the air. And well they deserve it. It is an outstanding issue.

But if anyone still cares to label it modern let him listen to **Mose's** trumpet on the traditional **Trouble In Mind**. Certain styles in jazz do not date and cannot be labelled. Try putting a tag on Art Tatum, or Colman Hawkins, or Dinah

get much chance on **Basin St. Blues**, for this side was designed to show off Louis as a soloist, as a vocalist and as a clown. This is the same arrangement as the earlier Parlophone but not as great.

**Sleepytime Down South** (again early 30s) was made with the **Chuck Webb** band. The signs of future greatness to come are not yet present. It could be almost any large negro group of the period.

This issue comes out under the Gold Standard Series, a series of

## SMARTENING UP THE CLUBS — AND THE MUSIC

# TWO NIGHTS A WEEK — AND SPECIALIZE!

play out of tune, the fans will still trot this one factor out as evidence of his great feeling for the music.

**PREACHER ROLLO AND THE FIVE SAINTS**  
Dixieland Ball

*Darktown Strutters Ball; Tin Roof Blues; Trombonium; Ballin' The Jack.*  
(M.G.M. EP682)★★★★

THIS record at least has that "gitty" sound about it, the sound I have been trying to find in so many latter-day records without success.

I give it four stars because it is as good in its style as one is likely to get. The style is the Dixieland

Washington, or Barbara Lea, or Ruby Braff . . . or, I'd say, Mose Allison.

**LOUIS ARMSTRONG**  
*Rocking Chair; Basin St. Blues; St. James Infirmary; When It's Sleepytime Down South.*

(R.C.A. RCX1007)

THIS is a disturbing issue for me. Ten years ago I, and many others, heard **Rocking Chair** and raved. Raved at Louis singing, at his trumpet playing, and at Bobby Hackett's, too. Hearing it again comes as a shock. For it doesn't compare with the later All Star records. It even sounds dated.

But not as dated as the H.M.V. version of **Basin St. Blues**. This band of Louis', gathered together in Chicago in the 1930s, was, without doubt, the worst he had. The saxes had great difficulty keeping together, and they produced a sickly sound not unlike Guy Lombardo at his worst. Keg Johnson and Teddy Wilson were the only two to shine at all. Not that they

discs devoted to "memorable performances." R.C.A. will have to do better than this for me.

**ART TATUM-BUDDY DE FRANCO QUARTET**  
*Deep Night; Memories Of You.*

(Columbia SEB1010)★★

IF jazz feeling is the biggest, most important factor in jazz music, then Buddy De Franco must surely rank as one of its worst performers. For there is virtually no emotion in anything the man plays.

Yet he has achieved a certain success as a clarinet player and even found himself involved with Basie's small band not so long ago. Here he plays with his usual thin, classical, vibrato-less tone, working his way tiredly through two standards, both in slow tempo.

The brilliance that is Art Tatum's fails to make itself felt. There are, however, some excellent moments towards the end of **Deep Night** when both men indulge in technicalities.

MY little bit about the London jazz club scene seems to have raised quite a few eyebrows. You'll remember I laid the blame on the promoters, the hands AND the audiences.

The promoters think I'm letting the side down by taking the lid off the fabulous Soho spots and revealing the dingy, almost sordid, places they mostly are. "Business is bad enough as it is," they cry from the heart, "You'll only make it worse!"

I might do just that, for the time being, but you, Mr. Promoter, are the one to make it better for the future. So let's tackle you first and see what you CAN do, indeed, what you MUST do.

When the Soho jazz club boom started most clubs opened one night a week. Then they tried two nights, three, then one opened every night. One club tried all-night sessions. They were a roaring success.

## No more

What was a novelty three years ago, however, hardly warrants attention now. Face the facts. Cut down your openings to twice a week at the most. And stop starting any more new ones. There just isn't the room.

Then specialize. The better clubs built themselves up on a one band policy or a one style policy. Colyer's is the only one today still carrying on the tradition. Visitors to Soho clubs (and there are many who pop in for one night only while on a holiday in town) hardly know what to expect. That's bad. Every band has its own followers, so don't feature eight different groups in seven days.

The smaller, out-of-town clubs, and the provincials are doing well on this sort of policy. You can't please everybody all the time, so why try?

Then, do look to those surroundings. Good, clever, lighting. An imposing entrance. Name boards outside. A proper stand for the band. A piano in tune AND playable. An amplifier that works.

And good coffee! At the right price.

And remember, there's no such thing as a cheap band. Get a good band, pay it well, and keep it. The practice of getting a group up under someone or other's name is atrocious.

Someone tears round the West End picking up five or six of the lads "just for a blow, you know." He turns up with the same boys who played last week under the name of the Soho Slashers, the week before as the Sensational Victorians, and so on.

## Careless

They play an unrehearsed, careless, jam-session type of jazz with little appeal to the trad. fan as we know him in this country.

They might work cheaply, but the crowd drops steadily.

Now I know this all costs money. Jazz is a business today and there's no argument about that. And when you go into business you need capital. One thousand, maybe two thousand, maybe more. So unless you've got that sort of money to lay out BEFORE YOU START, don't bother.

## REVIEWS

**GEORGE LEWIS' NEW ORLEANS RAGTIME BAND**  
*Just A Little While To Stay Here; High Society.*  
(Esquire EP209)★★★★

NOTHING I say, write or do will stop the hoardes of Lewis fans and imitators from rushing out to buy this record, so criticism is virtually out of the question.

This is more or less the same band that the leader of jazz revivalism today brought over to England.

These two tracks are typical of Lewis performances. I must say he plays beautifully on **High Society**. This march-type music suits the limpid, piccolo style that Lewis adopts. Jazz sprang out of the old New Orleans marches, and though I would say there's little of

## RATINGS

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

music of the veterans of white New Orleans jazz. Frankly, I don't know how many on this record do qualify as veterans. Tony Parenti certainly does. He played clarinet during the twenties and the thirties and is without doubt one of the finest of the white clarinetists.

The cornet player (Tommy Justice), is excellent, playing with an easy swing, a fine drive and an economy of notes.

On the credit side, too, there is no artificial restraint on the musicians. They blow as they are meant to blow, an uninhibited jazz devoid of artificial neatness.

**MOSE ALLISON TRIO**  
*Local Color*

*Local Color; Carnival; Parchman Farm; Crepuscular Air; Mojo Woman; Town; Trouble In Mind; Lost Mind; I'll Never Be Free; Don't Ever Say Good-bye; Ain't You A Mess.*  
(Esquire 32-071)

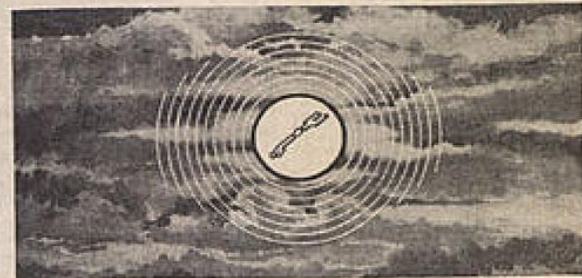
TOWARDS the end of last year I received the first Mose Allison record, reviewing it as a disc fitting for this column.

Imagine, then, my surprise at seeing it chosen by one critic as "The Modern Jazz Record of 1958."

I wouldn't class it as modern by any stretch of imagination. For Mose Allison is one glorious mix-up of Mississippi blues, backwoods music, boogie woogie, even rock and roll influences, modern, just jazz, what-you-like.

Its universal acclaim by fans, musicians and critics alike would seem to make boloney of this constant pigeon-holing of jazz into

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# THIS MAN COMO

AS Perry Como's most recent big hit, "Love Makes The World Go Round," slips gracefully out of the charts, it looks as though the crew-cut songster will repeat his success with his new waxing, "Tomboy."

Due for release this week, "Tomboy" has already been featured in one of Como's television shows here.

The song was written by two Florida firemen; they sent Perry the music on a giant "postcard" so that he could hardly ignore it.

That unique method of attracting attention, plus the fact that "Tomboy" is a grand song, gave Como the golden opportunity to spotlight the two young writers.

Perry, of the unselfish personality, is ever ready to re-direct the limelight away from himself, and there have been many examples of his generosity during his TV shows.

## Relaxed

Perry could qualify for the title, "Personality Prince." That relaxed style of his helps the viewer and listener to feel at ease. In a world of hustle and bustle, it can be most pleasant to put up one's feet for a moment to enjoy the soothing balm of Como's easy and smooth song delivery.

Once, when asked what he thought about while singing, Perry replied, "I'm thinking about lying down. But there's no place to lie so I just have to stand up!"

Of course the secret is more than just that, for he has certainly found an air of ease that is seldom present in show business. The very fact of being before an audience or a television camera makes any actor act automatically. Como does this, of course, but he has found such an old-hand style that one is never aware that a week of

## He is the "Personality Prince"

intensive rehearsal has gone into each programme.

I should think that everyone who watches him would like to meet Perry. He's that sort of chap. A really nice guy.

One also has the impression that his guest stars, and the regular boys and girls on his show, feel just the same way about Perry as we do. They would do anything for him—just because he's Perry.

## By DOUG GEDDES

Although he has the air of someone who can never be ruffled, Perry is known to take a very firm stand on anything that he believes is not in keeping with his style.

He deliberates on new propositions, and will think all round the problem before making up his mind. If he disagrees, everyone knows that they may expect his favourite phrase, "It's not for me."

This has been a saying of his for years and, once he has uttered it, there is no point in trying to make him change his opinion. Perry Como can be extremely deaf when he wishes.

## Patience

Of course, Como is not necessarily infallible in his decisions, but the outcome of his success has been based on such deliberations, and one can see quite clearly that his attitude has done him nothing but good.

In following out his own ideas, Como breaks nearly every rule

in the theatrical book, yet in doing so, he leaves his rivals at the post.

His personal patience is unlimited, and this is probably infectious among his colleagues. When he does get annoyed, it is in the quietest possible way. A few well-chosen words, and that stroking of one finger on his nose, have the desired effect.

Likewise during the noisy chaos of a rehearsal, a quiet request from Perry is immediately obeyed. He acknowledges this with a mock-English and very deliberate "Thankyou." Everyone loves him for it.

In the unreal world of show business, the many qualities of Perry Como are almost too good to be true, yet they happen to be very much a reality.

The public feel it, too, and in consequence he has endeared himself to countless numbers in many countries.

## Recognition

Television has certainly helped in putting over these Como assets, for his popularity in this country is certainly keyed to his screen appearances.

He was producing great discs long before we saw him on British television, yet Perry never appeared to get the recognition that those earlier issues warranted.

His full reward is coming to him in plenty now, but I cannot help but feel that it is long overdue, and that in the past we have been slow to appreciate this great singing personality.

Our picture shows the Como personality at work in the White House. And at the receiving end is an extremely happy President Eisenhower.

# DISCLOSURES

News from behind the label

by JEAN CAROL

● I hear that Nat "King" Cole has just been awarded the title of "Best Dressed Performer in the Fields of Recordings and Night Clubs" by the Men's Apparel Club of California.

## Snapped up

A COUPLE of weeks back, Perry Como sang a number entitled "Tomboy" on his TV programme. In the audience was music publisher Harold Fields. He was so impressed that he immediately purchased the copy-right.

The number has since been recorded and released in the States.

## Season ticket

CATCHING young singing star Sheila Buxton between rehearsals for last Thursday's "Words and Music," I asked her how she could possibly manage to make those quick dashes from her home in Manchester to London and back again in time to keep up with her many commitments.

Said Sheila, "I'm one of British Railways' best customers. Last night I caught the sleeper to London, tonight I'm catching it back again for a broadcast, and Friday I'm taking it again in time for the "Saturday Night on the Light" programme and a recording on Sunday."

## Elusive sun

HAVING spent the entire five days of his Tangier holiday in pouring rain, Harry Secombe will be off again in two weeks in another search to find that elusive sun.

But before he goes, Mr. Secombe will be appearing on our TV screens on February 21 in a Saturday Spectacular entitled "Harry Secombe and his Friends."

## Sits. Vacant

IT takes two full-time secretaries—plus a helping hand from others on the household strength—to look after the daily flood of fan mail arriving for Elvis Presley in Germany.

Soon, there will be a third attractive girl on the staff to help out the other two. A word of advice, girls. Don't write. You'll be too late.

Giving me this news, a friend recently back from Germany tells me that El Pres has just moved into a modest furnished house in Goethestrasse, Bad Nannheim.

There's a record player—and a guitar in the lounge, I'm told. But Presley's parties, noisy, gay affairs, are held upstairs; and the guest list is very exclusive.

## Drafted

WITH two of America's top singers—Elvis Presley and Steve Lawrence—in the forces, I have news of yet another hit parade youngster being drafted into the army.

This time it is Jack Scott, who has reported to camp in Detroit.

Before he said farewell, Jack sang his latest recording, "Good-bye Baby," on two nationwide TV shows, Buddy Bregman's and Dick Clark's.

SHEILA BUXTON knows her way between Manchester and London. (See "Season Ticket.")





# There's no stopping this soldier with the army of fans

He joined up with the declared intention of becoming just another serviceman, but when your name is Elvis Presley, and when you've sold more than 10 million discs in the past year in America alone, it gets difficult, as these exclusive pictures from Germany show.



presenting  
**PRESLEY**



Top left: With his German girl friend, Margrit Buergin, who is 16 and works as a salesgirl in Frankfurt.

Top right: Another autograph for yet another fan, and even his army pals (below, left) take an interest in news of EL. But Presley is now a soldier first and foremost and the army being the army, there are still boots to clean!



\* YOUR WEEKLY \* \* \*

## DISC DATE

\* \* with DON NICHOLL \* \* \*

IT'S melody week in the old review bag with some delightful tunes about to hit your ears. And not all of them are old themes this time.

There are some fresh ones which I estimate will do both themselves and you a lot of good.

Good tunes need good performers . . . of both we have sufficient. Dean Martin's here with a

smash if ever I heard one; Nat "King" Cole's spinning superbly and Rosemary Clooney is off on another scatty jaunt which recalls the days when she was driving us all mad.

Among the groups, make a point of playing the latest couplings by The Kirby Stone Four, The McGuire Sisters and The Chordettes.

## 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).

## D.N.T.

DEAN MARTIN  
It Takes So Long; You Were Made For Love  
(Capitol CL 14990)

YOU know something? I think that this song, "It Takes So Long," could sell even more copies than "Volare" for Dean Martin! The melody itself is a sure thing for the heights, as much of a natural as "Volare" ever was. Yet it is by no means in the same vein as the Italian smash.

This is a lovely slow waltz which you will be singing with the side before you have finished spinning it for the first time.

Lyric follows the line of "It takes so long to say goodbye" and I predict that everyone will be singing it within a few days' time. Dean handles it gently to a simple accompaniment and his performance could not be bettered on this ballad.

Tempo lifts up a little for the happy lilt "You Were Made For Love," which Dean sings in company with group and orchestra on the flip. Pleasing contrast, but it will be hidden most of the time while the upper deck is being worn to a shred.

NAT "KING" COLE  
Madrid; Give Me Your Love  
(Capitol CL 14987)\*\*\*\*\*

BASED on the Habanera from Bizet's "Carmen," Nat King Cole's Madrid will have a fairly rough passage over here since the B.B.C. have banned it under their classical music rules.

A pity, because it makes a good, hard-driving pop and Nat is in firm control all the way. Given a lively backing by the Dave Cavanaugh orchestra, he will delight many others in addition to his regular fans. But that broadcast ban will undoubtedly slow things up considerably.

Nelson Riddle picks up the musical director's baton for the turn-

## It's easy for Dean

HIS LATEST  
COULD OUT-SELL  
'VOLARE'

over when Nat glides through the sentimental Give Me Your Love. Feminine chorus and the strings help him to make this a lush, romantic ballad.

ROSEMARY CLOONEY  
Diga Me; A Touch Of The Blues  
(Coral Q72357)\*\*\*\*\*

BACK to the "Come on-a My House" style which made her an international star, comes Rosemary Clooney as she belts through Diga Me in company with Buddy Cole's orchestra and chorus.

A south of the border number, this one swings in gimmicky fashion and I think it will notch up some tremendous sales figures for Mrs. Ferrer. One of her first freelance singles—the reason why this is not on the Philips label.

From the rousing Diga Me, Rosemary goes into the mournful section for A Touch Of The Blues. Buddy gives her a backing with organ and rhythm section.

A stalling, plodding number which Clooney handles professionally for another very potent side.

THE MCGUIRE SISTERS  
May You Always; Achoo Cha-Cha  
(Coral Q72356)\*\*\*\*\*

THE world's second highest-paid vocal group are in terrific form here as they sing a modern dress performance of "Auld Lang Syne." That is the sentiment you will find in May You Always. Occasionally, the melody, too, leads one to expect the old Scottish



New Year song . . . but it isn't quite.

It is, however, a natural to make the upper rungs of the hit parade. The Sisters sing it with the knife-edge precision to a good orchestral and choral backing directed by Dick Jacobs. It should be one of the biggest they have had released on this side of the Atlantic.

The Achoo Cha-Cha is a slick novelty with chucklesome lyrics and plenty of sneezes for punctuation. Neat idea, well performed.

JOAN REGAN  
May You Always; Have You Ever Been Lonely  
(H.M.V. POP593)\*\*\*\*\*

JOAN REGAN was a good choice by H.M.V. for their version of May You Always. The sentimental-good-wishes song is performed easily and with shining sincerity by Joan.

She is supported by a comfortable orchestral backing under Frank Cordell's orders. For those who want a good, straight ballad in a no-nonsense frame, this performance of May You Always is a must. And what a sure thing it is for those Housewife's Choice and Family Favourite programmes!

Things get a lighter look with the revival of Have You Ever Been Lonely which Joan sings chirpily on the flip. Cordell's quiet accompaniment has a suitable lilt to it.

COBY DJON  
Locked In The Arms Of Love;  
I Go  
(Fontana H173)\*\*\*

COBY DJON sounds just like an American Jimmy Young as he sings the romantic ballad Locked In The Arms Of Love.

To a dramatic accompaniment by the Jimmy Carroll orchestra and chorus, Mr. Dion packs his song with fervour, but I have my doubts about his side being strong enough to move the number into the upstairs room.

I Go is the half I would really stress. Coby had a hand in the authorship of this bright item with Mexican influences. A gay, jaunty affair based on a cute lyric idea, it could quickly get into your brain and start spinning.

THE KIRBY STONE FOUR  
The "I Had A Dream Dear" Rock;  
Sweet Nothings  
(Philips PB903)\*\*\*\*\*

FOLLOWING the excellent formula they introduced with "Baubles Bangles and Beads," The Kirby Stone Four zip delightfully through The "I Had A Dream Dear" Rock. Jimmy Carroll's orchestra supplies the same exciting kind of accompaniment as on their recent sides.

And there is a girl-chorus to sing against the four in superb fashion. Amusing and tuneful all the way. They deserve high marks for keeping up the standard.

Sweet Nothing offers something of a contrast—an effective, sliding and slurring ballad which the Kirby Stone lot break up with some of their orchestral-singing speciality.

A good, bold noise, as ever.

BILL CROMPTON  
My Lover; Out Of Sight, Out Of Mind  
(Fontana H178)\*\*\*

SONG-WRITER Bill Crompton gets another chance to sing his wares on disc. This time he croaks through his composition, My Lover, in a way which sounds as if he had been frightened by Ray Ellington.

The song is a quick and catchy effort benefiting from the Keen Jones accompaniment. Latin's with the beat here.

Out Of Sight, Out Of Mind is not a Crompton composition—but it is also a British ballad. A slow drifting melody set in a cling-cling frame with some semblance of a shuffle beat for a time. Bill gives it a fairly straight treatment and I think you may enjoy it.

THE RHYTHMETTES  
Page From The Future; I'll Be With You In Apple Blossom Time  
(Coral Q72358)\*\*\*

THE RHYTHMETTES turn out to be a girl group who sound like a grown-up Patience and Prudence. They have a fairly potent ballad to offer, however, in Page From The Future. The title of this ballad does not appeal to me, but the lyric idea is a solid one.

Dick Jacobs gives the girls a good raft with his orchestra and chorus, but the side still seems to miss by a fraction.

I'll Be With You In Apple Blossom Time gets another face-lift, but despite Jacobs' efforts as M.D. it still falls below the commercial level of Rosemary June's release. The girls are crisp enough as they sing the song, but they lack a distinctive personality.

## TOMBOY

The fabulous song introduced by Perry Como in his T.V. Show on January 16th

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MGM

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Columbia

DIG THIS b/w THE POACHER BOB MILLER  
Fontana

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## 'THAT'S ANNA' HAS A LUSH ARRANGEMENT

### DON RONDO

Song from "The Geisha Boy";  
Gretna Green  
(London HLJ8808)\*\*\*

DON RONDO turns in a dreamy and quite attractive performance of the Jerry Lewis film song on the upper half of this release.

A gentle production which may find some custom from those who like it soft and romantic.

Gretna Green is a British song which was tried on this side of the water some long months ago. Whether it will do now what it failed to achieve then is still doubtful.

Rondo gives the clippity-clopper a firm reading and has a male chorus riding with him.

### SAMMY DAVIS JR.

That's Anna; I Never Got Out Of Paris  
(Brunswick O5778)\*\*\*\*

FROM the new film version of "Anna Lucasta," in which he stars, we receive this Sammy Davis song, *That's Anna*.

A ballad whose ancestors can be traced back to the one and only "Laura" (and what an effect that has had on sound-tracks). *That's Anna* is given a fairly lush arrangement. Davis sings it with tenderness.

*I Never Got Out Of Paris* comes complete with plenty of orchestral gimmicks to simulate the French atmosphere. Here we get the stagey, professional Sammy whipping across a production number about a tour of the continent which never got further than a glimpse of the Parisienne girls.

### BOB CORT

Foggy Foggy Dew; On Top Of Old Smokey  
(Decca F11109)\*\*\*

I WAS beginning to wonder what had happened to Bob Cort, when along came this coupling from Decca.

Here Bob brings back two popular favourites with a folksy flavour.

*Foggy Foggy Dew* has been raising chuckles for many many years now—and it will probably find still new ears for its naughty tale via the Cort cutting.

*On Top Of Old Smokey* gets a rather ordinary reading, but the disc as a whole is entertaining and simple enough to find fans.

### GERRY DORSEY

Crazy Bells; Mister Music Man  
(Decca F11108)\*\*\*

WELL, Gerry has a famous name to live up to in the disc game—he has also a bright number to bounce along in *Crazy Bells*. Wedding bells, of course.

Gerry has a strong, likeable voice and he races through the ballad in company with the Johnny Douglas orchestra and a hard-working femme chorus.

On the turnover he brings another version of *Mister Music Man* to the counters. The ballad here is taken along at a smart, steady clip and Gerry's treatment is adequate. Once more it is a folksy Douglas backing.

### TAB SMITH

My Happiness Cha-Cha; Smoke Gets In Your Eyes  
(London HLM 8801)\*\*\*\*

FROM the name Tab Smith I found myself expecting a vocal recording of the two oldies here. But not so. This is an orchestral disc. And a very satisfying one at that.

*My Happiness* takes to the cha-cha rhythm as cleanly and sweetly as it took to the Connie Francis beat ballading recently. The musicians never lose the melody, and the rhythm is always compelling.

*Smoke Gets In Your Eyes* relies mainly on the saxophone and a

heavy, slow beat. There is a male chorus to chant the title and round out the size of the side. For sax lovers everywhere.

### THE CHORDETTES

No Other Arms No Other Lips;  
We Should Be Together  
(London HLA8809)\*\*\*\*

ARCHIE BLEYER, whose wife is one of the group, always ensures that The Chordettes get a good ear-tugging sound for their releases.

He has done it once more on *No Other Arms No Other Lips*, a slow, reminiscent tune which the girls roll out for a winner on the top side of this pairing.

Melody will be with you at once and the precision work of the team is to be admired. Could easily weave its way into the Twenty.

*We Should Be Together* lifts the tempo somewhat and the girls are once more in good harmony.

### BARBARA ALLEN

Tommy's Song; Never Let Me Go  
(Felsted AF115)\*\*\*\*

A LONESOME whistler sets the walking pace for Barbara Allen who has a haunting little ballad to sing in *Tommy's Song*. The girl has the right kind of winsome style for this number. Occasionally, she throws in a bit of echo duetting.

Traffic noises are faded in and out for the right atmosphere since the song is supposed to be sung "walking along the street." It could dog your ears.

The attractive slow waltz ballad, *Never Let Me Go*, is put over with appealing simplicity by Miss Allen who should find herself with a hefty British following.

### TOMMY MARA

You Don't Know; Marie  
(Felsted AF116)\*\*\*

TOMMY MARA, of whom we have heard before via Felsted, gets a lush girl intro for *You Don't Know*. Then he walks in on a slow slapping beat to get the sad romantic across with that kind-of-Sinatra voice of his.

Mara may be too close to Frankie for some, but I still believe he has enough virtues of his own to make his discs happy sellers.

In *Marie* he has got a happy song to sell anyway.

Joe Leahy's orchestra gives Tommy a bouncy backing.

### BILLY SHEPHARD

You Call Everybody Darling;  
Somebody Stole My Gal  
(AF117)\*\*\*

BILLY SHEPHARD has a warm, husky voice which may not be the greatest in the pop world, but it makes for easy entertainment.

He drifts through the lolling number *You Call Everybody Darling* with a casual approach that many will appreciate.

What I liked best about this coupling was the brisk, modern version of *Somebody Stole My Gal*. Billy chants this treatment of the Cotton signature song with a certain amount of corn on his chords, but it suits the song.

### RAYMOND LEFEVRE

Willingly; Piccolissima Serenata  
(Felsted SD80059)\*\*\*\*

IF you are looking for a disc of *Willingly* which is non-vocal, M. Lefevre has what you need. Alternatively, if you just happen to want a coupling to add to your stock of dancing discs, the record has been made with you in mind.

*Piccolissima Serenata* is a merry little melody which you will recognise from the first bars. Raymond's strings go plucking at the tune to set your toes twitching. You will know it under another title—but then I should spoil your fun.



## DEAN MARTIN



## 'IT TAKES SO LONG (TO SAY GOODBYE)'

48-CL14990

b/w 'You were made for love'

NEW



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T1081

## THE FOUR FRESHMEN 'VOICES IN LOVE'

T1074

## ANN RICHARDS 'I'M SHOOTING HIGH'

T1087



# Rodgers to star in own life film

**T**OUSLE-HEADED Jimmie Rodgers, the young American singer who burst to fame with his recording of "Honeycomb," will play the film title role—in his own life story.

Columbia Pictures announced this week that shooting will start this summer.

Before he hit the jackpot two years ago, Jimmie Rodgers was eking out a living in New York.

Now he is a highly-paid entertainer and an idol of American teenagers with a hefty bank account to which, it is estimated, he adds £70,000 a year.

In the Columbia movie many of the songs associated with his success will be featured.

## Roy returns

**B**ANDLEADER Harry Roy is to return to London's May Fair Hotel, the scene of his earlier successes, at the end of next week. He will be featured in the Candle Light Room, the same venue as he held before the last war.

The group will be a small one, replacing the current Bill McGuire unit.

## Show Biz XI's new match

**T**HE famous Show Biz XI play a further match next Sunday, once again in aid of charity, when they meet Chelwick F.C. at the Royal Hospital Gardens, Chelsea.

Admission will be free, but there will be a souvenir programme and a collection.

"Housewives' Choice" announces its three compères for future stints. Paul Adams returns to the programme on February 23, Peter West on March 9 and Richard Murdoch on March 23, each for two weeks.

### JAZZMAN 'BABY' DODDS DIES

**Y**ET another famous person from the world of New Orleans jazz, this time Warren "Baby" Dodds, has passed away. He was aged 64, and died in Chicago.

"Baby" Dodds had been ill for some time, having suffered two strokes in recent years. He was a younger brother of the famous Johnny Dodds.

As a jazz drummer Dodds was a pioneer, and was one of the original members of the Louis Armstrong "Hot Five."

## Basie will give two more shows

**T**HE demand for tickets to see Count Basie and his orchestra, particularly in the London area, has been so great that a further two "farewell" concerts have had to be arranged, at the New Victoria Theatre, London, on Friday, March 6.

This will be some 12 days after the Basie tour was due to be completed at Liverpool on February 22.

To make this new London date, Count Basie and the orchestra will have to return to this country from their European tour.

## Changes for Tony

**C**HANGES are to take place in the Granada TV production, "On The Air," and conductor Tony Osborne is to introduce a 12-piece unit as from next Wednesday, February 25. Also, singer Joan Savage is to take the place of Ann Henry, and comedian Peter Dulay takes over from Graham Stark.

## Mantovani leaves on tour number four

**O**NE of Britain's greatest orchestral ambassadors, Mantovani, leaves next Tuesday for his fourth tour of America and Canada.

### TV spotlight on jazz

**P**LANS are well under way by A.B.C. TV for a new programme to be called "Jazz Spectacular," in which the best in British jazz will be spotlighted.

The first of the new shows will probably be screened early next month, with further programmes in the series at approximately eight-week intervals.

"Jazz Spectacular" will be produced by talented TV personality, Dick Lester.

Peter Kay, recently recording chief at the Philips studios, has joined Sound Drama Limited as a director of Audio Services.



## Valentine for Jack Payne

**C**ONTINUING his new B.B.C. TV series, Jack Payne will introduce further guests in "Words and Music" on February 26. Dickie Valentine will be featured, and also exciting songstress Lucille Mapp.

Viewers will also meet Isabel Jeans, who is currently featured in the film, "Gigi," and distinguished violinist, Alfredo Campoli.

## Sell-out—but not for DISC slogan winners

**T**HE Record Star Show at the Empire Pool, Wembley, on March 22, is a sell-out—even though the names of all the artists appearing had not been announced.

And there to share a memorable evening with the "greats" of show business will be the winners of the DISC slogan competition. There is still time to enter; details are on page 13.

The Stars Organisation for Spastics, who present this show, have already announced such star attractions as Max Bygraves, Vera Lynn, Alma Cogan, Anne Shelton, Petula Clark, and Lonnie Donegan.

Additionally, one may expect Dickie Valentine, Peter Sellers, Dennis Lotis, Robert Earl and Joe Henderson.

Cyril Stapleton and his Show Band will supply the musical accompaniment and, at various times during the evening the baton will be taken over by conductors Norrie Paramor and Woolf Phillips.

## No. 1 spot for new show

**A**S singing star Shirley Bassey is about to record of "As I Love You,"

With the exception of Connie Francis, few female singers have been able to attain the coveted No. 1 spot in the charts, and it says much for the capabilities of our own Shirley Bassey that she has achieved this distinction.

Since entering the charts in early January, "As I Love You" has continued to climb steadily until reaching the top slot this week. It was soon followed by "Kiss Me" and the two numbers have been battling for supremacy ever since.

Shirley Bassey opens tonight (Thursday) in her second West End revue, "Blue Magic" at the Prince of Wales Theatre, London. The season will have an indefinite run, and be twice nightly.

Next Wednesday's Jack Jackson Show has an all-star line-up, headed by Alma Cogan, Mike Preston, Dick Katz and The Fraser Hayes Four.

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### LP of San Remo songs

**E**NTERPRISING disc concern, Rare Records, are planning to issue an LP on February 27 covering all the songs from the San Remo song festival.

The record will contain 16 songs, including the eight finalists. Most of the original artists will perform their songs on this LP, though Claudio Villa will sing the winning number, "Piave."

Claudio Villa was recently seen in the "Perry Como Show," and Rare Records have a number of releases by him in this country.

Plans are in hand to get Villa here for personal appearances and for TV dates.

## THE CUTTERS

The star vocal group from ON BOY!

### I'VE HAD IT

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## THE CHAMPS

### BEATNIK

HELN 8811

## BILLY WILLIAMS

### Nola

Q 72350

## NEW H

### TED HE

### Peter G



# Talent show is back on TV

## FRANKIE TAKES A COUNT

No, Frankie Vaughan hasn't changed his career—he's only acting! It's all part of a sequence from his latest film, "Heart of a Man" which is being shot at Pinewood Studios. "Counting him out" in this scene is World Featherweight champion, Hogan Bassey.

THE popular "Find the Singer" contest returns to A-R TV on Friday, February 27 and, as before, will be presented by band-leader Lou Preager. Originally a portion of "Palais Party," the contest has become so popular that a full 30 minutes is devoted to it.

Heats are being organised in the provinces at the present, and the winners of these will be seen in the new series.

Viewers will again be asked to vote for the winner of each TV heat and their decisions will determine the eventual winner. The prize money is £1,000, plus the chance of a recording contract with Gala Records.

Though viewers' votes will be the only ones that count, a panel will also judge the programme each week and give their comments.

Residents on the panel will be vocal tutor Mairice Burman and Gala executive Monty Lewis. Other panelists will include Alma Cogan, Lita Roza, Joan Regan and Rosemary Squires.

## OWEN BRYCE—COUNCILLOR?

Jazz leader and DISC columnist Owen Bryce is annoyed with the Woolwich council because they ban jiving in the town hall.

Owen threatens to stand at the next local municipal election as an Independent, with "the freedom to jive" as his main campaign slogan.

## Eve Boswell stars in 'Top Numbers'

NEXT Sunday's A.B.C. TV production of "Top Numbers" will have another big star line-up. Singing comper Gary Miller will introduce Eve Boswell, Ronnie Hilton and Shani Wallis.

Also featured will be Mr. Acker Bilk's Paramount Jazz Band, and Cuddly Dudley Heslop.

For this Saturday's "Oh Boy!" show a special train of 300 fans will be coming from Leicester. They will be able to give encouragement to one of their own local boys, Gerry Dorsey, who will be making his TV debut.

## Johnnie Ray in top TV spot

A TV have now confirmed that American singing star Johnnie Ray is to head their "Saturday Spectacular" on March 28. This will follow his two-week starring engagement at the Palace Theatre, London.

Plans are in hand for him to undertake a further major telecast, but confirmation is still awaited.

Other "Spectaculars" planned for the near future include those headed

## Shirley as W opens

got to open in her new West End revue, topped our charts this week with her

## Another big star to join Cliff?

PLANS are still going ahead for the variety season at London's Palace Theatre, and the latest name to star there, revealed last week, is Cliff Richard, who has been booked to appear for two weeks commencing March 23. He will be backed by his famous group, The Drifters.

It is understood that there will be yet another starring attraction on this same bill, but at the time of going to press the name of this additional star was unobtainable.

This week's Music Shop will feature many of the new faces which the show has presented during its run, most of them returning by public request.

## Harry starts filming

GOON star Harry Secombe will spend next week at Shepperton film studios on the set of the new movie "Jet Stream."

On February 27 Harry leaves for a holiday in Tobago, West Indies, returning to this country some time in April.

## Icy success for Mary

PERSONALITY singer Mary Marshall, currently in Iceland in cabaret, has made such a success there that her initial two-week contract has been extended, though British engagements make it necessary for her to return after this.

Johnnie Ray



by Harry Secombe (this week-end), Jane Morgan (March 7), Bob Monkhouse (March 14), and yet another Dave King show on March 21.

Connie Francis, too, will be making a starring appearance on television during her London visit, and she will be one of the attractions on "Sunday Night at the London Palladium" on March 8.

## 'Golden' Dutchman

ONE of Holland's leading pop singers, Johnny Jordaan, appears in an all-Dutch show on B.B.C. TV next Wednesday.

Twenty-three-year-old Johnny Jordaan enjoys tremendous success in Holland as a disc star, and is the first Dutchman ever to win a "Golden" record in his country.

Jordaan has had one of his discs released here on H.M.V. with the titles "Home At Last" and "It's Grand To Be In Love."

## Johnny Gray is ill

BANDLEADER Johnny Gray is having throat trouble and has been advised to cancel as many engagements as possible during the next few weeks so that he may be fit before his visit to the States early in March.

One of his first engagements upon his return to Britain is in the B.B.C.'s Festival of Dance Music on March 21.

# TOP HITS

## Eddie Calvert

ANGELINA

COLUMBIA DB 4252 (45 & 78)



## Alma Cogan

Last night on the back porch

H.M.V. POP 573 (45 & 78)

## SLIM DUSTY

A PUB WITH NO BEER

COLUMBIA DB 4212 (45 & 78)



## MICHAEL HOLLIDAY

Palace of Love

COLUMBIA DB 4255 (45 & 78)

## Don Lang

WIGGLE WIGGLE

H.M.V. POP 585 (45 & 78)



## Patti Page

Trust in me

MERCURY AMT 1022 (45 & 78)

## Conway Twitty

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follows *The day the rains came* with  
**To love and be loved**

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MARTY WILDE gives a potent performance—that will at least please his fans.

#### SONNY JAMES

Yo-Yo; *Dream Big*  
(Capitol CL14991)\*\*\*\*\*

SONNY JAMES starts off in the echo chamber to strumming guitar as he chants his own country rocker, *Yo-Yo*. It should have more success than the hula-hoop songs over here.

Fast stuff with Sonny whipping it across flawlessly in a way which will sell like black stockings to the teen customers. A natural for juke boxes and for swift progress in the charts.

*Dream Big* is another good beater and the Southern Gentleman is in top form once more as he sings it with some multiple track in spots. Chorus and twangy guitar backing never let the pace drop.

#### SAM BUTERA

French Poodle; *Handle With Care*  
(Capitol CL14985)\*\*\*\*

SAX man Sam Butera, who stars with Louis Prima, gets one of his solo releases from Capitol. *French Poodle* is an easy rocking item which Sam sings in his leather-throated fashion before joining the rest of The Witnesses to blow some good into the melody.

Catchy half which may do some commercial sleeping.

Some of the old razzamatuzz when Sam sings *Handle With Care* on the turnover. Plunkety plunk backing from The Witnesses with a trombone ripping off some dark comments. Sam takes a short sax spell later on in the half, but it is mostly a Butera vocal.

#### KEN MACKINTOSH

Rock-a-Conga; *Hampden Park*  
(H.M.V. POP592)\*\*\*\*

THIS way you get the Latin and the rock and a dance you remember. The *Rock-a-Conga* could become very fashionable, particularly since it has already been plugged heavily on television.

Ken Mackintosh rolls out his sax for this release to put the

# THE BIG BEAT

REVIEWED BY DON NICHOLL

A POSTHUMOUS disc from Ritchie Valens this week. The rock 'n' roll song-writing singer who was killed in the Big Bopper plane accident has left a hit behind him—"Donna." British boy, Marty Wilde, is also to be heard on the Valens' song.

Sonny James at one end of the scale—Brenda Lee at the other in a varied week. And instrumentally speaking it is Britain's week with the "Rock-a-Conga" efforts by Basil Kirchin and Ken Mackintosh.

## Here's a natural for the jukeboxes

rock sound into the familiar one-two-three-kick step. I reckon we will be seeing those long lines of dancers beating it out again.

Football fans should love *Hampden Park*, particularly supporters from North-of-the-Border. Here is a braw march weaving its way through the familiar theme of "Scotland the Brave."

The orchestra lives it up with some excellent brass and woodwind sounds. First-rate punching performance from the Mackintosh men . . . and, yes, you can hear that *Hampden* roar at the start and finish.

#### MARTY WILDE

Donna; *Love-a Love-a Love-a*  
(Philips PB902)\*\*\*\*

MARTY WILDE gets a crack at the Ritchie Valens slow beater, *Donna*, for his latest parade attempt. Marty drags it deeply to a piano and guitar backing which is given extra size by the male group.

A potent performance from Marty—and one which will please his fans. Whether it is strong enough to see him on the heights again, I am not quite sure.

*Love-a Love-a Love-a* is a completely different brand of rock. Here Marty goes racing and hiccoughing through a "wildie" which will send shivers through the juke-

#### JACK SCOTT

Goodbye Baby; *Save My Soul*  
(London HLL8804)\*\*\*\*

ONE thing about Jack Scott, he does manage to get away from the routine run of beat numbers, and he proves the characteristic once more with his intriguing *Goodbye Baby*.

Jack gives this repeater a performance in monotone which is oddly successful. He has a vocal group—The Chantones—filling out the half for him.

*Save My Soul* speeds things up in spiritual style, but it has little to show which we have not heard



SONNY JAMES

several times before, and better, too.

Same group works with Scott as he chants this one, and they make much of a fade-out that leads you to expect the end of the disc a few bars too soon.

DION AND THE BELMONTS  
*Don't Pity Me; Just You*  
(London HLR799)\*\*\*\*

DION and the Belmonts have had their sellers in this country before, and they will have one again as a result of *Don't Pity Me*.

A slow, rock-a-ballad with one of those basic progressions which always score commercially, it is sung with a mournful inflection by Dion and the Belmonts. Reminds me slightly of Presley's "Don't"—though it is by no means a copy.

### AND THIS IS THE BOY WHO WHIPS IT OUT IN FLAWLESS FASHION

I should reckon that it will raise the group to extremely handsome figures.

*Just You* has the same sort of plaintive approach even though there is nothing in the words to be plaintive about. Similar tempo makes for lack of contrast on the record.

#### BASIL KIRCHIN BAND

Rock-a-Conga; *Skin Tight*  
(Parlophone R4527)\*\*\*\*

IT'll be a crying shame if this production of *Rock-a-Conga* does not sweep its way well into

#### BASIL KIRCHIN



### 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).

the top half of the hit parade lists.

Basil Kirchin's band has all the punch and excitement the tune and thudding rhythms demand. With drum predominance, of course, the men go off on a thrilling controlled spree. I defy you to sit still while this one is on the turntable. And it is probably the most commercial side to come from Kirchin yet.

*Skin Tight* on the other side throws plenty of light on Basil's drum kit. But it is not just an exhibition of stick work. The rest of the band have themselves a good time, too.

All in all a coupling to keep boredom well away from your door.

#### RITCHIE VALENS

Donna; *La Bamba*  
(London HLR803)\*\*\*\*

YOUNG rocker, Ritchie Valens, who was one of the tragic trio in the recent American plane accident, leaves behind a possible winner in the slow beat number *Donna*. Another lyric woven around a girl's name, it is sung with a country twang by Ritchie.

I think it should have better sales here than Valens' own recording of "C'mon Let's Go."

On the second side, Ritchie goes off on a high chant for the Latin rocker *La Bamba*. Ritchie tried this one in the Latin line, too, but it is not so effective as *Donna*.

#### THE X-RAYS

Chinchilla; *Out Of Control*  
(London HLR8805)\*\*\*\*

THE X-RAYS may appear to be a vocal group from their label name, but it is not so. They are an instrumental outfit with a smart rhythmic noise in which vibes carry the melody.

At least, that is how it goes for *Chinchilla*—a very smooth cha-cha, well worth keeping. Group whips a few cha-cha-chas, but for the rest the music speaks for itself. I liked this half.

For the flip there is some chorus work to make sure we get the title *Out Of Control* firmly planted in our heads. But the deck is not a patch on the *Chinchilla* production and performance. A lifting twanger that does not seem to mean a thing.

#### BRENDA LEE

Bill Bailey, *Won't You Please Come Home; Hummin' The Blues Over You*

(Brunswick O5780)\*\*\*\*

LITTLE Brenda Lee who revealed a remarkable talent in her first discs, keeps the power jumping as she chants the old jazz stand-by, *Bill Bailey*. To a honking, jazzy background she belts the song competently but there is no great spark this time to make her version rise above some of the fine performances of the past.

I should be inclined, for what it is worth, to up-end the disc and concentrate on the finer snapper *Hummin' The Blues Over You*. The girl gives a strange, mature performance on this side and she has a compulsive number to offer. It would not surprise me in the least if it began to grow on people.

#### ONE OF THE GREAT ONES

### DEAN MARTIN

*It Takes So Long To Say Goodbye*  
On CAPITOL

*The Little Space Girl*—JESSE LEE TURNER  
On LONDON

#### RUSS CONWAY

*Pixilated Penguin*  
On COLUMBIA

#### MICHAEL HOLLIDAY

*The Girls of the County*  
On COLUMBIA

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# SIDETRACKS

I CAUGHT two of the three sessions of the B.B.C.'s contribution to the British section Eurovision song contest. Now I know why British writers don't get more numbers in the hit parade.

There were the occasional polite cha-cha, just to show we were "with it," but nothing that Grannie would find objectionable.

By JACK GOOD producer of TV's 'Oh Boy!'

a mediocre version of Cliff's previous fast numbers.

When Cliff recorded these two sides, he also recorded a third, a number by Sammy called "Mean Streak." For some reason this was shelved.

What a bloomer! "Mean Streak" was the best thing Cliff had done since "Move It." But does Ian Samwell mope despondently in a corner? Not at all. He writes a great new number for—guess who?

—The Drifters. And it has been made into a first-class disc—"Feelin' Fine." And you don't know how talented Cliff's backing is until you have heard it.

The other side is good, too. The writer is a gent called Chester. I would guess that this Chester is comedian Charlie's son, the founder-member of a group called the Chesternuts.

This group was discovered and fostered by Leslie Conn (recently promoted to a job as A. and R. man for Decca).

## Stop writing for grannies

—THEN OUR COMPOSERS MAY GET A HIT

I would hazard a guess that the major problem for a British writer who can write commercial material is to get anyone to perform the stuff or to present it.

This, by the way, is not an open invitation for original British material. I have enough numbers I want to do on "Oh Boy!" to last till the end of the series. And anyway—I prefer American numbers.

There are notable exceptions, however, to this general preference. Any time Ian "Sammy" Samwell cares to turn up with a new song, I am more than ready to listen.

### Sad triumph

This boy, who kicked off with "Move It," then followed with "High Class Baby" and "My Feet Hit The Ground," really knows what gives. It is a sad triumph for him that the first Cliff Richard disc that hasn't rocketed to the top has been one whose plug side was not written by Sammy... "Livin' Lovin' Doll."

Now if the flip had been made the plug (as with "Move It") this disc would have done a darn sight better.

"Steady With You" is a good ballad with a commercial sound. "Livin' Lovin' Doll" sounds like

An exception among song-writers—IAN SAMWELL.



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HYD. 1251

### Own expense

Such was Leslie's faith in these boys that he recorded them privately and at his own expense, and then sold the record to E.M.I. With the right treatment the title could have been a hit. It nosed its way into the charts for one week. Point of this story is that the vocalists on the disc, Hank B. Marvin and Bruce are now the two guitarists in The Drifters, and also the vocalists on The Drifters' new disc, "Feelin' Fine."

And this disc is The Drifters' work from start to finish, for Sammy, before becoming a full-time song-writer, was a member of The Drifters himself.

## WE COULD HAVE DONE WITH SEEING JERRY LEE

THE new X-certificate film, "High School Confidential," gives me the heebie-jeebies. The American teenagers, so powerfully and realistically portrayed in the film, were the most nauseating bunch of hoodlums and drug-addicts that I have ever clapped eyes on.

Last week I was moaning about the loud-mouthed layabouts in this country, but, brother, if it comes to a choice between the Teds and the lot in the film, give me the former any day.

Not that "High School Confidential" is unexciting or badly made... It is just that the subject matter turns me up.

And there were no relieving interludes, as I had hoped, from the Memphis Monster, Jerry Lee.

If he appears at all in the film, then he must appear in the first three minutes, which, unavoidably, I missed.

Thereafter we catch snatches of the number "High School Confidential," but that is all. A pity, because for my money, Jerry Lee is visually the most entertaining of the rocksters—not to mention the fact that he is the swiftest, too.

Unfortunately, British fans have never had a good chance to get an eyeful, except for those around the North London area. His tour was cancelled because of all the hoo-hah about his private life.

### The Tate, too

If the same principle operated elsewhere, half the pictures in the Tate Gallery would have to be removed, and quite a number of leading figures from our film and theatre world would never be heard of again.

But it is always the same thing. The rock is almost a crime in itself. A rock star is just about tolerated if he is a saint. Otherwise, he is subjected to the most virulent attacks from all sides.

Juliet married at 14, and was honoured by being made the heroine of one of the greatest plays ever written. I have not heard that it has been banned as a bad influence on British youth. But you cannot keep a groovy cat down, witness the fact that "High School Confidential" is currently in the charts.

## S.O.S.—YOUR LAST CHANCE!

SIX words—and if they are the right ones you will win two 21s, tickets for the gala concert at the Empire Pool, Wembley, on March 22, organised by the Stars' Organisation for Spastics. Your six-word slogan must sum up the wonderful charity work done by the stars for spastics.

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## There's no Mocking Bird ban on 'Oh Boy!'

THE Dallas Boys have made a great new disc called "Mocking Bird." It is the sort of record that they could reasonably have expected to get a fair number of plays on the B.B.C.

But no. The B.B.C. "restricts" its use for radio and TV on the grounds that its verse is "borrowed" from a movement in Dvorak's New World Symphony.

This is preposterous, because the symphony is itself based on themes "borrowed" from popular music—American and Negro folk songs.

If this principle of restriction were

pursued, there could be the most ridiculous results.

If Sir William Walton, for instance, used the tune of, say, "Knees Up Mother Brown," the recent cha-cha version of the song could be "restricted" by the B.B.C. on the grounds that it used a theme from one of Walton's works.

Don't despair though, "The Mocking Bird" is not restricted on the "Oh Boy!" show.

## Madrigal rocked

THE three Vernons Girls

—Barbara, Jean and Margaret (with the glasses)—are fed up with making hits for other young ladies (as with "Born Too Late" and "To Know Him Is To Love Him") and have recorded a double-sided hit for themselves — "Jealous Heart" and "Month of Maying."

Yes, "Month of Maying"—the old madrigal you probably had to sing at school.

It has a very olde-worlde backing of flute and harpsichord. But what a rockin' beat! This could be a knock-out.

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## CARDIFF

WHEN new babies find their way into the world at Cardiff's Royal Infirmary their cries soon turn to contented gurgles when they hear the soft crooning of a red-haired Irish nurse.

And well they might, for the red-

have also appeared on the Gaumont Theatre Circuit. They have been auditioned for Soho's New Pommato Club, and are soon going to an audition for a commercial television company.

The group consists of Ray Dexter himself, Jerry Thorpe (electric guitar), Tony Toye (bass guitar), John Tyson (tenor sax), Freddie

## BABIES' TEARS CHANGE TO GURGLES OF DELIGHT

# Singing nurse is a gold-medallist

head is Pauline Donnelly, whose voice has often been heard over the Radio Eireann network in Dublin where she was born.

Pauline—she has sung on TV as well as radio—is taking a course of midwifery at the Infirmary, but this 24-year-old singer says she still intends to make nursing her real career.

Back home she won the gold medal at the annual Feis Ceoil in Dublin and besides crooning ballads she can be a straight mezzo-soprano.

## CLACTON

"THE REBEL FOUR," are an amateur group, but they hope to be in a position to turn pro, in the near future. The quartet consists of Peter Genery (lead electric guitar), John Gees (rhythm electric guitar and vocal), Alan Hubbard (rhythm electric guitar) and Michael Fleiton (drums).

They play regularly at local rock 'n' roll clubs, youth clubs and dances. Their repertoire consists of anything from rock 'n' roll to country and western, and they have several instrumental numbers of their own composition.

## HODDESDON, Herts

ALL the members of the "Ray Dexter and his Dynamos" group live within a 10-mile radius of Hoddesdon, and they play at dances, clubs and cinemas within that area. Now they are being heard by a wider audience, too. The lads have played at that Mecca of the ambitious starter, the "2 Is" club in Soho, and

Rowe (bass) and Derek Mardell (drums).

## LIVERPOOL

ROCK 'n' roll is the young person's music, so you can hardly be too young to play and sing it. That must be in the mind of 13-year-old Johnny Moreno, pictured on the right. He plays and sings for a group called "Duke Duval's Rockers" and has earned himself the reputation of being Merseyside's Elvis Presley.

Johnny is already making a big name for himself at the local clubs, and last year he and his group appeared on the North Pier, Blackpool.

## BIRMINGHAM

AN up-and-coming jazz band in the Birmingham area owes its beginning to the Redditch Youth Club, which provided all of the band's members. The group is called "The Liberty Jazz Band," because jazz was born when the American slaves were given their liberty after the Civil War; and because there is a famous street in New Orleans called Liberty Street, where the great Negro cornet player Joe Oliver played to advertise the Liberty Bands.

Birmingham's "Liberty Jazz Band" has Pete Ledwich, 19 (cornet), Johnny Shaw, 22 (clarinet), Albert Powell, 19 (banjo), Tony Thompson, 18 (drums) and David Ashfield, 18 (trombone). The band was formed in May, 1957, and they play at all the dances of the Redditch Youth

If your local favourites have not been mentioned yet in this feature, write and tell us all about them

Club, in addition to other local dates.

## BRADFORD

"THE WALTONIANS" have already had a taste of success. They are a Bradford pair of amateurs called Geoff and Mike—Geoff is a modern singer and Mike is a versatile pianist who harmonises splendidly with Geoff. Mike is also a composer and his song "Baby Be True" has been published. It is now just waiting for a popular star to give it a wider airing.

## NOTTINGHAM AREA

# 'The Vikings' are on the way to success

"THE VIKING RHYTHM V" are a really popular group around the Alfreton, Mansfield and Ripley areas of Nottinghamshire and they are now starting to make an impression in the county city itself. The boys play mostly rock 'n' roll, although

they include several ballad and popular songs in their programme. Most of their customers, however, go for the beat, and The Vikings really pound it out.

The Vikings play in many of the local pubs, clubs and dance halls, and have been promised some dates at the Granada Cinema, Mansfield. The group consists of drums, bass guitar and three guitars. The three guitarists all sing, although when they do so they usually lay down their guitars and leave the others to make the music.

They are all known by their Christian names. Bass player Archie lays down a solid backing, Pete, the solo guitarist, delivers great solo breaks. Their leader Terry belts out most of the rock songs with considerable personality, and Jim backs up on the drums.

Vocalist Brian is the group's golden boy. The Vikings made a record at a local recording studio recently and sent it to London. The result is that Brian goes to London soon to do a record test for E.M.I.



JOHNNY MORENO,

## SPECIAL TOWNS WITH SPECIAL TALENT

Next week  
**DISC**  
goes North  
to

**SUNDERLAND**

## Gordon MacRae found the right 'secret' to success

ELEVEN years of making records, films, broadcasting and cabaret appearances, had earned handsome Gordon MacRae quite a lot of dollars and gained him a steady and faithful fan-following.

But the really big hit was eluding him. Then—bingo!—last year he found the secret to disc success... with "The Secret."

Whether it was the introduction of the beat into Gordon's otherwise ballad style which clicked with the teenagers is difficult to say. What we do know is that Gordon's pleasant baritone took the song into the charts and resulted in his following doubling almost overnight.

"The Secret" was released in Britain last September. And now, to follow it, is Gordon's latest Capitol disc, "Fly Little Bluebird." With his slinging style unchanged, there is every prospect that Gordon's new waxing will achieve comparable success with "The Secret."

Gordon, born in 1921 at East Orange, New Jersey, was the son of "Wee Willie" MacRae, a radio artiste.

When he was 19, Gordon won a sponsored singing competition, and as his prize he was invited to sing with the Harry James Orchestra for two weeks during the New York World's Fair. He then joined a theatre for a summer season, in order to learn the basis of stage presentation.

Determination then prompted Gordon MacRae to seek an audition with bandleader Horace Heidt, which turned out to his advantage. Hearing him sing, Heidt signed him for a tour with his quartet. He stayed with the group for two years.

Branching out on his own, Gordon soon became a popular singing attraction, and by 1946, his voice was being piped over 580 different radio stations per week. MacRae's biggest break came in 1947 when he signed his first recording contract with Capitol. His first release in this country was a duet with Jo Stafford, "Bluebird of Happiness."

Gordon's big hits have been the adaptations from the soundtracks of "Carousel" and "Oklahoma." These were followed up more recently by "The Best Things In Life Are Free."

Until recently, his career was more or less confined to film making, with the occasional record being released, but last year saw him determined to take in other interests. So he launched into personal appearances, TV and cabaret and all proved amazingly successful.

A slow starter, maybe, when you consider that he's been around for 11 years. But when success finally comes to an artiste after that length of time, you can be pretty sure that it's there to stay.

JUNE HARRIS



## SIDCUP, Kent

# DAVID HOPES FOR THE BIG BREAK

DAVID KELLER is a singer who has been dogged by bad luck. He was in the chorus of a West End show, understudying the lead, and had the chance of taking over the lead's part when the latter was taken ill. His appearance, though praised by those who saw him, didn't get the wide publicity a Press mention might have given it, however.

Recently he was wanted by Clarkson Rote for one of his "Twinkle" shows, but he couldn't get release from the show he was then appearing in. At other times

illness has prevented him making a better date.

However, last summer he had a successful season in "Masquerade" with Cyril Fletcher on the Isle of Wight. David Keller, now 33 years old, has a pleasant baritone voice which he can use for anything from ballads to rock. His voice was trained by the same person that trained Dickie Valentine, Alma Cogan and Marion Ryan.

He has been in show business since the end of the war, and is confident that his really big break lies just round the corner.



# IN CLASSICAL MOOD

## Symphonies under the stars

TO make great music appeal to the popular taste without degrading it in any way is a fine, but rare, achievement. The Boston "Pops" Orchestra have done it, and so has one other—the Hollywood Bowl Symphony Orchestra.

This orchestra has probably the most fantastic "home" of any group of musicians anywhere in the world. It is a vast amphitheatre—it can accommodate 20,000 seated in comfort—set in the rocky hills of California only a stone's throw from the Hollywood Boulevard. Originally it was called "Daisy Dell," now it is better known as the Hollywood Bowl.

No one appears to have taken a great deal of interest in the place until 1921 when a Mrs. J. J. (Artie Mason) Carter held an Easter sunrise service in the Bowl, complete with full orchestra.

It proved such a tremendous success that she was encouraged to seek public support for a regular series of open-air concerts. Soon the first rough "shell" was completed and on July 11, 1922, came the official opening of the Hollywood Bowl.

### RATINGS

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

Throughout the years, the Bowl has presented summer concerts and during its 32 seasons 8,000,000 persons have heard more than 1,200 concerts, though a bad time in 1951 nearly finished the whole venture.

It was only a few years ago, however, that the whole world was able to appreciate this fine orchestra through the medium of the Capitol Full Dimensional Sound Hi-Fi recordings.

It was in 1954 that Capitol Record, Inc., introduced two 12-inch LP recordings by the H.B.S.O. and conducted by Carmen Dragon and called "Echoes of Spain" and "Starlight Concert."

Since then many discs have been released, including "Concertos Under The Stars," "Starlight Encores," "Peer Gynt," "Mississippi Suite," "Grand Canyon Suite," "Bolero" and "Nutsacker Suite."

Two of their latest series, "L'Italia" and "Strauss Waltzes," are reviewed below.

### Enjoyable

**L'ITALIA**  
Hollywood Bowl Symphony Orchestra, conducted by Carmen Dragon  
*The Finale Of Capriccio Italien* (Chaiikovsky); *Barcarolle* (Offenbach); *Tarantella* (Carl Bohm); *Come Back To Sorrento* (Traditional); *Funiculi, Funicula* (Luigi Denza);

*Intermezzo From Cavalleria Rusticana* (Mascagni); *Perpetual Motion* (Paganini); *Santa Lucia* (Guillaume Cottrau); *Dance Of The Camorristi* (Wolfe-Ferrari); *Serenade* (Enrico Toselli).

(Capitol P8351)\*\*\*\*

I ENJOYED listening to this record as I felt that it did the job which it obviously set out to do—conjure up a musical picture of Italy.

The pieces played on the disc have been carefully chosen and are extremely popular, but it is a pity that the orchestra, otherwise well conducted by Carmen Dragon, dressed up two of the pieces, *Come Back To Sorrento* and *Santa Lucia*, in a lush, sentimental manner.

The orchestra are also inclined to be a little heavy with the fortissimo chords and the use of the cymbals.

The *Barcarolle* by Offenbach is extremely well played and I found it very relaxing. But the best item on the disc is undoubtedly the *Perpetual Motion* by Paganini. Here we have a very, very good orchestral interpretation, proving that the orchestra can play, and play well.

The *Intermezzo from Cavalleria Rusticana*, *The Dance of the Camorristi*, and the *Serenade* by Enrico Toselli are pieces that one always associates with a "Palm Court Orchestra," but here for a change we have a full orchestral version and they take on a different light.

They, and all the rest of the items I have mentioned, make up a very enjoyable recording.

### Vitality

**STRAUSS WALTZES**  
Hollywood Bowl Symphony Orchestra, conducted by Felix Slatkin

*Blue Danube; Tales From The Vienna Woods; Artist's Life; You And You* (Die Fledermaus); *Emperor Waltz; Vienna Life*.

(Capitol P8421)\*\*\*\*

I CAN say without hesitation that this is by far the best record I have yet heard from the Hollywood Bowl Symphony Orchestra.

Perhaps Viennese music, especially Strauss, is their ideal medium, but I am inclined to think that much of the success of this disc is due to the conductor, Felix Slatkin. He is the best conductor that the Hollywood Bowl Symphony Orchestra have, and on this recording he proved his point time and time again. His conducting has more purpose and rhythmic vitality compared with that of his associate conductors.

I was rather disappointed with the *Blue Danube*. It was a little

dull in sound and appeared to be rather shorter than usual. *Tales From The Vienna Woods* and *Artist's Life* are two beautiful waltzes and *You And You*, taken from Strauss's famous operetta, is played here with melodious charm, although I found the marked accentuation of the first beat in every bar rather boring.

*Vienna Life* is perhaps Strauss's most spacious waltz, but the waltz in which the orchestra really excelled was the *Emperor Waltz*. This is, without a doubt, my

favourite; a great performance and it is easy to realise why music such as this has stayed the course.

I have no hesitation in recommending this record to all buyers; it will be a top seller for the record company.

### At fault

**GRIEG**  
Concerto in A Minor, Opus 16  
**RACHMANINOV**  
Rhapsody on a Theme of Paganini

Leonard Pennario with the Los Angeles Philharmonic Orchestra, conducted by Leinsdorf (Capitol P841)\*\*\*\*

THIS is a very good recording indeed, but, unfortunately, it is marred by one or two faulty passages from both the pianist and the orchestra.

The Grieg is played with good poetic feeling and with the necessary appreciation of the composer's lyrical style.

Pennario shows that he is more than just an accompanist, and his playing of some of the intricate dance rhythms in the last movement are a joy to hear. The slow movement is also played with a fine delicacy, but is somewhat spoiled

by loose conducting.

The *Rhapsody on a Theme of Paganini* is an extremely difficult piece to handle. The variations are so different from each other that it needs great care and concentration to give a sound performance.

Many people do not regard this rhapsody as being too serious, but the better the performance, the more one realises what a great masterpiece this work is. It comes from the heart and is not a composition for composition's sake.

### No feeling

**SCHUBERT**  
Symphony No. 9 in C Major  
London Symphony Orchestra, conducted by Krips (Decca LXT5471)\*\*\*

THIS symphony is known as "The Great," but it is unfortunate that I cannot give the same opinion of this performance.

To say that this was a bad record would be very unfair. Technically it is good, but it did not inspire me one little bit, as the whole work lacked feeling and beauty. Mr. Krips does not attempt to interpret the score in any way; he reads what is written and that is that.

At least it is an honest interpretation, for in some parts of this symphony the writing is very thin, and many conductors cover this up by clever use of the baton. But even so it is a great symphony and deserves better treatment.

### OWEN BRYCE REVIEWS

## Three for the folk fans

### SPIRIT OF MEMPHIS QUARTET

*Negro Spirituals*  
*Toll The Bell Easy; There's No Sorrow; That Awful Day; Ease My Troubled Mind; Blessed Are The Dead; Everytime I Feel The Spirit; He Never Let Go My Hand; Workin' Till The Day Is Done; If Jesus Had To Pray; Every Day And Every Hour; If You Make A Start To Heaven; God's Got His Eye On You.*

(Parlophone PMD1070)\*\*\*\*

THIS all-male quartet is a very fine group of gospel singers rather like the Original Five Blind Boys, previously released over here. Without any form of accompaniment, other than foot-tapping and hand-clapping, they swing throughout.

The harmonies behind the powerful lead voice are rich and varied, while the lead itself gives ample vocal expression to the feelings of the entire congregation, which is its original role.

On the slower numbers the group shows a fine feeling for the blues, a music very much allied to this type of singing. This selection of spirituals is, indeed, authentic material as opposed to the vast mass of pseudo spirituals still around today.

### STEVE BENBOW with JIMMIE MacGREGOR

*Sinful Songs*  
*Jack Tar On Shore; As I Roved Out; The Hermit; The Derby Ram; The Baffled Night; Foggy Dew; Mole Catcher; The Gentleman Soldier; Will The Weaver.*

(Seventy Seven LP21)\*\*\*\*

THE careers of both Benbow and MacGregor owe much to the Skiffle Cellar (now, of course, just The Cellar). They are both

a little more than skiffle performers, however, for Steve's repertoire has widened to embrace much interesting material from the British Isles.

This is largely due to the influence of singers such as Ewan McColl and A. L. Lloyd, from whom some of these tracks were learned.

The rough tone of his voice adds genuineness to his delivery. Both artistes play guitar, Jimmy MacGregor switching to mandolin on some items.

Although *Derby Ram* and *Foggy Dew* are widely known, these versions are uncommon ones and show the wide variety possible on standard themes. This disc is a good example of the work of the younger folk singers, now enjoying increased popularity with the general public.

### FISK JUBILEE SINGERS Spirituals

*I Couldn't Hear Nobody Pray; O The Rocks And The Mountains; Rockin' Jerusalem; When I Was*

*Sinking Down; You May Bury Me In The East; He Arose; The Angels Bowed Down; There's A Great Camp Meeting; Were You There; Done Made My Vow To The Lord; I'm A Rollin' Through An Unfriendly World; Lord I'm Out There On Your Word.*

(Topic 12T39)\*\*\*

THE Fisk Jubilee Singers date back to 1871 when they were formed mainly to raise funds for Fisk University, a centre for the education of coloured students.

Their traditional instincts seem to have been swamped by a desire to attain commercial success, for the record has a false sound due, no doubt, to the lead singer, a woman with an apparently legitimate voice, and also to the very arranged harmonies allowing little improvisation.

As an example of very formal choral music this makes pleasant listening, but its value as folk music on these accounts remain small.

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**RORY**  
and **ALEX**  
the folk song  
brothers

## 'Monty' brings back those sunny days

**MANTOVANI**  
Continental Encores

*More Than Ever; La Vie En Rose; Under Paris Skies; O Mein Papa; April In Portugal; Arrivederci Roma; To Be Or Not To Be; La Mer; I Only Know I Love You; Autumn Leaves; Answer Me; Poppa Piccolino.*  
(Decca LK4297)\*\*\*\*\*

HOW'S your imagination? Can you recapture the thrilling memories of that continental holiday? You can! Well, here's something to help stimulate the brain's souvenirs of the trip. Maestro Mantovani leads his orchestra into the lush pastures of the continental song world and turns out one of his finest albums to date.

And a big word of praise to the sleeve designer. The disc is sold in an attractive picture folder with eight full colour plates, not counting the binding pictures, making the album a delight to the eye and ear, too.

No need to describe the haunting Mantovani music, as his unmistakable style is present once again.

Soon he will be off on another American jaunt and we wish him well and eagerly await his triumphant return once again to thrill us with his music.

**RORY AND ALEX McEWEN**  
and **ISLA CAMERON**  
Folksong Jubilee

*The Barnyards O'Delgaty; Willy's Rare; Johnny Cope; To The Beggin' I Will Go; The Boony Lass O' Fyvie; The Crow Killed The Pussy; Mormond Braes; The Bonny Earl O' Moray; Johnny Lad; Michael Row The Boat Ashore; Ha-Ha This A-Way; The Lowlands Of Holland; Ain't It A Shame; Jubilee; Johnson; Rue; Dupree; Pay Me My Money Down.*  
(H.M.V. CLP1220)\*\*\*\*\*

It is largely thanks to the B.B.C. TV programme, "Tonight," that the British public have been blessed with the talents of Rory and Alex McEwen, who sing folk songs from around the world so authentically.

The current folk song "revival" has unearthed many beautiful musical tales and produced some fine artists. Some of them have gone the whole commercial hog and adapted their singing to suit the pop world, but countless others are content to portray these songs in as near their original state as possible.

# PUTTING ON THE STYIUS



**BING CROSBY AND ROSEMARY CLOONEY**

*Fancy Meeting You Here; Fancy Meeting You Here; On A Slow Boat To China; I Can't Get Started; Hindustan; It Happened In Monterey; You Came A Long Way From St. Louis; Love Won't Let You Get Away; How About You; Brazil; Isle Of Capri; Say "Si Si"; Calcutta; Love Won't Let You Get Away.*  
(R.C.A. RD27105)\*\*\*\*\*

THIS is one of the most entertaining LPs I have spun this year. The "old master" is at his easy best and Rosie Clooney fits right into his mood. The musical background comes from that ace arranger Billy May, so you see that this is a package full of top talent.

There is some cute gagging between the two artistes and the odd jibe at maestro May. The entire disc is a light-hearted musical romp which no one can fail to enjoy.

There's no slowing down of pace

**RATINGS**

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

to psychiatric gags. Now, in America this was probably a wow from the word go, as they seem to be completely obsessed with psychiatrists and psychology these days. They have also churned out a supply of "sick jokes," many of which do nothing more than make you sick. To be fair, however, many of them are also equally funny.

The craze hasn't as yet taken hold on Britain and I don't think it will in any proportion.

All of which adds up to my opinion that this album will not mean a thing to the general British public.

Several of the songs are cute. Practically all the arrangements are excellent. Miss Lee is, at times, brilliant, but on average just plain good. She has occasional touches of "bluesiness" in her vocals, and I must hand it to her that she has the ability to adapt herself to the mood of her songs.

**MICHEL LEGRAND**

*The Music Of Cole Porter*  
*Begin The Beguine; In The Still Of The Night; Just One Of Those Things; So In Love; Don't Fence Me In; Anything Goes; Love For Sale; I Get A Kick Out Of You; It's All Right With Me; Night And Day; Eye Got You Under My Skin; From This Moment On.*  
(Philips BBL7269)\*\*\*\*\*

UNLIKE most composers, Cole Porter had a wonderful start to life—he was born into a fairly wealthy family. It says a lot for him that he shunned the easy life and decided to earn his keep. Fortunately for the music world he took up his composing pen and thrilled us with his countless beautiful songs.

Michel Legrand is a very talented arranger and conductor and, as the name suggests, comes from France. In recent years his fame has spread to America and he has had many hit albums to his credit. This looks like being another smash.

We in Britain are fortunate in having many of the finest orchestras of this kind in the world, therefore it is difficult for an "outsider" to crash our market. However, Michel Legrand is one of the few who have managed to do so.

The arrangements are superb and I guarantee you something fresh and really different in approach when you spin this album.



## LONG PLAYING REVIEWS . By KEN GRAHAM

The boys are here joined by Miss Isla Cameron, a young lady of whom I would like to hear more.

**LESLIE JONES**

*The Music Of Robert Farnon*  
*How Beautiful Is The Night; A Lazy Day; To A Young Lady; Almost A Lullaby; Lake Of The Woods; In A Calm; Pictures In The Fire; La Casta Mia; Intermezzo For Harp; A La Claire Fontaine.*  
(Nixa NPL18025)\*\*\*

ALTHOUGH this is, indeed, a beautiful album as far as musical content goes, I fear it is too much of a mood album to enjoy a wide sale.

Robert Farnon has proved to be one of the world's most successful and prolific composers in recent years and this is a fine tribute to his work played by Leslie Jones and his Orchestra of London.

I would like to take Nixa to task on their misleading cover billing. When I first glanced at this album I was certain that it was played by Robert Farnon as his name was very, very prominent and the artiste's name in much smaller print.

However, the music is not affected by this and I am sure you will enjoy the album.

**STANLEY BLACK**

*Hollywood Love Themes*  
*It's Magic; Love Is A Many Splendored Thing; A Woman In Love; Tammy; Hold My Hand; Be My Love; Three Coins In The Fountain; True Love; Friendly Persuasion; Secret Lover; Around The World; My Foolish Heart.*  
(Decca LK4271)\*\*\*\*\*

WHEN you read "Stanley Black, his piano and orchestra" on a record sleeve, then you know you are in for some music in all its beauty. And when the Black magic is turned to full use on a collection of the best film tunes in recent times, then you can be certain of an added treat.

No one will be disappointed with this album. It is everything you would expect and even more so. The keyboard twinkles as Stanley Black runs his fingers carelessly along it and the melodies seem to burst free.

An excellent album, well worthy of a place in any connoisseur's home.

**THE FOURMOST GUITARS**

*Jimmy Raney, Chuck Wayne, Joe Puma, Dick Garcia*  
*Two Dreams Of Soma; I'm Old-Fashioned; You Stepped Out Of A Dream; Time Was; Scholar's Mate; Easy Living; Ain't Misbehavin'; Gone With The Wind; LFL Basses; If I Love Again; Yesterdays.*  
(H.M.V. CLP1233)\*\*\*\*

HERE'S where we sneak in another jazz album behind colleague Tony Hall's back. But he won't object because he agrees with me that sets like this should be heard outside the jazz public.

This is a lightly-swinging collection featuring four of the top guitarists on the American scene. Take with a pinch of salt the title description "Fourmost" because although these musicians are all top men few would name them as the top four.

The music is easy on the ear and does not require analysing to be understood and appreciated. I know that you will like it.



throughout the entire package.

I unreservedly recommend this to all and sundry—no matter what their age or taste.

**TERESITA BREWER**

*Time For Teresa*

*I Think The World Of You; Stroll Me (Kiss Me); Chicago Style; Magazines; Texas Millionaire; The Lingering Song; You Sent Me; I'm Drawing My Sorrows; Dancing With Someone; Roll Them Roly Boly Eyes; Into Each Life Some Rain Must Fall; Too Much Mustard.*  
(Coral LVA9095)\*\*\*\*

I ALWAYS have time for Teresa, if I may paraphrase the album title, and I'm glad in this case she has turned out a cute set of typical numbers. She sounds so young and carefree I always find it difficult to believe that she has a happy family of children romping around her home.

Here is all the sparkle we associate with the "Music, Music" gal; the loudspeakers fairly dance with the magic of her lilting, pert voice.

I thoroughly enjoyed spinning this album and I know you will, too. It is a delight from start to finish and if you are not familiar with all the titles then the odds are that you will be whistling them after a couple of hearings.

**KATIE LEE**

*Songs Of Couch And Consultations*

*Shrinker Man; The Will To Fail; The Guilty Rag; Stay As Sick As You Are; Hush Little Sibling; Real Sick Sounds; Repressed Hostility Blues; I Can't Get Adjusted To The You Who Got Adjusted To Me; Schizophrenic Moon; Properly Loved; Gunslinger (A Ballad For Adult Westerns); It Must Be Something Psychological.*  
(Oriole MG20030)\*\*\*\*

THE strength of this album lies in the response of the listener

**ROSEMARY**

and **BING**

Cute gagging  
between them



Quite a night when Cliff Richard cut his first LP—and

# I BET IT GOES LIKE A BOMB

**I** WISH you could have been with me. Fans were milling everywhere, clapping their hands to the off-beat tempos, and rockin' in the studio.

For this was a very special carnival night, a really big night for the hundred or so lucky guests who had been invited to the E.M.L. studio to listen to and watch their favourite rock star, Cliff Richard, tape his "Oh Boy!" LP for Columbia.

When you play this disc you will get some idea of what the atmosphere was like. A. and R. man Norrie Paramor, who arranged the session, has left in a lot of those studio background noises, and believe me, they are the real sounds.

Most of the kids in the audience were girls. They swarmed right up to the stage where Cliff and The Drifters were performing. I was afraid they would knock Cliff over, they were so keen to touch him.

Before each track was recorded, Cliff yelled, "Oh, boy! This is it!"

And as the kids screamed back in joy, the band would start. In between tracks Cliff worked just as hard. To hold his audience in the mood he swung into some of his favourite ditties, including "Move It" and "That'll Be The Day."

I was a bit taken aback, though, when Norrie grabbed me and said: "Come on, I'll introduce you."

I thought the kids would tear me to pieces if I got in the way of Cliff. But they must have taken me as part of the act!

I have to hand it to Norrie for setting the atmosphere, which I am sure must have helped Cliff and his group quite a lot. Having an appreciative audience to work to gives a performer a great lift, and there is no doubt Cliff and his boys were having just as good a time as anyone.

I went to only one session but there were more dates before the LP was completed. I'm picking it to go like a bomb when it is issued. (DISC photographer Rich I Howell was there, too. His pictures are on the back page.)



**NORRIE PARAMOR** has left in a lot of the background noise to the Cliff Richard LP.

## Welcome back to the jazz veterans!

**T**RADITIONAL jazz has managed to survive the threats of rock and cha-cha, and has a strong body of followers who, too often, seem to be a forgotten legion. Apart from Louis Armstrong, (who has gone so commercial he almost seems to have deserted his real days of jazz) there are few musicians around who can be said, genuinely, to play that style.

Yet look what an ovation they get when they do appear: Duke Ellington's recent tour and the current successful hike by Count Basie show only too clearly that there are many thousands of supporters.

So I am glad to see more jazz veterans turning up on new releases. Gene Krupa takes his trio along with two 1920 songs of the Chicago era, "Three Little Words" and "Indiana," while Woody Herman goes to town with more modern compositions, "Downwind" and "Gene's Strut."

The New Orleans beat gets an airing from George Lewis playing "Hindustan" and "It's A Long, Long Way to Tipperary." If you are surprised at that last title being played jazz-style, it was adapted many years back into a "classic" generally known as "Georgia Cakewalk," and "At A Georgia Camp Meeting."

All these new releases are on the Columbia Clef label.

## —and hello to an Irishman with the Boone touch

**F**ROM the green city of Dublin comes another new boy this week, 25-year-old Arthur Murphy, the vocalist with the Pat Boone touch.

A TV spot in the Eric Robinson programme "Music For You," was a notable occasion for he appeared in the same show as the great Gigli. After Arthur had decided to concentrate on pop singing, he made further TV appearances, followed by a recording contract.

His first disc is "Sixteen Candles" and, true-to-the-Irish, "Molly Malone," for Parlophone.

## TOP OR FLIP? Marty has his own views

**A** NEW British picture is being lined up in which Marty Wilde will have quite a role. He's especially proud to be in this film because of the great list of stars he's appearing with. They include Dame Sybil Thorndyke, Mai Zetterling, Richard Attenborough, Stanley Baker, Harry Secombe and Bernard Braden and his wife Barbara Kelly.

Marty is the only rock star to be featured. A film like this can mean big things to a boy like Marty.

Usually the artiste and his recording company agree which is the better song on a platter, but with his new release, Marty tells me he considers "Love-a, Love-a, Love-a" his favourite.

Philips, issuing the disc, however, are going to town on the other title, "Donna."

While I was chatting to Marty I noticed he wears three rings, two on one hand and one on the other. There's a warning there for anyone who had ideas of mobbing Marty.

## TONY IS TOURING INDIA

**W**HEN we had singer Tony Brent on "Cool" recently it was his last TV show before leaving for a tour of India (where he was born) and Ceylon.

He told me he was looking forward to visiting Bombay again, as he had lived there for several years. Before he flew from London with his wife and children, he heard that all seats for his Bombay concerts were sold.

Tony is also scheduled to broadcast over Radio Ceylon, where he has the unusual distinction of having three discs, "Little Serenade," "Don't Save Your Love," and, of course, his big-seller "Girl Of My Dreams," in the Top Ten at the same time.

Tony has been a big smash hit since he started recording the oldies. His newest disc, which would keep things warm until he gets home again, is "I Surrender Dear" and "Call Me," on Columbia.

**S**EEING sax player Red Price in a hurry the other evening. I asked him what the rush was. He explained he was on his way to his regular Wednesday date—playing at a Catford jazz club.

"I love to let my hair down and play just for the kids," he said.

## Don Lang comedian?

**D**ON LANG has just made a new side, "Teasin'," which is unusual for a record star. He sings with a group, and his own voice rarely comes out. And though he plays his trombone, he has a rather brief solo with a "wa-wa" mate.

Don says that he would like to be a comedian as well as a singer and musician.

"From trombone to hambone," was the way he put it.



## KENT WALTON'S Cool for Cats

## The reason for that 'Cool'

**S**ORRY that we had to use a telerecording of a very odd "Cool" in place of our usual programme the other week. And it was a pity that this particular one happened to come off the shelf.

We could not put on our prepared show because of a behind-the-scenes strike. But we were all ready to go ahead, if we got the "all clear."

There are very few "Cool" telerecordings, and this one was dated April 30, 1958. No one realised beforehand that it contained an unfortunate reference to Buddy Holly, killed only a few days before the substitute programme was put out.

I have had a lot of letters about this, but I hope now you will understand. I watched the transmission, and that bit really shook me too.

It also seemed very odd to sit back and hear myself saying that Mike Holliday's "Stairway of Love" should go far.

And I did not feel any easier when the next disc came on and I announced "the first European play of 'Kewpie Doll' which should be quite a hit."

The cancellation of the show was a very great disappointment to the artistes whom we had booked for "Cool" for the first time—Brian Gray, and Bill and Brett Landis. However, we managed to fix a return date.

## DISC CHOICE

A carol in February may seem a little out of season but I think the Beverley Sisters will still make the hit of the week with their appealing version of "The Little Drummer Boy" (Decca).

On a continental importation, Italian singer Claudio Villa gives a neat, beat ballad rendering of "Ti Diro" (according to the label this is "Wait For Me") for Cetra.

Valerie Masters kept a worthwhile date with Fontana when she taped a new side, "Dreams End At Dawn," and Joan Regan seldom misses with me when she sings ballads like her new Columbia issue, "May You Always."





# EXTENDED PLAY

## GORDON EXPLODES INTO SONG

### GORDON MACRAE In Concert

*Begin The Beguine; I Believe;  
Water Boy; So In Love.*  
(Capitol EAP1-980)\*\*\*\*\*

FOUR beautiful songs, one fabulous voice. That just about sums up this Gordon MacRae set. Gordon has been winning increasing praise for his talent since his magnificent parts in "Carousel" and "Oklahoma." His powerful and manly voice explodes these songs into fresh life and leaves the listener begging for more.

### JOHNNY GREGORY Deep Velvet Rose

*Everlasting Waltz; The Young  
And The Gaily; Venice; Deep  
Velvet Rose.*  
(Nixa NEP24093)\*\*\*\*

THE Johnny Gregory Orchestra is in a relaxing mood with mellow melodies to soothe the soul. The lightly swinging sound is guaranteed to please the public in general, although it might sound like a requiem to some of the more ardent rock followers.

This is an album for the family circle at bedtime after the "telly" has closed its eye for the night and Mum is passing the late cuppas around.

The light orchestral music lovers will definitely like the sound presented here and I think that field could be widened if you listen to the disc.

### FRANK CURTIS

*Sing Senorita; All Because Of  
You; Let Me Be Your Blue-  
bird; Through The Night.*  
(Saga STP1022)\*\*\*\*

HERE is a superb young singer I was very happy to hear spinning on my turntable. If I dared to prophesy anything in this precarious business of records I would plump for this boy.

According to the sleeve, Curtis is aged 24 and has established him-

self in New York's night club circuit. He has also been approached by the film moguls, but wisely prefers to wait until he has gathered some more valuable experience in television and records.

The songs and presentation are good.

### RUSS CONWAY

#### Party Pops

*When You're Smiling; I'm  
Looking Over A Four-Leaf  
Clover; When You Wore A  
Tulip; Row, Row, Row; For  
Me And My Girl; Shine On,  
Harvest Moon; By The Light  
Of The Silvery Moon; Side By  
Side; Roomin' In The  
Gloamin'; I Love A Lassie;  
Just A Wee Deoch-an-Doris;  
I Belong To Glasgow; The  
Bluebells Of Scotland; Comin'  
Through The Rye; Annie  
Laurie; Auld Lang Syne.*  
(Columbia SEG7847)\*\*\*\*

PIANIST Conway has come up with one of the biggest "bumper bundles" I have heard for a long time. Yes, this is really an EP and not one of the big

brother albums, in spite of the number of tunes.

The songs are all the rage at party time and will go down well in any gathering.

### RATINGS

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

### THE SOUTHLANDERS

*Peanuts; Torero; Roma  
Rocka-Rolla; Down Deep.*  
(Decca DFE6508)\*\*\*

THE Southlanders are now established as one of the top attractions in the British entertainment world and the success is well deserved, as they have had quite a few years of hard work and heart-break during the climb.

They have also had a couple of discs in the best-sellers to help them along the way. Although they are a group who really have to be seen in action to be fully appreciated, their humour comes through on this set as well as their fine vocals. I think you'll like it.

REVIEWED BY KEN GRAHAM



### ED TOWNSEND

*What Shall I Do; Please Never  
Change; For Your Love; Over  
And Over Again.*  
(Capitol EAP1-1091)\*\*\*\*

ED TOWNSEND has an unusual but attractive voice, not quite like that of anyone else.

The titles are well contrasted and should be enjoyed by most. Let it suffice that I found the disc pleasant and very good on the whole. The beat generation should enjoy it, but I also think that some of the more elderly among us—those in their late teens and early twenties—will like the sound.

### JOHNNY MATHIS Ave Maria

*Ave Maria (Schubert); I Heard  
A Forest Praying; The Rosary;  
Ave Maria (Bach-Gounod).*  
(Fontana TFE17064)\*\*\*\*

JOHNNY MATHIS is in good voice as usual, but I feel that the religious content of this album must limit its appeal. Many people don't like their pop favourites to sing religious songs. There's no denying the fact, however, that Johnny certainly does a fine job.

The songs are familiar material to most and in my opinion the outstanding tracks are the two versions of Ave Maria.

DUANE EDDY puts in some frantic guitar work.

### DUANE EDDY

*Rebel-Rouser; Stalkin'; Ram-  
rod; The Walker.*

(London RE1175)\*\*\*\*

SOME frantic instrumental rock from guitarist Duane Eddy with the excitement which took him into the best sellers. There are



Bumper bundle from RUSS CONWAY will make the party go with a swing. (DISC Pic)

### RAY CONNIF

#### Dancing In The Dark

*Dancing In The Dark; I Hear  
A Rhapsody; I'm An Old Cow  
Hand; Sometimes, I'm Happy.*  
(Philips BBE12226)\*\*\*\*

ONCE again maestro Conniff has used a vocal choir to good effect in his arrangements, voicing them as instruments. The music is very easy to dance to, but equally enjoyable if you are content to sit and spoon with a favourite someone. Tasteful all the way.

### KIRBY STONE FOUR

*Lullabies Of Broadway  
Lullaby Of Broadway; Fugue  
For Tinklers; Bidin' My Time;  
When My Sugar Walks Down  
The Street.*  
(Philips BBE12210)\*\*\*\*

A RACY and slick vocal team who live up four well-known titles. There is a wonderfully happy atmosphere about the whole affair.

The second track is one of the finest numbers from the hit show "Guys And Dolls" and it is given a very fresh and enjoyable treatment.

### JOHNNY MATHIS



"I'm from the flat upstairs—I'm playing my records rather loudly and I thought you might care to come up and complain!"

also some weird vocal effects which serve their purpose admirably. While not to everybody's taste the set should delight the teenagers among us.

If this doesn't sell then I'm going to give up all guesswork in future and wait for the final results.

### TONY BRENT

#### Tony Calls The Tune

*On The Alamo; I Can't Begin  
To Tell You; Look For The  
Silver Lining; Says My Heart.*  
(Columbia SEG7824)\*\*\*\*

TONY BRENT hasn't shown up in the pop charts for a spell, but he needn't worry if he continues to turn out material such as this bright and entertaining EP. To a backing of lively arrangements played by Eric Jupp's orchestra, Tony swings out with four well sung and interpreted songs.

I, for one, would like to hear much, much more of this from Tony. And I think you would agree if you span this one.

Come along customers, put your money down on a good investment and add this to your collection.

You must hear  
this  
record..

TAKE ME DREAMING  
Enrico Leandros & his Orchestra  
C.B. 1487



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TEDDY JOHNSON'S

## MUSIC SHOP



## We'll do our best

PEARL and I would like to take this opportunity of thanking all the readers of DISC for their congratulations after we sang the Stan Butcher and Sid Cordell composition "Sing Little Birdie" which won the British heat of the Eurovision Song Contest.

We will try and answer all the cards and letters received before we go to Cannes for the finals in March... but please bear with us, there are so many needing replies.

We would also like to thank Sir James Marshall and the members of the British Televiewers Association for the very good wishes conveyed to us.

We hope that we shall be able to help Stan and Sid's number along to top place in France.

## IS THIS BBC BAN FAIR?

WHAT is good for the visual goose obviously does not apply to the sound gander.

For the B.B.C. have issued an edict that stated quite clearly that a recording of "Madrid" by Nat Cole (pictured left) should not be heard over our airways.

Reason would appear to be that the song, credited to Johnny Lange and Nat Cole, is based rather loosely on Bizet's Habanera from Carmen.

But in Tin Pan Alley this week the decision has aroused more than a few furrowed brows. Why ban "Madrid" and allow the Hammerstein score of "Carmen Jones" to be broadcast, is one query. The B.B.C. answer is that the former is not "a work of art" whereas "Carmen Jones" is.

But the 65,000 question being asked is "If this song offends public taste, being an adaptation of a classic, why was it allowed to be featured in a B.B.C. TV show?"

For none other than Nat himself introduced it to Britain on the "Perry Como Show" a couple of weeks back.

I am told that this ruling is made independently by the sound service of the Corporation and does not affect the television division.

I will quote one Tin Pan Alley personality "If such a drastic step as banning from the air is to be made I feel there should be consistency."

## Do my ears deceive me?

FOR those who have enjoyed the "Tom Dooley" offering by The Kingston Trio I commend their new LP named after the group. It offers a variety of folk songs—from "The Three Coachmen" to "Bay of Mexico." An excellent offering.

But one thing intrigues me: Lonnie Donegan recorded "Sally Don't You Grieve" on Pye, The Kingston Trio recorded "Sally" on Capitol. Both songs sound alike to me—yet both are credited with different composers.

Donegan's "Sally" is claimed by folk specialist Woody Guthrie, while David Gaud of that gleesome-threesome is marked down as the composer of the Kingston's version.

## COLLEGE BOYS MAKE GOOD

LOOK up the biographies of many of the new recording names from the States and you will find that the large majority come from colleges.

The Crests are an illustration of this. Four New York collegiates who landed themselves an audition singing a ditty "Pretty Little Angel." The song went to the wall—but they clicked with the company. So we get a vocal quartet landing a hit disc with their first record, issued here on London—Sixteen Candles.

These four boys—seventeen-

## THIS WEEK'S QUOTE

From bandleader  
Woody Herman

"The first thing about jazz is that the music is meant to have a ball... and the basic thing in jazz is to swing. And if you don't swing you're not in the jazz field. When you stop swinging, you're competing with classical musicians and to tell the truth—Toscanini cuts you!"

## Anthem row

IRON Curtain countries seem to suffer from the same complaint as Tin Pan Alleys the world over—"In the music business if you scratch a label you will find a law suit."

And behind the Curtain there's been quite a bit of scratching going on. For Hans Eisler, composer of the East German National Anthem, has been charged with "plagiarism" by German composer, Peter Kreuder.

Kreuder alleges that Eisler's National Anthem is "Goodbye Johnny"... I wonder if Dr. John Bull had the same bother when he composed "God Save The Queen?"

FOOTNOTE: Last week Johnny Dankworth delivered the basic score of his symphony invited by the London Philharmonic Orchestra.

It is to be performed by the L.P.O. and Dankworth Orchestra in June at the Royal Festival Hall.

## Fireman Peter rings the bell!

ON the current top-selling Scottish LP, Parlophone's "A Tribute To Robert Burns," is a young tenor, until now practically unknown. But come on into the limelight, 25-year-old Peter Mallan, for I think you will need to get used to it.

For the present he is content to work in the control room of the Glasgow fire station.

I am not surprised when people wonder who he is.

The truth is that I did not know who he was myself when his first single was issued just over a month ago. I could not quite determine whether he was Scots or Irish; I thought he was probably the latter.

I was wrong. Peter Mallan is Scots, a Glaswegian, and how Glasgow can you get—born in the Gorbals. Only his Gorbals story is a happy one.

## Irish blood

He explained the probable reason for my uncertainty when I met him. There is Irish ancestry on both sides of his family. Grandparents on one side—and great grandparents on the other.

He has also worked—singing at concerts that is—all over Ireland. Which accounts for "Lark In Clear Air" being one of his first two recorded numbers (the other side is the Scots "Eriskay Love Lilt").

Peter's entry into the recording field is yet another example of the complete lack of prejudice there is in this industry.

He had no idea how to go about getting a record test. But took a chance and wrote to H.M.V., Hayes, Middlesex, asking for an opportunity.

He was probably the most

## OVER THE BORDER

by  
Murray Gaud

surprised boy in Glasgow when a reply came asking him to submit a tape-recording of any songs he had done.

His tape impressed. He was invited south to make a couple of sides—"It was my first time in London and I was, naturally, a bit overawed," he recalled.

"Ron Goodwin and George Martin, however, soon put me completely at my ease," he continued.

And the resultant single, he is glad and somewhat surprised to relate, is selling very nicely, thank you!

## Not ready

"I had quite a kick out of standing on the same floor as John McCormack and Gigli," he enthused.

To me, there sounds like a lot of admiration for McCormack in his singing. And as for opera... "I like singing opera—but I don't think my voice is ready for it yet."

Right now Peter's big ambition is to be a full-time singer—and already he has in his pocket a contract from one of the country's biggest agencies.

He has in that same pocket (figuratively speaking) an E.M.I. contract for four years—which is signed.

● Andy Williams, currently touring the continent with the Everly Brothers has a new disc out in America entitled "The Hawaiian Wedding." Having given it a spin I seem to recall this tune as "Here Ends The Rainbow," origin Bing Crosby, circa Festival of Britain 1951.

● Jazz is where you find it, they say. And around the town of Bayreuth the finding is easy—just go to the Villa Wahnfried.

This is the historic home of Richard Wagner; and his descendants—daughter Winifred and his two grandsons—have loaned the villa to the local jazz club for kicks.

They say that the composer's family are to stage a Richard Wagner Festival this year. Conscience struck?

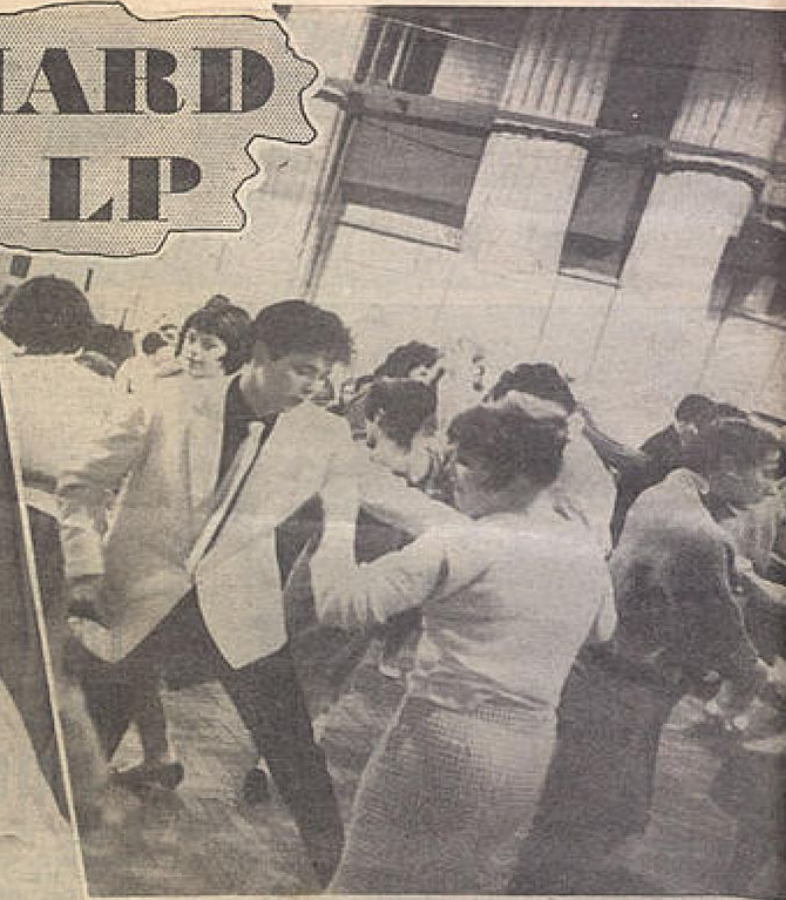
● When B.B.C. TV wanted to stage a salute to Irving Berlin, the famous composer stopped the performance in its originally conceived form. This ban, however, does not, obviously, apply to the U.S. State Department's propaganda show, "Voice of America."

It has been radiating a three show salute to Berlin to commemorate his golden jubilee as a songwriter and his 70th birthday. President Eisenhower was among the wretches of "This Is Your Life" type brigade who came forth to pay tribute to this great man.

Last week, in the best of faith I wrote about the Decca record by "The Bachelors"... in actual fact these two footloose and fancy free young men are "married" to Parlophone.



# CLIFF RICHARD MAKES AN LP



When Cliff made his first LP—"Cliff Richard With The Drifters"—last week he really went to town. E.M.I. had a stage built at their Abbey Road, London, studios, installed special lighting and invited an audience, not just to applaud, but to get Cliff in the mood with a rock 'n' roll session before the tapes were cut. But half-way through, Cliff, who had been suffering from laryngitis, nearly broke down and by the time his stint was over that cup of tea was more than welcome!

PHOTOS BY  
RICHIE HOWELL

