

May 30, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 69 Week ending May 30, 1959

**Anthony Newley**

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



## **ANTHONY NEWLEY** his third consecutive hit **PERSONALITY**

F 11142 (Not for sale until 5th June)

and remember his two previous hit records of songs from the film

**IDLE ON PARADE—**

Idle on Parade; Idle rock-a-boogie F 11137

I've waited so long; Sat'day night rock-a-boogie F 11127

or all four titles on one EP: DFE 6566



45/78  
Records, Magazine  
Notes  
(Anthony Newley)  
June

THE DECCA RECORD COMPANY LTD.,  
DECCA HOUSE,  
ALBERT EMBANKMENT,  
LONDON, S.E.11.

'RECORDS MAGAZINE'—There's a new colour portrait of Tommy Steele on the cover of the June issue. 16 pages of pictures and features; details of all Decca-group stereo and mono releases; your monthly guide to the best of the new records. Sixpence from your dealer or newsagent.



## DISC

Charles Buchan's Publications,  
Ltd., Hulton House, Fleet  
Street, London, EC4, FLEET  
Street 5011.

## ROYAL CHOICE BOOSTS POP STARS

THE galaxy of recording names announced last week for the forthcoming Royal Variety performance in Manchester must have been as heartening to all pop music fans as it was to us here in DISC's offices.

Often the subject of criticism, our teenage performers have, by their inclusion in this Royal show, been given recognition at the very highest level.

People who do not understand or appreciate tastes in modern music are quick to brand pop as debased and un-musical, and seem to regard the masses as nitwits for enjoying it.

Yet one look at the forthcoming programme shows not just one isolated pop performer, but many, making up more than half the show. Surely now our record stars will be able to hold their heads up very proudly with the knowledge that, though they may not have pleased some of their critics in the past, they have made a dish fit for a Queen.

### No quibbling

Of course, we know that there will be the usual cry that someone particularly deserving has been left out. Even with the number of stars who can be crammed into the show, it is inevitable that there will be omissions.

We could think of some ourselves, but when the record business has been so highly honoured, we feel it is hardly a time for quibbling.

Above all we are delighted that young blood forms the basis of this Royal Variety Show. The organisers have shown good sense in representing variety as it is today.



"She's not a singer—actually, she's a model!"

# POST BAG

"DISC" ON RADIO? . . . BUDDY HOLLY . . . RECORD LIBRARIES . . . GOODMAN-MILLER MOAN . . . RUSS CONWAY . . .

### Garry in church

I WAS very pleased and surprised to see that Garry Mills was mentioned on your "Big Beat" page, because on the Thursday that DISC was published, I went to a youth service at a church where he was singing.

I liked the modern service very much and thought Garry Mills was wonderful, and I hope soon to go to another service like it.

By the way, he spells his name "Garry" and not "Gary."—MARGARET LAKE, Weston Road, London, N.8.

(Our sub-editor slipped an "r" as well as a disc that week!)

### Frankie and Johnny

MANY thanks for the cover of Johnny Mathis and the complimentary article about him.

Would you also thank Don Nicholl for the review of Frankie Lyman's disc, "Up Jumped A Rabbit." I wonder when you will be printing a cover photograph of him?

These two are my favourite artists, both the top of their own particular class.—(Miss) DOREEN ROBERTS, Longley Road, Ashwood, Stoke-on-Trent.

(We all say thanks to you, too!)

### Beware of those square discs

WHY don't you have a DISC Radio Luxembourg programme? It would, I am sure have a very good reception.

You could play Don Nicholl's Tips, one disc from each of the hit parades, have short discussions on the latest discs and singers, have a visiting artiste or rock group, and play one EP or LP track.

Don't waste time on adverts, and don't play anything square.—NORMAN POVEY, Hawthorn Crescent, Hawthorn, Glam.

(We could spin the Top 208!)

### Truth, at last

I WONDER why we read so many varied reports about popular stars. Many times one statement will contradict another.

Recently I have read various articles about Russ Conway. Examples of variations were as follows: I understood that Russ had won a D.S.M., now I read that it is the D.C.M. That must be wrong; the D.C.M. is an army award and Russ was in the

### PRIZE LETTER

Let's have some life in our music!

HAS the record industry reached saturation point? For months now no new talent has appeared, neither among straight singers, nor among rock performers. The last "great" to appear was Cliff Richard. The record companies seem content to jog along with the old voices, some of which are wearing rather thin by now.

Nor, during the past months, have we had any outstanding new hits issued. Elvis has continued with his successes, but as his recordings were made before he went into the army, this merely goes to prove that the industry was more awake a year ago than it is today.

### Bored faces

Ballads are gaining popularity, and, admittedly, it is a good thing that the Top Twenty is now more varied, but rock is gradually losing ground.

There is a dreadful apathy about the whole business now. Where has the enthusiasm gone? I know live performances are still greeted with hysterical fervour, but just look at the bored faces around a juke box, and, worse still, the bored faces of many of the singers.

Rock is essentially a vital, happy music. Where is the vitality, the happiness? The freshness, the unusual gimmick? The new material, the new singers?

Boredom is stifling us! Let's have some life. The music scene has reached, not saturation point, but stagnation point.—(Miss) ANNE PAVEY, 15 Norman Road, Ashton-under-Lyne, Lancs.

navy. . . The reported cause of his finger injury varies from mine-sweeper operations to a bread-slicer.

I am not complaining, but surely it would be better for the general public, the stars and the reporters if the truth were obtained.—VERA THACKER, "Green Door", Crossbrook Avenue, North Wingfield, Derbyshire.

(Russ won the D.S.M., and injured his finger on a bacon-slicer during his Naval service.)

### PLEASING ALL—OR NONE?

I HAVE been reading DISC from almost the very beginning of its entry into the music world, and I have enjoyed every issue until recently. But what has happened? Looking through the issue dated May 9 I see that two of the pages are devoted to half page adverts and recently you have cut the paper from 20 to 16 pages. Also two and a half pages are devoted to jazz, classics and the Talent In Your Town feature which is of little interest or value to the average record buyer.

By trying to please everyone you may end up by pleasing no one.—ALLAN BROCKLEHURST, 62 Merebrook, Road, Macclesfield, Cheshire.

(Seems we are not pleasing Mr. Brocklehurst, anyway!)

## THIS IS YOUR PAGE

on which you can air your views on any record topic. Just write to 'Post Bag'—if it is interesting we will print it, if it is good enough it will win our weekly prize of an LP of the winner's own choice.

And every month we present a bonus prize of a Ronson lighter and ashtray set. This month's winner is:

DOREEN RUDGE, 176 Jiggins Lane, Bartley Green, Birmingham.

### See here, Ken

IT seems obvious from Ken Graham's review of the Sauter-Fingean album "Memories of Goodman and Miller" (DISC 16-5-59), that he heard precious little of it, and got most of the information from the sleeve notes.

Except for the basic line-up, Goodman or Miller never sounded like this.

If, for example, he thinks "Sunrise Serenade" sounds anything like the original Miller version, he must be listening to a different record.—P. E. CLATWORTHY, Romany Rise, Orpington, Kent.

(Ken's a record reviewer—not a sleeve note reader.)

### Leave Buddy alone

BUDDY HOLLY'S tragic death distressed me as much as anyone—but let him rest in peace. Please let us have another James Dean episode. Let "It Doesn't Matter Any More" slip quietly out of the hit parade as all discs do and then treat all Buddy's records in the same way—normally.—(Miss) B. J. WILSON, Sefton Avenue, Harrow Weald, Middlesex.

(DISC is not guilty.)

### Record libraries

IN almost every town in the British Isles there are public libraries. Why isn't it possible to have record libraries in all the towns? I know that the larger cities in England have them, but why not all?

There may be arguments that it would be both difficult and expensive to keep up with the hits, but even a public library doesn't get every book which is published. If we wanted records which were released some time ago and which the retailers no longer stock, it seems to me that a library would be the most suitable place to find them.—T. A. BYRNE, 95 Main Street, Portrush, Co. Antrim, N. Ireland.

(Try your local council; the cost would come out of the rates.)

## PLEASE DON'T TOUCH



JOHNNY  
KIDD

and the pirates

on

HMV POP 615

SENSATIONAL  
SMASH-HIT!!  
TOP RANK  
RECORDS  
JAN. 132. (45 & 78)  
b/w Listen My Darling

WILBERT HARRISON  
THE NUMBER ONE AMERICAN HIT RECORDING



**LaVERN  
BAKER**

**I WAITED  
TOO LONG**



ELVIS PRESLEY—on top.

# TOP T W E N T Y

Presley and Holly still on top...  
'Roulette' moves to number  
five ... Lloyd Price in again

Compiled from dealers' returns from all over Britain

Week ending May 23

**FATS  
DOMINO**

**I'M  
READY**



## AMERICAN TOP TEN

These were the ten numbers that topped the sales in America last week

Last Week	This Week	Title	Artist
6	1	KANSAS CITY	Wilbert Harrison
2	2	SORRY I RAN ALL THE WAY HOME	The Impalas
1	3	THE HAPPY ORGAN.	Dave "Baby" Cortez
4	4	KOOKIE, KOOKIE (Lead Me Your Comb)	Edward Byrnes
—	5	A TEENAGER IN LOVE	Dione and the Belmonts
—	6	DREAM LOVER	Bobby Darin
—	7	BATTLE OF NEW ORLEANS	Johnny Horton
—	8	QUIET VILLAGE	Martin Denny
9	9	TURN ME LOOSE	Fabian
8	10	PINK SHOE LACES	Dodie Stevens

**ONES TO WATCH**

Endlessly	Brook Benton
Personality	Lloyd Price
I'm Ready	Fats Domino

Last Week	This Week	Title	Artist	Label
1	1	A Fool Such As I / I Need Your Love Tonight	Elvis Presley	R.C.A.
2	2	It Doesn't Matter Any More	Buddy Holly	Coral
6	3	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
4	4	Side Saddle	Russ Conway	Columbia
16	5	Roulette	Russ Conway	Columbia
3	6	Donna	Marty Wilde	Philips
8	7	I Go Ape	Neil Sedaka	R.C.A.
9	8	Mean Streak / Never Mind	Cliff Richard	Columbia
7	9	Come Softly To Me	The Fleetwoods	London
10	10	I've Waited So Long	Anthony Newley	Decca
5	11	Petite Fleur	Chris Barber	Pye
12	12	Come Softly To Me	Frankie Vaughan	Philips
11	13	Fort Worth Jail	Lonnie Donegan	Pye
17	14	Idle On Parade	Anthony Newley	Decca
14	15	May You Always	McGuire Sisters	Coral
13	16	Charlie Brown	The Coasters	London
19	17	Guitar Boogie Shuffle	Bert Weedon	Top Rank
—	18	Where Were You	Lloyd Price	H.M.V.
15	19	C'mon Everybody	Eddie Cochran	London
—	20	Wait For Me	Malcolm Vaughan	H.M.V.

**ONES TO WATCH**

Take A Message To Mary	Everly Brothers
For A Penny	Pat Boone

## JUKE BOX TOP TEN

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending May 23)

Last Week	This Week	Title	Artist
4	1	I'VE WAITED SO LONG	Anthony Newley
1	2	NEVER BE ANYONE ELSE BUT YOU/IT'S LATE	Ricky Nelson
2	3	I NEED YOUR LOVE TONIGHT/A FOOL SUCH AS I	Elvis Presley
—	4	TAKE A MESSAGE TO MARY	The Everly Brothers
—	5	MARGIE/I'M READY	Fats Domino
5	6	COME SOFTLY TO ME	The Fleetwoods; Frankie Vaughan
3	7	IT DOESN'T MATTER ANY MORE/RAINING IN MY HEART	Buddy Holly
9	8	WHERE WERE YOU (On Our Wedding Day)	Lloyd Price
8	9	I GO APE	Neil Sedaka
—	10	GUITAR BOOGIE SHUFFLE	The Virtues

Published by courtesy of "The World's Fair"

**COVER PERSONALITY • ANTHONY NEWLEY**

# He's staying in discs

A METEORIC rise to disc fame was not planned by Anthony Newley—a few weeks ago he would have thought anyone mad who had even so much as suggested it. For there are two tales in his success story. For 14 years he had struggled to make a name for himself as an actor—his first screen appearance was at 14 in "Vice Versa"—and when he finally obtained his first starring role, it turned into a twin success which would make most recording stars green with envy. He just had not bargained on the effect of "Idle on Parade." While making this film, Tony had no idea that his portrayal of a rock 'n' roll army draftee would result in thousands

of teenagers claiming him as a new singing star. Nor did he have an inkling that the songs which he sang in the film were going to take a running jump into the hit parade. Before making "Idle on Parade," Tony had completed 34 films, with parts ranging from the Artful Dodger in "Oliver Twist" to a music publisher in "The Lady is a Square." There are overnight disc stars who last and those who just fizzle out. Tony intends to be one of the former. He would like to take up the overwhelming number of personal appearance invitations but his film commitments must come first. But to show his determination

in this "new" field he has signed an exclusive contract for six records a year with Decca. Tony has become a staunch supporter of the best selling charts, and feels that the ever-changing trends are governed to some large extent by them. His next recording will be a ballad and although he fully realises that it is best which holds predominance, he is expecting that the backing will provide what is needed. Currently Tony can be seen in "The Bandit of Zhobe," in which he can add yet another character portrayal to his long list, and in the middle of next month he starts "Jazz Boat," in which he will again sing. JUNE HARRIS

# JIMMY DARREN

**Gidget** B/W **There's No Such Thing**

7N 25019 (45 & 78)

Pye Group Records (Sales) Limited, 10a Chandos St., W.1.





# TALENT LOOKS IN ON

**Back with ideas from the home of jazz**

HULL boasts several flourishing amateur jazz bands, playing in pubs and clubs all over the city. One of the most recently established is the Tivoli Jazz Band—a group of six dedicated traditional jazz lovers.

Like the 2.19 Jazz Band, which was recently featured in "Talent In Your Town," the Tivoli was formed originally by architectural students. There have been some changes since the band started playing a year ago, but they have now settled down to a line-up comprising Alan Sharpe (trumpet), John Holborns (clarinet), Martin Wynn (sax), Pete Josse (drums), Dick Swain (trombone) and Wally Plant (piano).

"We play strict New Orleans style," says John (Blind Lemon) Holborn. There are only two types of music—good and bad—and we just happen to think traditional jazz is on the good side."

The boys say that they have not been influenced by any one band, but trombonist Dick Swain brought a few ideas back with him when he returned from New Orleans, where he had served with the Forces.

**A guitar—and talent!**

ALTHOUGH there is no current shortage of guitar-strumming rock aspirants, more than a few lack the one essential quality—talent! But that cannot be said of 14-year-old Mike Jackson, son of a Hull publican who was recently featured on "Oh Boy!"

Mike also came near to appearing on "Bid For Fame"—only his lack of years prevented him from taking part in a Sunday show—and an audition for B.B.C.'s "Drumbeat" is further proof of his ability.

For five years, the pint-sized singer was a boy soprano in his local church choir. He did not think of taking up rock until he and some schoolmates formed themselves into a skiffle group—and won a talent contest.

He likes ballads and has written one himself which he calls "Down In The Valley," but his favourite song is "Diana"—it's his mother's name.



**Kay sings the blues**

ALTHOUGH she only started singing a year ago, pretty 16-year-old Kay Gardner has made quite a name for herself in Hull's jazz and dance band circles and has travelled a long way towards fulfilling her ambition to become a professional singer.

She started singing with local jazz groups, and is now appearing in clubs all over Yorkshire and Lincolnshire with the Geof Woodhouse band.

Kay has a voice of amazing maturity for one so young and she gives very professional treatment to her numbers.

"She has real blues feeling and played a big part in building up the popularity of our band," said a local bandleader.

Rock 'n' roll is "out" for this young singer—and that is not surprising considering her favourite vocalist is Ella Fitzgerald.

Young Kay is also a first-class pianist. In this, she takes after her mother and she has won several awards.

Kay's biggest thrill to date? Singing with the Mick Molligan Band, which visited Hull recently.

**It's some problem!**

BIG problem facing 18-year-old pop singer Christine Hessey is trying to sound like herself. Some say she

# IN YOUR TOWN

## HULL

GEOGRAPHICALLY speaking, Hull is "out on a limb." But in the world of music and show business this is far from the case. Some very fine lungs, for example, have been developed on Humber Estuary air. What better testimony could there be than the city's prize gift to pop fans—lusty David Whitfield?

Former cement worker David still lives in Hull; top trumpeter Kenny Baker blew himself to fame from local clubs. And Ronnie Hilton, although now living in Leeds, is a native of Hull. So, too, are songstress Pat Bredin and glamorous Kay Kendall, who started her career as a song and dance girl here.

They are the established stars. But what of the future? Hull is teeming with talent. Some are right at the bottom, others are halfway there and there are those who have just about made it. One thing is quite certain—Hull will be turning out plenty of talent to step in when the present idols start to fall.

sings like Shirley Bassey, others detect a trace of Teresa Brewer and on some of her numbers there is a likeness to Eartha Kitt.

But Christine is not interested in sounding like anyone—except Christine Hessey, and so she is busy developing her own style.

Singing has had to battle hard with dancing for pride of place in Christine's affection, but has come out on top.

She started as a tiny tot of four singing and dancing in amateur shows put on by a school of dancing in Hull. Then she appeared in musical comedy productions in the city and was winning dancing certificates when an accident put a temporary stop to her activities. Practising ballet, she hurt her foot and eventually some bones had to be removed—"I went to school in a bath chair for a time," said Christine.

Although she danced again, she decided to concentrate on singing and started performing in more local productions and on her own in hotels and clubs.

Christine realises that she has a long way to go yet and at the moment is content to seek on her style and presentation—and, above all, prove that she doesn't imitate established stars.

**The Palladium—or bust!**

NEARER the top of the tree are Hull's singing Johnson Sisters. Pretty and blond, 18-year-old Gloria and 19-year-old Sandra will soon be turning full-time professionals.

The girls have come a long way since they started singing together as five-year-olds in a Girl Guide group. Charity performances and shows for hospital patients helped them to make their names known, then they began to appear in local clubs.

The manager of a Hull theatre gave them a spot in a variety Bill and they have never looked back since. Already they have appeared on shows starring such big names as Marty Wilde, Cliff Richard, The King Brothers, Russ Conway and Yana.

Recently they signed a five-year contract with the owner of a chain of cinemas and will appear in shows playing his theatres up and down the country.

What next? Well, listen to Sandra—"Our greatest ambition is to sing at the Palladium. The only trouble is that most artists seem to have the same idea."

**ONE AND ONE MAKES THREE!**

It's a new idea to get jazz dens out of the doldrums

ALLAN GANLEY, Ronnie Ross, Don Rendell and Bert Courtney, bosses of The Jazzmakers and The Jazz Committee respectively, have come up with a fine idea. One that smells musically good as well as a sound financial investment for promoters.

"Book our two bands together," they say. "And, in return, we'll give you THREE!" In other words, the two combos would combine for a couple of sets to give listeners a five-horn front line.

"There'd be Ronnie on baritone and alto, Don and Art Ellefsen on tenors, Bert on trumpet and Ed Harvey on trombone."

And Jazzmakers' pianist, talented, bespectacled Stan Jones is already studying trumpet. "So soon we might have a six-piece front line!"

I hope that club and concert promoters will rally round and give it a try. There are at least eight arrangers amongst the ten men concerned. So a "book" could be easily acquired, with Ed Harvey as chief vocer.

This could be one way of getting the jazz dens out of the doldrums. Maybe, too, The Jazz Quartet and the Kinsey Quartet could get together in some way. Because that Tubby Hayes' little big-band book is much too good to gather dust in a Brighton basement.

In fact, bigger bands could be one way of bringing back that certain spark to the scene. But musicians and promoters will each have to give and take a little.

If they don't, it could mean the end of an era for all concerned.

**TONY HALL**

**Leads a group, plays 18 instruments but—HE'S NEVER HAD A LESSON IN HIS LIFE**

SHIPBROKER Clive Hunter has never had a music lesson in his life—but he can play 18 different instruments. His favourite is the accordion, which he has been playing for about 12 years. He started with one which cost him £10 and now owns an instrument worth more than £200.

Bad luck has played no small part in the life of the young virtuoso. When he was serving in the RAF an aircraft engine dropped on his hand and doctors thought it would have to be amputated. The most optimistic reports said he would never use it again. But Clive proved them all wrong and within six months he was playing the accordion and nursing the hand back to full use.

Apart from his solo appearances, Clive leads a local group called The Continentals. The group started a year ago "more or less as a lark," as Clive puts it, when he and drummer Andy Richards teamed up. Then bass player Nobby Straw became interested and progressed from the tea-chest has he had been plucking until then. (See picture, right).

Unfortunately, Nobby was recently called up for National Service. He manages to get home on leave fairly often but The Continentals brought in pianist Len Hanson to make up the trio.

"Len's about the first pianist to suit us," says Clive, "and when Nobby finishes in the Army we'll be playing as a quartet."

The Continentals are a very popular turn in Hull clubs and now play regular engagements at the Endyke Lane club. Not only are they musicians, they put on a very slick comedy turn—Nobby and Andy being the star funny-men—and the boys claim they can perform, non-stop, for 24 hours without repeating themselves.





# GENE VINCENT WANTS TO GET TO GRIPS WITH THE SOIL

## HE'S ALWAYS KIND TO HIS FANS, SAYING: 'THEY BUY MY RECORDS'

GENE VINCENT arrived in Ottawa, Canada, several months ago, for a rock and roll show, to be greeted by screams of hundreds of teenage fans who were at Uplands Airport to meet him. We had great difficulty breaking through the throng to my car, and on the way Gene quipped, "If 'Be Bop-a-lula' did this, man, I'm wondering what's going to happen next time we come here."

"Be Bop-a-lula" had zoomed to the top of the hit parade in a very short time, and everyone was wondering who, what, when and where about this young man from Virginia. "I started composing 'Be-Bop' when I was in the Navy, and on my final trip back to the U.S.," said Gene. "We had been in Naples, and I had gotten the idea from a juke box which

By  
**GERRY MYERS**  
the famous Canadian D.J.

was blaring out some sort of Italian song.

was blaring out some sort of Italian song.

"All the people kept asking about be-bop, and someone said something to the effect of be-bop being a lulu. Well, we kicked it about on board ship and when I arrived home I had a song, a guitar, but I knew no one.

### The contract

"In Norfolk I sang a bit, but nothing seemed to happen. Eventually I cut a demonstration disc, and started trying to interest someone in it.

"One night we were in Dallas, Texas, at a local night spot, when Ed McLemore, of Capitol Records, arrived with a party. He heard me sing 'Be-bop-a-lula' and said I should come down the next day to see him.

"I did, and before I knew what had happened I had a contract with Capitol Records."

I found Gene a quiet type of person, very interested in motorcycles. At the time he was in Ottawa he was still wearing a leg brace—he had broken his leg the year before in an accident.

When he was on stage that night gyrating about he was in pain, but the teenagers watching had no idea of this because he would not show it.

### Never again

Gene has always been interested in music. "My teacher in high school used to get me to sing at the end of year concert, but the type of song they wanted me to sing was so wavy that I just could not oblige. We compromised and I sang 'Marching Through Georgia' to an up-beat tempo. Knocked them dead. Needless to say I was never again asked to sing at one of their concerts."

The guitar which Gene still uses to this day originally cost him about \$7, but he feels it brought him luck, and

after the success of "Be-Bop" the group known as the Blue Caps was formed.

"I still use the old guitar, although everyone says I should get a new one. This is the first guitar I ever had, and I will use it until I get out of show business."

On that sad subject he added: "I intend to settle down one of these days and farm. Maybe this may seem crazy after the type of life I am leading now, but, after all, this business cannot go on the way it is for ever, can it?"

"Just outside of Norfolk I bought me some acres, and one of these days I intend to start a farm going."

Exactly when this is going to be is anyone's guess. With a very successful tour of Australia under his belt, Gene is still heading for parts unknown. One thing about Gene that impressed me was the fact that even though he was dead tired after the show he patiently signed about two or three hundred autographs for the eager fans waiting back stage.

"I have never yet refused to speak to my fans, and I hold no brief for the artists who barge their way through without saying a word, or even signing autographs. The teenagers are the ones who buy my records, and if they are kind enough to do that, surely I can sign a picture?"

### Busy man

Aside from being an excellent performer, Gene is also a composer of merit. Many of his other songs, he told me, were being considered by publishers in New York, and will be recorded in the future.

Movies, TV appearances and attending record hops throughout the U.S. and Canada have prevented Gene from spending too much time at home, but although this bothers him to an extent, Gene realizes that show business being what it is, one must sacrifice he must make.

While we were sitting in the hotel room in Ottawa, Gene started strumming away at his guitar, and sure enough within a few minutes another song had been composed. You will find it on his LP "Gene Vincent and the Blue Caps."



## MUSIC in the AIR

### Radio Luxembourg

250 m. Medium Wave  
49.25 m. Short Wave.

MAY 28.—7.00—Non-Stop Pops.  
7.30—Thursday's Requests, 8.15—  
Record Hop, 8.30—Ray Burns,  
8.45—Liberace, 9.15—Top Docs,  
9.45—Pat Boone Show, 10.00—It's  
Record Time.

MAY 29.—7.00—Non-Stop Pops, 7.30—  
Friday's Requests, 9.00—Juke  
Box Parade, 9.15—Dickie Valentine,  
10.00—Capitol Choice, 10.15—  
Record Hop.

MAY 30.—7.00—Non-Stop Pops,  
7.30—Saturday's Requests, 9.00—  
Saturday Jazz Time, 9.30—Scottish  
Requests, 10.00—Irish Requests.

10.30—Now Hear This, 11.30—  
Record Round-up, 12.00—The Late  
Late Show.

MAY 31.—7.00—Jack Jackson's  
Juke Box, 7.45—Teddy Johnson  
and Pearl Carr, 8.00—Frank  
Sinatra, 8.30—Calling The Stars,  
10.00—Record Rendezvous, 10.30—  
The Stargazers, 11.00—Top  
Twenty.

JUNE 1.—7.00—Non-Stop Pops,  
7.30—Monday's Requests, 8.30—  
Strike Up The Band, 9.15—Lawrence  
Welk, 10.00—Hit Parade,  
10.30—Top Pops.

JUNE 2.—7.00—Non-Stop Pops,  
7.30—Tuesday's Requests, 7.45—  
Gala Party, 8.00—Tuesday's  
Requests, 9.00—Perry Como, 9.30—  
Your Record Date, 10.00—The  
Capitol Show, 10.30—Fontana Fan-  
fare.

JUNE 3.—7.00—Non-Stop Pops,  
7.30—Wednesday's Requests, 7.45—  
Record Club, 8.00—Wednesday's  
Requests, 8.30—Meet Teeny  
Steele, 8.45—Combo Time, 9.00—  
Embassy Double, 9.45—Those  
Rockin' Boys, 10.00—Record Show,

### AFN

271, 344 and 547m, Medium Wave

MAY 28.—6.00—Music In The Air,  
9.30—World of Music, 10.00—Late  
Request Show.

MAY 29.—6.00—Music In The Air,  
9.30—Stars Of Jazz, 10.00—Late  
Request Show.

MAY 30.—6.00—Music In The Air,  
7.00—Grand Ole Opry, 7.30—  
Upbeat Saturday Night, 8.00—  
America's Popular Music, 9.00—  
Bandstand, U.S.A., 9.30—Fiesta,  
10.00—Dancing On Two  
Continents.

MAY 31.—9.15—Continental Vari-  
eties, 10.00—International Band-  
stand, 10.30—Romance In Music,  
11.00—Serenade.

JUNE 1.—6.00—Music In The Air,  
9.30—Golden Record Gallery,  
10.00—Late Request Show.

JUNE 2.—6.00—Music In The Air,  
9.30—Jazz Workshop, 10.00—  
Late Request Show.

JUNE 3.—6.00—Music In The Air,  
9.15—Fidel Fisher, 9.30—Lawrence  
Welk, 10.00—Late Request Show.

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# Sophie Tucker put me properly at ease

HELLO again, and goodbye, too. For a few weeks, anyway, while I catch some breaths of fresh air. Yes, this is the last Kent Walton "Cool For Cats" page you'll be seeing for a while in DISC. Although naturally sad that our "Cool" show has gone off the air, I was made to feel much happier by the Variety Club of Great Britain who asked me to compare a programme given by distinguished recording artists at the third annual "Golden Disc" luncheon, in the Dorchester Hotel.

I'd have felt honoured to have been asked to go along as a guest, but this was even more overwhelming. The Variety Club, as you probably know, raises money for children's charities all over the world, and in the last ten years has given away £350,000, throughout Britain. Since 1957, the donations have averaged £1,000 a week to worthy causes.

Since this was an audience of theatrical "pros" I was nearly scared stiff at standing up and introducing the artists. But beside me, and giving me great encouragement, was that veteran American trouper, Sophie Tucker. "If you'd like to introduce me to any artistic male or female, who isn't really tensed up just before a major job—first or not," she said, "I'll tell you they're lousy."

I was grateful to Sophie for that—she's been in the entertainment business for 56 years, so she should know. A little story Sophie told me about her recent Palladium TV show helped to underline the point.

All day, Sophie had been feeling tensed up. "I couldn't eat," she said. "I just had a cup of black coffee and a biscuit every three or four hours. When I went on the stage for the performance, I took with me a brand-new linen handkerchief."

"Now, I'm not a strong woman, and ordinarily, I couldn't have torn it, but by the time I came to my final number it was in ribbons."

## Shirley silent

ANY artist could learn a lot from listening to Sophie. She told me that many years back she suggested that a young singer whose voice she liked should get some acting experi-

ence. A few years passed and, she heard the singer again—and thought his voice was even more wonderful, and again she suggested that he get some more acting experience.

A few more years went by, and she went to Hollywood for the premiere of a new movie. It starred the singer she'd first met years earlier, but in a straight acting part. The film was called "From Here To Eternity," the singer—Frank Sinatra.

I had hoped that Shirley Bassey, who was the first guest I introduced, would be able to sing for us, but unfortunately she had to take care of her throat for two performances later that day. So Eddie Calvert, with his drumming, and Stanley Black, on piano, opened the entertainment and got things off to a wonderful start. Stanley, by the way, accompanied all the artists—a considerable feat.

Sorry I can't mention everybody, but there was one episode featuring Janice Peters that I'd like to record. Janice asked Sophie if she could sing Sophie's own great number, "After You've Gone." Sophie replied: "I'd love to hear you. And after Janice had sung it, really well, Sophie remarked, very pleased, "She's a great kid."

At the end of the show I was able to announce with very great pleasure a piece of news that everybody welcomed. We'd just heard that famous American composer Irving Berlin had dedicated all the royalties from his song, "There's No Business Like Show Business" to the Variety Club.

As a mark of gratitude, everyone got round the piano, with Russ Conway and Stanley Black at the keyboard, to sing this wonderful number.

## They came to see us

GLANCING through the lists of artists who came on to "Cool" I notice many who've stayed around. Some were well-known even before "Cool" went on the air; but who'd have guessed that those two talented keyboard artists, Russ Conway and Joe "Mr. Piano" Henderson, would have written, and played melodies that would hit the top of the charts and displace the long run of singers?

Among the established favourites, Anne Shelton has maintained a long lead, and Frankie Vaughan, a rising star, has gone way ahead. Amongst the really new singers, who are making progress, I note Mai Perry, Shirley Bassey, Billy Raymond, Marty Wilde and Toni Dailly.

Of the vocal groups, we've seen The Mudlarks take success in their stride. And it's been a good season for arrangers and conductors, too: Johnny Gregory with cha-cha; Reg Owen with "Manhattan Spiritual"; and Bill Shepherd, too.

## Impeccable

"The Shelton Sound"—a great selection of beautiful melodies, impeccably arranged, played and sung—is a fine LP, and so is the Sinatra and Nelson Riddle album called "Only The Lonely."

"And talking of Sinatra, I mustn't forget the LP in which he conducted the orchestra. It was called "Tone Poems Of Colour" and contained a selection of works by such top composers as André Previn, Gordon Jenkins, Nelson Riddle and Billy May. For my money it has the best possible musical ingredients."

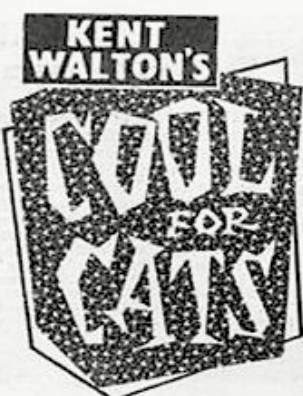
Rhapsodies. I could listen to this at any time of the day—not like some music I could mention!

"Geoff Love—we've worked together on many Columbia recordings—has made an LP of some of these great melodies. It's called "Our Very Own" and I think it is wonderful stuff."

Singers, noticeably, do not figure very high on Russ's list, but he does admit to liking Anne Shelton and Frank Sinatra—if they are singing good melodies.

"This Shelton Sound"—a great selection of beautiful melodies, impeccably arranged, played and sung—is a fine LP, and so is the Sinatra and Nelson Riddle album called "Only The Lonely."

"And talking of Sinatra, I mustn't forget the LP in which he conducted the orchestra. It was called "Tone Poems Of Colour" and contained a selection of works by such top composers as André Previn, Gordon Jenkins, Nelson Riddle and Billy May. For my money it has the best possible musical ingredients."



## All the crazes

IN its two-and-a-half years' uninterrupted run, "Cool" was always in the front in providing top-line disc entertainment. The show was launched when skiffs and rock 'n' roll were at their height, and saw many other popular crazes—among them, the cha-cha-cha, the Kwela penny whistles, the hoola-hoos, and the "beat" ballad.

Not only did very popular disc stars either appear on the show or have a disc played, but many well-known names made their debut on "Cool."

And I think, too, it helped to put British artists in the hit charts, which had been held exclusively by American stars.

We soon found, too, that while there was a huge demand for the fast numbers, many of our regular viewers liked an occasional ballad, and so we were able to give places in our programmes to such singers as Mario Lanza, Dorothy Squires and Harry Belafonte.

Belafonte, I recall, made his first British TV appearance on "Cool": that was the day he and Peter Elliott looked as though they were going to throw me into a swimming pool.



HARRY BELAFONTE made his British TV debut on "Cool" and is one of a host of international stars to appear on the programme during its two-and-a-half year run.

## Champagne night

DURING its long run, "Cool" celebrated several big, all-star feature occasions. Probably our proudest moment was the 100th show, on May 2, 1958, and which Joan Kemp-Welch directed. Our studio was crammed with stars that night, and real champagne was served—though not on the air. This was our longest session, running for almost an hour, and even then I couldn't name everyone who'd turned up.

But one guest I was pleased to welcome wasn't in show business at all—or not the kind of show business we see know it. He was Mr. Ernest Marple, the Postmaster-General; no, he didn't sing to us.

Quite a lot of artistes came back after their first disc. A lad from Bermuda was the first guest to return, his second appearance actually being on film because by then he was starting to get busy. He still is very busy, and he's grown to be one of the big names in show business: Tommy Steele.

## Now on disc

COLUMBIA artiste, Tony Brent, sang several of his songs on "Cool." His last appearance being three days before his tour of India and Ceylon, I was talking to him the other day about his new side, "Why Should I Be Lonely." This was a number, he told me, that he'd introduced into his act in Calcutta, and it got a big reception. So when he came back, he told his recording studio about it, and now he's got it on disc.

## Teamwork

ESSENTIALLY, I think the success of "Cool" has been due to its teamwork. Directors and dancers have combined to give a series of polished shows, and, of course, much of the credit must go to the two directors who had the longest spells—Joan Kemp-Welch and Brian Taylor.

Our dance teams became very popular with viewers, particularly with the brilliant choreography provided by Douglas Squires and Denis Palmer. And behind the show we have had the fullest co-operation from the designers, technical crews and everyone else who's ever had a hand in putting a session on the air. It's been grand working with them. And a special thanks, too, to all of you, the viewers who kept up a jet stream of hot letters telling us just you thought of the show.

SEE YOU SOME FRIDAY?

MY KIND OF MUSIC

# RUSS CONWAY

Melody first

FIRST "Side Saddle," then "Roulette." There seems to be no stopping the progress of Russ Conway. And now he has been chosen to appear at the Royal Variety show in Manchester—the "biggest thrill of my life," he said.

This, plus more TV, concert dates and variety bookings leave him little spare time and so he does not get much chance to listen to other people's music, but when he does, good melodies—as you might expect—preferably performed by an orchestra—take pride of place.

And the name that he thinks of first? Stanley Black. "I enjoy anything by Stanley," he said, "so much so that it's hard to pick out any one piece. But perhaps my favourite record is his Jerome Kern selection.

"Of course, I like his piano-playing; that almost goes without saying!"

Russ has a soft spot for the combination of piano and orchestra.

"A real favourite of mine," says Russ, "is the Victor Young orchestral selection called 'Cinema



THE TWO CONWAYS: Russ plays while Twitty sings.

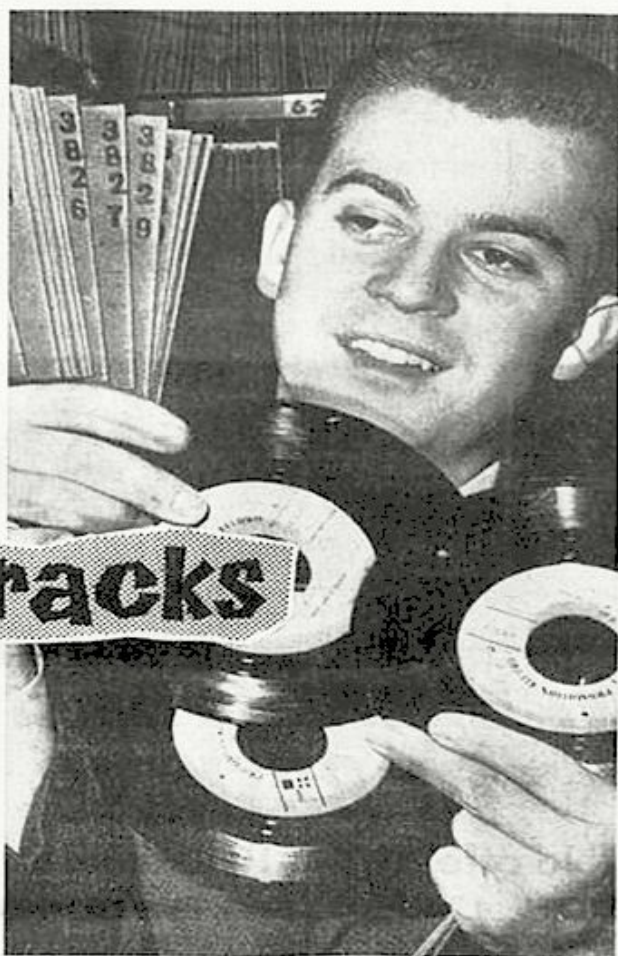


**JACK GOOD,**  
reporting exclusively  
from America for  
DISC, tunes his TV  
into the  
DICK CLARK show

IN the world of discs here in the U.S.A. only one name seems to matter, Dick Clark. Dick Clark is considered capable of making or breaking a new record release. His TV programme appears to be all-powerful.

From the moment of my arrival in New York I found that all roads led to Clark. Somehow the business revolved round him.

So, naturally, the first thing I wanted to do was to see this Dick Clark show which is featured DAILY in "American Bandstand" from 4 p.m. to 5.30 (except Satur-



## Sidetracks

**DICK CLARK** — producer of "American Bandstand" — has 9½ hours teenage TV time a week.

days when he has an evening show from 7.30 till 8½.

When I actually switched on to "American Bandstand," what a shock I got! Do you remember, back in the old "Six Five" days, there used to be a record spot, where Pete Murray would briefly introduce the disc of the week and while it was played the kids would dance?

Well, this was exactly what happened on "American Bandstand" — except that instead of lasting for just two minutes it went on for one-and-a-half hours!

## NOW I KNOW THAT OUR ROCK STARS ARE THE BEST IN THE WORLD

There were a couple of slight variations to break the monotony—for one number the recording artiste was introduced and he sat among the kids and mimed to his record. Then at another spot they had a dancing competition—just as we used to on "Six-Five." But that was all.

Then in the middle of it all Dick Clark would start talking about X's new house perm, or Y's ball-point pens, depending on who was sponsoring that part of the programme.

### Off-the-cuff

So what, you may wonder, is the secret of the success of this programme? Well, for a start, Dick Clark is a very handsome, very charming TV personality. Then there is the interest in seeing the kids dance—though after a few one-and-a-half hour slugs of this, I imagine the interest palls a little. But on the whole I would say that this programme has for the kids the appeal of a free one-and-a-half hour session at the joke box with vision thrown in. And as far as vision is concerned, that's all it is—thrown in.

The shots are off-the-cuff, ragged, jolting—but there is an engaging "what-the-hell-ness" about it all—as, indeed, there has to be. No one can really produce one-and-a-half hours worth of programme per day. It just has to be ad lib.

It's no good pressing for a British version of the Dick Clark show. It just couldn't happen over here. Why? Well, it's all a question of ratings. Over in the States a near-100% teenage viewing means a very high rating.



"Me? Oh, I was a disc jockey."

since there are anything up to 13 possible channels.

In Britain, however, there are only two possible channels. So if it becomes a question of teenage viewing versus adult viewing, then the adults must win hands down, as there are numerically so many more of them.

What about "Oh Boy"? Well, you may be surprised to hear this, but the majority of the "Oh Boy!" viewers are not teenage girls, but adult men. And until Dick Clark buys up The Vernons Girls, I can't see this being the case on "American Bandstand!"

Seriously though, it is really impossible to compare the British and American efforts in the field of teenage-television. In the American scene there is quantity, quantity all the way.

First there is the comparative quantity of teenagers that we have already spoken of. Then there is the quantity of air-time—not just a couple of hours a week as here, but nearly 12 hours a week.

This quantity of time virtually regulates the style of the show—12 hours of tight, quick-fire "Oh Boy!" type entertainment would be terrible to watch. Half an hour a week is all right; 12 hours would drive you crazy.

But the most powerful "quantity" the Americans have is that of artistes. In Great Britain, teenage entertainment centres on some dozen or so artistes. In the States there are literally hundreds and hundreds of them.

In Britain we could not possibly put on 12 hours of teenage entertainment a week without making the public heartily sick and tired of every British artiste in this field. In America, there are continually new names appearing and there is no chance of their going stale on the public. Our system has its advantages, however. The fact that we have fewer artistes means that our performers do much more television than their American counterparts.

Marty Wilde has done over 100 TV appearances—which makes him the most experienced TV rock 'n' roller in the world. And this, of course, shows in performance.

Believe me, artiste for artiste, British rocksters so far outclass the Americans that comparisons are ridiculous. And the American market is just becoming aware of this. So we can expect some very interesting developments soon.

BY the way, I like to feel that the great honour of a Royal Performance bestowed on the "Oh Boy!" stars is another recognition that the boys and girls who appear in the show have become seasoned artistes and not seven-day wonders.

## THE BIG LABEL SWITCH

# There are plenty of outfits ready for wax

CHARING Cross Road and the "Star Restaurant," the home of London's jazzmen, were fairly seething with rumours early this week. Seems that record impresario Denis Preston's move to change his top bands from Pye to E.M.I. has set the would-be musicians, the ever-hopefuls, and the ones already "there," anticipating the next moves.

Now that Acker Bilk, Chris Barber, Alex Welsh, Sandy Brown, Al Fairweather, Ian Bell and Terry Lightfoot have been switched it is obvious that Preston is unlikely to allow his valuable contact with Pye to remain empty. Burning question is, where will Denis look for replacements?

There are plenty of good trad. bands around the scene at the moment. Bob Wallis is coming up fast and here is an outfit to fill any gap that Acker may leave behind. Kid Shifiso is another New Orleans angled band likely to find favour.

Steve Lane's Southern Stompers, a band that's been around for ten years or so, might also bear looking into more seriously.

Those bands not strictly "à la Barber" are going to have a tough time, however. All the clubs are ask-

by  
**OWEN BRYCE**

**BRIAN TAYLOR'S** group—personnel unchanged for nearly a year, still give out Thursday nights at Cy Laurie's Windmill Street club. Highspot of the band is the clarinet playing of Cyril Keefer—exciting, extrovert playing. Shame no more than 30 or so stay to hear it.

### Rumour and Cy Laurie

I HEAR a strong rumour that another agent is taking over one of the bad nights at the Cy Laurie club. I hope it's not true, for I think it'll mean the end for the Cy Laurie Agency, the Club and, in the long run, the band. For none of them has done too well the last 12 months.

I'd rather see the Club only open two nights a week than see the old Laurie-Kingswell personality lost.

The new bandstand is a great improvement. Last time I played there I was standing slightly behind the drummer. At least the rhythm section can get behind the front line now.

### On the move

WITH the yearly reshuffle of bands and musicians I can see some bands going to the wall for good. Too bad I think one of them might be Graham Stewart's. A month ago two members of the group rang me up for gigs. Then Alan Ebdon left them. Can it be the beginning of the end of yet another bandleader's venture?



**CY LAURIE** His club is the subject of a rumour.

ing for one type of jazz and one type only. There's no place today in the traditional clubs for anyone trying out anything different, anything musical, or anything unusual.

**TOP RANK**



Just Listen to the Drumbeat boy!

**ADAM FAITH**  
**Runk Bunk**

Accompanied by Terry Martin

**Ah, Poor Little Baby!**

Accompanied by John Barry

JAR 126 (45 & 78)

**SHEELAGH WARDE**  
**Let Mr. Maguire Sit Down**

Accompanied by  
**The Golden Jubilee**

JAR 131 (45 & 78)



The Come-Sally Singer's Second HIT!

**CRAIG DOUGLAS**

acc. arranged & directed by HARRY ROBINSON

**A Teenager In Love**

Accompanied by  
**The 39 Steps**

JAR 132 (45 & 78)



# Kent Walton to run Top Rank's new 208 show

DISC columnist and D.J. Kent Walton is to compare the new Top Rank record programme, "Top Rank Turntable," which starts a 13-week run on Radio Luxembourg on July 1. The show will be heard twice weekly, on Monday and Wednesday.

Kent, who was preparing to go on his first holiday in three years now that "Cool" has come off for the summer, will only be able to snatch a few days. "Just my luck," he said, "but I'm looking forward to my first D.J. show on sound radio."

The programme will be produced by Roy Tuvey and Morris Selzer.

## Lita in cabaret

SINGER Lita Roza stars in cabaret at London's Society Restaurant for two weeks from next Monday, June 1. It will be her last London appearance prior to starring in summer season this year at the King's Theatre, Southsea.

## 'SPECTACULAR' STARS

FRANKIE VAUGHAN, with his companions of the recent Palladium show, The Kaye Sisters, The King Brothers and The Happy Wanderers, heads next Saturday's TV "Spectacular."

In the show on June 6 will be John Raitt and The Clara Ward Singers.



# HAPPY WANDERERS BACK TO BUSKING

New release for Joe Gordon

YOUNG Scottish singer Joe Gordon, currently appearing with tremendous success in variety in Scotland, has a new H.M.V. release scheduled. His recording manager, Wally Ridley, feels that Joe has big potential with his latest waxing, "Dream Lover," which is due for release soon. Another H.M.V. release for which Ridley has been responsible is a return to wax as a singer by Jack Parnell, currently extremely busy as musical director for ATV, but who was frequently featured on records as a vocalist. His forthcoming recording of "Kansas City" is his first for some time.

## No offers after Palladium stint

THE Happy Wanderers, London's busking jazz musicians, are back on the streets after two months of playing in Frankie Vaughan's Palladium show. Last Saturday their sudden rise to fame ended . . . and no other bookings have turned up.

"We shall meet outside Victoria station as we did before all this happened," said the group's leader and trumpet player, 52-year-old father of two, George Franks, from Battersea. He added gloomily: "But I'm not looking forward to it. The Palladium's gone and spoilt us."

"All this" was the hectic two months that followed singing star Frankie Vaughan's "discovery" of the six strong band as they played to bank holiday crowds in a sunlit Oxford Street on Easter Monday.

"Frankie—to tell you the truth I didn't know him from Adam—came up to us and said: 'How would you like to appear in my show at the Palladium?' We thought he was kidding, so we agreed just to get rid of him," said George. "Then he told us to pack up our instruments and follow him. We suddenly realised he meant it."

The band was given a three-minute spot as "The Happy Wanderers" in Frankie's "Startime" show. They played "Happy Days and Lonesome Nights," while Frankie sang.

"And now it's all over," said George sorrowfully. "We were getting quite a bit of 'lolly'—we've been having three steaks a week each regular—for just our one number. And now we will have to go back to £8, which is what we reckon to pick up each in a pretty average week in the West End."

## No such luck

To make matters worse, a busking team also known as "The Happy Wanderers" who play to evening crowds in the Leicester Square area, have been offered a trip to New York to play over there. "People keep ringing up, thinking it's us," said another member of the group, 54-year-old trombone player Bill Longman. "But no such luck."

What do they think of the star of the show, Frankie Vaughan? "He's a real gentleman. A more quiet and unassuming star you could not hope to meet," said Bill.

George decided to be philosophical about the whole business. "That's show business," he grinned. "Anyway, the office girls who are our regular customers are a very nice bunch—they look for us each day, you know—and in future I shall be able to say to all my mates: 'Well, of course, I've appeared at the London Palladium. . . .'"

## Purches makes London comeback

DANNY PURCHES returns to London variety after a long absence when he opens at the Metropolitan Theatre, Edgware Road, next Monday, June 1.

He has been working in Scotland since last November, starting with pantomime in Edinburgh and then transferring to a long-running revue in Glasgow.

Danny will be wistering again in Scotland and has already been signed to appear in "Robin Hood Crusoe," Night At Home.

## June Valli British TV debut

AMERICAN singing star June Valli (right) arrives in Britain on June 11 for her first TV appearance in this country in "Sunday Night at the London Palladium" the following week-end. She will also be featured in a "Saturday Spectacular" on June 20.

Record hits have not come her way over here, but her record company, Mercury, are hoping that her visit will change that and to coincide with her arrival they are releasing, next week, a new single by her with the title "A No-n-sious Letter" and "Bygones."

## Dave King hit' in th

BRITAIN'S versatile Dave King is his American TV series, the first last week. His show has been given from 9 to 9.30 p.m. and will run for

Dave King is the first Briton to have a series on American TV.

Typical of the praise for the British singer-comedian was the *New York Times* review: ". . . the half-hour could well turn out to be one of the brightest spots of the vacation series. Only the future will tell whether Mr. King will withstand the grind of a weekly comedy series, but his relaxed and unassuming speech should stand him in good stead."

## 'Deadly timing'

The "Worldly Telegram" does not waste words. Dave King, wrote their critic, "is a smash hit."

The review continued: "Dave King can sing, dance, mime and deliver off-hand drolleries with deadly timing. He radiates goodwill and you respond to his eager charm before you realise how assuredly professional he is."

The influential *New York Herald Tribune* acknowledged the versatility of Dave King and said that he was like "an impish clown," and "a singer with a better-than-average voice."

He would make pleasant summer viewing, continued the paper, as he had "a likeable personality and an irritating style of personality."

The *Herald Tribune* was the American newspaper that compared the British star with a composite of three outstanding U.S. comedians—Sed Caesar, George Gobel and Danny Kaye.

Parlophone artiste Ian Wallace has been appointed comper of the new Home Service radio series "Monday

New Available  
DICKIE VALENTINE'S  
New Double-Sided Hit!  
"My Favourite Song"  
B.W.  
"A Teenager In Love"  
7N 15202 (45 & 78)  
PE

PE TOP five

- 1 FORT WORTH JAIL 7N 1508 (45 & 78)  
Lonnie Donegan
- 2 CURTAIN UP! (Pop for a Pound)  
Introduced by Bruce Forsyth  
BATH 0019 (12", L.P.)
- 3 PETITE FLEUR 7ND 2034 (45 & 78)  
Chris Barber
- 4 VENUS 7N 15192 (45 & 78)  
Dickie Valentine
- 5 GIGI—Film Selection 7NEP 24092 (7" E.P.)  
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'RECORDS MAGAZINE' There's a new portrait of Tommy Steele on the June issue. 16 pages of picture news to interest all record and film fans. Details of all Decca group there to be released; your monthly guide to the new records. Slipcase from post or new

THE Decca Group  
Decca House, Albert Embankment, London



makes her



g 'smash States

aping a harvest of bouquets from of which went out from New York e coveted Wednesday evening spot weeks.

Police called to disc fair

EXTRA police were called to control traffic as hundreds of people posed outside a hall at Waltham Cross, Herts, last week, while hundreds more were inside meeting a host of stars attending a May Fair organised by a local record shop.

The fair was opened by Cherry Turner, and among the other stars taken by the end of the evening with 'housemaid's elbow' from signing autographs, were Malcolm Vaughan, El Carso, Bert Weedon, George Melley and Johnnie Gentle.

New Dallas issue

OH BOY!" vocal team, The Dallas Boys, open their Blackpool summer season on June 13 at the Palace Theatre. Prior to their journey north, Columbia are making a new record lease by The Dallas Boys with the hits, "Morning Paper" and "I'm A Little".

oe Loss has film spot

OE LOSS and his orchestra take a musical spot in a new Hammer films' production called "The Ugly Duckling," for which the first scenes are shot at the Streatham Locarno on Monday. The film stars Bernard Bresslaw and John Pertwee.

ITS AT R's  
The best-selling original American version  
**A TEENAGER IN LOVE**

Dion and The Belmonts  
HL 8874 London

**ANTHONY NEWLEY**

His third consecutive hit!  
**Personality**

F 11442 Decca (available 5th June)



**Valentine fills in for The Platters**  
Americans here in autumn?

SINGER Dickie Valentine was hurriedly booked to top the bill at London's Finsbury Park Empire this week. He replaced The Platters, whose British tour had to be cancelled, as we reported last week, because of the illness of Zola Taylor.

It is hoped that the group will now come to Britain in the autumn.

After his Finsbury Park week Dickie Valentine sets off next month for a "seaside" summer tour.

He opens at the Savoy Theatre, Clacton, on June 22, and follows this

with a week at the Winter Gardens, Margate, from July 6.

Other engagements during July are: Pier Pavilion, Llandudno (July 13), the Winter Gardens, Bournemouth (July 20), and a return to the Winter Gardens, Margate, on July 27.

Dickie Valentine heads north on August 3 to open at the Capitol Theatre, Aberdeen, and a further engagement is at the South Parade Pier, Southsea on August 31.

Television dates for him are a visit to ATV's "Music Shop" next Sunday, and a B.B.C. TV appearance with Tommy Trinder on June 20.

Television star Hughie Green is to make a record for E.M.I. The titles are: "Sing Along" and a version of "Double Your Money," the ATV presentation of which Hughie is the host.

**A CAKE—AND A KISS—FOR CLIFF**

Rock star Cliff Richard gets a cake and a kiss from one of his fans at the Finsbury Park Empire. The presentation was made in honour of Cliff's first film, "Serious Charge," which has just been released.



**Lee Lewis for Britain**

JERRY LEE LEWIS is reported to have signed a contract for six ITV appearances in Britain next September. This was the news as we were going to press, but no confirmation could be obtained.

Lewis arrives in early September and his first TV date will be on September 12.

It is also understood that two major American TV networks are interested in screening these appearances in the States after their showing in this country.

**Liberace—suburbs only**

BACK to England next Tuesday comes Liberace. The American pianist has been booked for the Royal Show in Manchester, but he has not been able to get a West End appearance, though he will star in "Sunday Night at the London Palladium" on ATV on June 14.

Before the Manchester show he will play two London dates—Finsbury Park on June 8, and Chiswick on June 15.

**TOP HITS**

**KANSAS CITY**  
**Hank Ballard**  
and the Midnighters  
PARLOPHONE 45-8488

**BROOK BENTON**  
**ENDLESSLY**  
MERCURY 45-ANTI043

**DON LANG**  
**Percy Green**  
E.M.V. 45-POP22 (43 & 73)

**LAURIE LONDON**  
and Four Jacks  
**BOOM-LADDA-BOOM-BOOM**  
PARLOPHONE 45-8487 (43 & 73)

**MARTINAS**  
and his Music  
**Quiet Village**  
COLUMBIA 45-DB109

**Guitar Boogie Shuffle**  
**THE VIRTUES**  
E.M.V. 45-POP21

**SHEB WOOLEY**  
**Sweet Chile**  
45-MON1447



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6

pages of  
POP, JAZZ,  
LP and EP  
REVIEWS

## RATINGS

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

Your weekly  
**DISC DATE**  
with Don Nicholl

## JO SHELTON

Tread Softly; More, More, More  
Romancing

(Top Rank JAR124)\*\*\*\*\*

THE other Shelton, Jo, makes the kind of disc debut that ought to please her sister. Jo has a soft, warm way with a ballad and has the same sort of sincere approach which characterizes Anne's work, too.

I like the way she sings the slow love song, *Tread Softly*. Takes it gently and easily with a heart-rending appeal. The girl should become a big disc name in a very short time if she maintains this standard.

More, More, More Romancing quickens things up to a Latin beat. Good gimmicky noise from the accompaniment as Jo glides seductively through this half. Her personality comes out well from the disc.

## EDDIE CALVERT

Julia; Song Of Venice  
(Columbia DB4310)\*\*\*\*

EDDIE CALVERT blows through a slow, romantic melody—*Julia*—and the beat is put into this one in a way which will make it appeal to both the joke leaners and the arm-chair loungers.

Chorus chants the title and Norrie Paramor gives his star a strong accompaniment. I like the sound of this one—and its prospects seem rosy to me.

*Song Of Venice* gives a strong clue in the title as to the noise you can expect. A lilting melody with rippling Italian effects. Eddie blows a smooth piece of Venetian.

## JOHNNY NASH

Voice Of Love; As Time Goes By  
(H.M.V. POP620)\*\*\*\*\*

JOHNNY NASH has a good, slow ballad to sing under the title *Voice Of Love*. Has a gentle but compulsive rhythm and Johnny

SHORTER rations this week. I'm afraid, after the bumper pre-Whitsun crop, but there is good stuff in little bundles, they keep telling me.

And, as far as Disc Date is concerned this week, the saying holds good. The voices include Chris Connor, Robert Earl and Johnny Nash—while Frankie Vaughan slides in a quick follow-up to his current hit-parader.

ANOTHER SHELTON  
ON WAX

*Sister Jo*  
sounds  
good to  
me!

★  
JO SHELTON "—has the same sort of sincere approach as Anne."  
(DISC Pic)  
★

CHRIS CONNOR  
*Hallelujah I Love Him So; I Won't Cry Anymore*

(London HLE8869)\*\*\*\*\*

NICE to hear Chris Connor, especially when the girl's riding so smoothly on a number like *Hallelujah I Love Him So*. Ballad beats happily along with an easy drive to it and the vocalist never puts a note wrong.

Next backing, too—not credited on my label—has a light jazz touch to it. Got a feeling this one will whip its way into plenty of hearts and homes.

For contrast, the other side offers a very bluesy ballad which Chris hooks out in late night fashion.

## ROBERT EARL

Anything; Every Day's A Wonderful Day

(Philips PB272)\*\*\*\*\*

SLOW, heavy beat ballad from Robert Earl with the singer making sure you get the title right. Anything opens up with a rippling harp before Bob comes in to start by repeating the title word four times. The tenor is in good strong voice, bending notes in the right places, too.

*Every Day's A Wonderful Day* is another slow romantic ballad with a beat in it. The beat's slighter here and the lyric's got a more philosophical twist to it, but the chances of high sales are once again very good.

## MARTINAS

The Quiet Village; The Merry Merengue

(Columbia DB4309)\*\*\*\*\*

LES BAXTER'S composition The Quiet Village is suddenly finding itself with plenty of disc space.

Recently I reviewed the Martin Denny performance—now comes another treatment. This time a British version by Martin.

Bird calls woven into this one also help to create good atmosphere for the attractive melody. A soother for day-dream time.

The Merry Merengue is one of Martin Slavin's own compositions (under the pen name of Martin, of course). Bright little item with the catchy South American rhythms.

## CRAIG DOUGLAS

A Teenager In Love; The 39 Steps

(Top Rank JAR133)\*\*\*\*\*

CRAIG DOUGLAS'S second release for Top Rank sees him riding the big song, *A Teenager In Love*. Craig sings it with a light, youthful touch, but seems to be more

OVER THE  
BORDERCALUM GOES  
SOUTH TO  
MAKE AN LP

LAST Monday, May 25, the Association of Young Farmers' Clubs celebrated its twenty-first gathering in Lochnagar, Midlothian. It lasted two days and included a dinner for five hundred, a Jimmy Shand dance for three thousand.

For the occasion there was written "The Young Farmers' Song" and Calum Kennedy was chosen to sing it for the first time in public at both functions. It has now been recorded (by Decca) and will be issued as a single in June.

When I first met Calum in 1955 he was arranging for his first Britons records—six titles in Gaelic and two in English, "Road And Miles To Dundee," coupled with "The Hiking Song." The latter had sold twenty thousand by last Christmas when it suddenly had a burst of popularity in Scotland and led to Mr. Kennedy ending his recent five-week tour of the highlands to travel to London to start waxing a 12-inch LP for autumn release.

## Irish titles

So far he has waxed "The Young Farmers' Song" and some Irish titles for it.

"I have lots of friends in Port Rush, County Antrim," Calum told me, "and I'd promised them I'd record their song at the first opportunity. So 'Ould Lannmas Fair' was a must for the record."

About the composer of another of the LP's songs, "Island Moon," Calum was full of praise.

"Duncan Morrison is the true heir to the tradition of Mrs. Kennedy-Fraser," he informed me. "He is a wonderful pianist and accompanied Father Sydney McEwan on his singing tours all over the world."

## Anecdotes

Calum Kennedy, all five foot eight of him, is full of anecdotes of the highlands and islands. About every one of the songs for his LP he had a story to tell—about "Lovely Stormyway," a new song with words by Bob Haffis, who wrote "I Suddenly," which Dave King sang on the Perry Como show; about "Morag A Dumbheagan," a song centred on Dunvegan where, every year, the clan gatherings take place at Dame Flora MacLeod's castle; and so on.

However, Calum will record the rest of the disc next Sunday, so you will soon be able to hear it for yourself. Watch out for it.

C. P. STANTON

## YOUR DISCS OF THE WEEK

from PLANETARY-KAHL (London) LTD.

## \*THE LITTLE DIPPER

MICKEY MOZART QUINTET

Columbia

BOB MILLER AND THE MILLER MEN

Fontana

\*from the American Hit Parade

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## REG OWEN

"Manhattan Spiritual"

NPL 30000 D2 L.P.3

includes 30 min. LP

REG



# THE BIG BEAT

reviewed by  
Don Nicholl

## Could be a big one for the 'misery' lad

MARTY WILDE  
Danny: A Teenager In Love  
(Philips PB926)\*\*\*\*

AFTER "Donna" . . . "Danny." And if this side does as well as "Donna," neither Marty nor the label will be grumbling. This Ben Weisman-Fred Wise composition tells a first-person story in lyric. Sad note to it ("Must have been raining the night I was born"). Wilde fills it with the right mournful mood—hulking and growling his way through in company with a male group.

Could be another big one for the lad who's finding misery certainly pays off in happy dividends.

"A Teenager In Love" is a Latin beater which Marty handles lightly and easily. Male group wailing behind him again.

THERE look like being quite a number of hits from this week's selection of new discs. Lloyd Price, for instance, reveals that he still has that Top Twenty "Personality," and Bobby Darin has a "Dream Lover" which will surely give his rivals nightmares. So far Bobby has not quite made the grade on this side of the Atlantic. But this release ought really to establish the youth here. And—keep both ears wide open for the wide open noise from a new group calling themselves The Fiestas. These boys could really shake up the parade. As the label says, they are "So Fine."

## Three heading for the top

LLOYD PRICE

Personality: Have You Ever Had The Blues  
(HMV, POP626)

LOOKS as if the spiritist is having quite an influence in the pop world again. Lloyd Price has definite traces of it in his treatment of "Personality."

A toping beat number this, from the Price pen—and I think it will see the boy back into the Twenty. Tune's catchy and you can't miss the title, it's plugged so bravely in the chorus. Price chants it well.

"Have You Ever Had The Blues" is a rocking cha-cha-cha which Price hammers out in hoarse fashion with the band braying out the Latin behind him. Another one cut just right for the juke.

THE FIESTAS

So Fine: Last Night I Dreamed  
(London HL837)

HERE'S something you must make a point of hearing! The Fiestas are four New Jersey boys with a powerful vocal group technique.

"So Fine" is a steady rock number which is a mixture of spiritual and ordinary beat. The wide open noise achieved by the boys makes them sound almost like a negro choir as they stride with cool precision through this very fine half.

"Last Night I Dreamed" is a note further out with some weird vocal excursions by the individual voices. Slow beat number with piano and rhythm group behind The Fiestas. They certainly know how to make a big noise.

And they're going to be heard in a big way.

BOBBY DARIN

Dream Lover: Bullmoose  
(London HL8867)

YOUNG Bobby Darin—author and singer of "Splish Splash"—has penned and recorded another very big one in "Dream Lover." You may have seen him putting this song over on a recent Como TV programme.

More than one version of this item will be on the counters, but for my

money it is the Darin disc which will count the most.

Relaxed, swinging stuff with a likeable beat and a performance to match. Chorus chants along with Bobby to a simple rhythm backing.

"Bullmoose" has a familiar tune and a lyric about a piano player. Rocker which is by no means up to the standard of the topside, but it will do for a filler, I suppose.

THE MICKEY MOZART

QUARTET

Little Dipper: Mexican Hop  
(Columbia DB4308)\*\*\*\*

ONE of the cutest things about this disc is the name of the group! But then, the whole thing has a pleasing ring to it.

Little Dipper gets a good performance from the instrumentalists, riding slowly up and down, with an insistence that should help to make it a very popular item indeed. Sax takes lead.

"Mexican Hop"—like "Little Dipper"—was penned by Robert Maxwell. Boosie little instrumental, this really lives up to its title. Will put a grin on your face and an itch in your feet.

BIG BOPPER

It's The Truth: Ruth! That's What I'm Talking About  
(Mercury AM11046)\*\*\*\*

ANOTHER disc from the backlog left behind by the late Jape Richardson. Here Big Bopper chants two more of the numbers he wrote for himself.

"It's The Truth" has a good gimmicky title and a quick rocking tune to go with it. The lyric is the kind of swift tongue-twister which Don Lang will enjoy.

Should build into a good seller.

"That's What I'm Talking About" is more like the Big Bopper material we were just beginning to like. Amusing, with reminiscent melody. Big Bopper changed this one in his dark, rough voice and had a squawking sax in the good rock background.

If anything, I prefer this half of the copying.

WATUSI WARRIORS

Wa Chi-Bam-Ba: Kalahari  
(London HL8866)\*\*\*\*

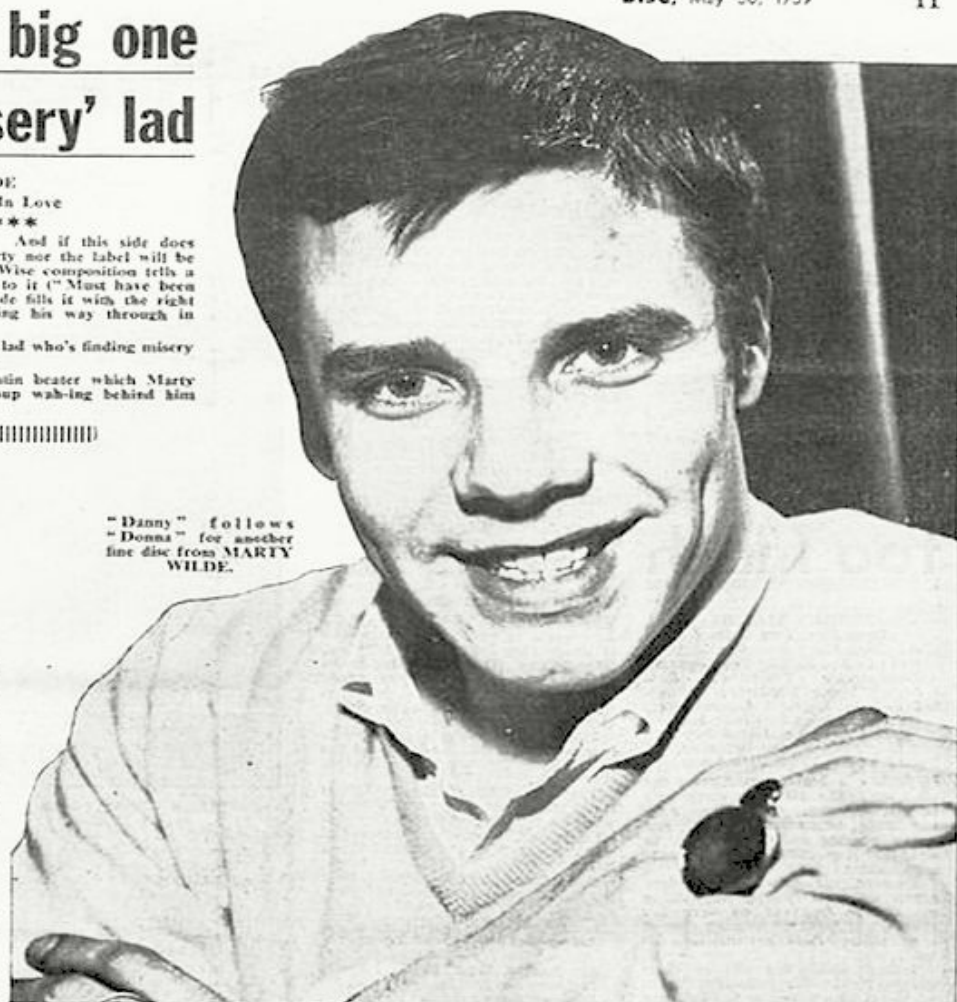
AFRICAN rhythms for Wa Chi-Bam-Ba which the Watusi Warriors chant happily here. Familiar rhythm and tune to it for a sort of Zulu rock 'n' roller. Dark voice plenty title and is accompanied by echoing chorus.

Kalahari has a more sophisticated sound to it with saxophone taking the musical lead. Chorus chant title and a "zim-zim" phrase. Tameful and rhythmic material which might have fairly successful sales figures to show after a while.

LITTLE RICHARD

Kansas City: She Knows How To  
(London HL8868)\*\*\*\*

THE long player, "The Fabulous Little Richard," recently issued in the States and now to be released in



"Danny" follows "Donna" for another fine disc from MARTY WILDE.

## BOOKS Not for the musical

SIMPLE CHORD SYMBOL  
GUIDE FOR PIANO  
(Musical Services 2/-)

EASY TO PLAY "BEAT"  
BOOK FOR PIANO

Ronnie Aldrich  
(Ascherberg, Hopwood and Crew, Ltd, 3/6)

IT amazes me that people should ever need the first item. Any musician worthy of the name must already know all this stuff back-

wards . . . and if he does not, he could work it out in minutes.

It is true, however, that these are days of non-musicians and over-night successes with no musical training whatsoever. Therefore a chart showing just what a major chord a 6th, a 7th, a minor 6th and a diminished is in every key must have some use.

It has never been my belief that Ronnie Aldrich, leader of the

Squadro males, has been able to play good jazz, Dixieland, five or blues. That he should compose right pieces devoted to these and cha cha, samba, boogie and rock, and describe how to play them in exactly two lines is presumptuous, to say the least. I would not try to tell anyone how to play the blues in anything less than a book, and then I would be amazed if they managed to do it.

OWEN BRYCE

Britain, is the source for the track Kansas City which London send out as a trailer single.

A shuffling Nones number with a shouting performance from the rock man, it ought to sell powerfully for Richard. Big chorus behind him repeat his words and there's a driving musical accompaniment.

She Knows How To Rock is a belting beater which Richard rips out at furious pace. Guitar slalomates the backing and there's a handsome helping of squawking saxophone, too.

DRUMBEAT

Vibrate: Buzzi's Drumbeat; She Said Yeah; Little Dipper; Love Me In The Daytime

(Fontana TEE1744)\*\*\*\*

THIS, as you will gather, is an EP, not a single, but Fontana are issuing it with pop single treatment. And it should reflect the arrangement in heavy sales.

Vibrate is chanted in quick rock style by Adam Faith. The Lana Sisters follow up with their version of Buzzi's, and Bob Miller's men end the topside by playing Drumbeat.

On the flip, Roy Young sings She Said Yeah, Miller plays Little Dipper and Sylvia Sands sings Love Me In The Daytime.

Idea is to put over a sort of digest

of the B.B.C. beat show, and it comes off well with screaming audience noises worked in between numbers.

BING DAY

I Can't Help It: Mama's Place  
(Mercury AM11047)\*\*\*\*

BING DAY is a rock singer riding a fast rock number in I Can't Help It. Number's a natural for "Oh Boy!" fans and performers and there's some good guitar and bass work in-between Mr. Day's chanting spells.

Side has size and a clean-cut sound. Should do particularly well in the juke boxes, and will sell well, too, I imagine.

Mama's Place is a talker which Day handles almost in Method manner, talking the hip language to a rhythm and flute accompaniment.

TERRY WAYNE

She's Mine; Brooklyn Bridge  
(Columbia DB4312)\*\*\*\*

YOUNG Terry Wayne takes another crack at reaching the parade, with a clean-cut rock number, She's Mine. The boy slips the song across smartly in company with the Tony Osborne orchestra and the Rita Williams Singers.

It may get away but I do not think it is the best Terry can do.

Brooklyn Bridge, however, wakes you up right from the opening—and

this half is the one I would place firmly on top. Different idea behind the lyric—sad romance which Wayne handles with feeling.

ED TOWNSEND

Lover Come Back To Me; Don't Ever Leave Me  
(Capitol CL15020)\*\*\*\*

I WONDER what Ed Townsend has against the late Sigmund Romberg? Remember his wild interpretation of "When I Grow Too Old To Dream"? Now Ed stirs up another old favourite—Lover Come Back To Me.

And he really stirs into it some Top Twenty ingredients. The song is warped and beaten into Ed's particular mould for tremendous modern effect. Die-hards will loathe it . . . but watch it sell.

Don't Ever Leave Me is one of Townsend's own compositions, a dragging beat-ballad which he chants with tortured emotions.





# PUTTING ON THE STYLUS

## Ken Graham's LP line-up

# Johnny relaxes a little too much

### JOHNNY MATHEIS

**Open Fire, Two Guitars**  
An Open Fire; Bye, Bye Blackbird; In The Still Of The Night; Embraceable You; I'll Be Seeing You; Tenderly; When I Fall In Love; I Concentrate On You; Please Be Kind; You'll Never Know; I'm Just A Boy In Love; My Fanny Valentine.  
(Fontana TFL5050)\*\*\*\*\*

THIS is a big disappointment for me. The album is completely lifeless. Johnny, of course, sings beautifully, hence the reasonable star rating, but the accompaniment is so dead that it practically had me yawning at times.

Granted, it is again a situation-type album with Johnny supposedly sitting casually in front of an open fire spending a leisurely evening. But it is possible to relax just that little bit too much.

I don't think this will be sheer delight for Mathis followers. Even when relaxing round a fireside some people like to chant a few songs in lively fashion.

His singing is still tops, but he should watch the material.

### NEAL HEFTI

#### Paradise My Doo-Wah

Kiss Me First; Chug-a-lug; Oh What A Night For Love; Cherry Point; Two For The Blues; L.I. Darlin'; Ready, Rudy; Buttercup; After Supper; Coral Reef; Splanky; Cool Blue.  
(Fontana TFL5044)\*\*\*\*\*

MANY of my musical favourites have disappointed me on disc recently. Here comes another one. Neal Hefti has written some beautiful big band things and not the least of these are the wonderful swinging tunes designed for the Count Basie band. In fact, several of these are

Watch Miss MARTIN—she is going to be a big star one day.

Included in this set, as Basie devotees will immediately notice.

But for this album he has added a vocal section to his orchestra and I'm afraid that it doesn't quite come off on every track. In fact, a couple of the vocals I found simply insipid with "Buttercup" taking top honours in this field.

The saving grace of the album is the fine ensemble orchestral work and, of course, the excellent basic material.

### GORDON MACRAE

**The Seasons Of Love**  
Indian Summer; Spring Is Here; The Long Hot Summer; I'll Remember April; It Might As Well Be Spring; June In January; Autumn Leaves; My Fanny Valentine; September Song; Summer In Your Eyes; When It's Springtime In The Rockies.  
(Capitol TT146)\*\*\*\*\*

GORDON MacRae is in fine voice with this romantic set. As he strolls through the seasons of the year singing suitable songs Gordon sounds wonderfully relaxed and full of the joys of living.

There will be few who will be dis-

appointed on hearing this album and I have a feeling that many of you will treasure it in your collections for many years to come.

Van Alexander leads the orchestra into some tasteful arrangements of the familiar favourites.

The tracks which appealed to me in particular were "Indian Summer," "September Song," "Spring Is Here" and "I'll Remember April."

### DEAN MARTIN

#### Sleep Warm

Sleep Warm; Hit The Road To Dreamland; Dream; Cuddle Up A Little Closer; Sleepy Time Gal; Good Night Sweetheart; All I Do Is Dream Of You; Let's Put Out The Lights; Dream A Little Dream Of Me; Wrap Your Troubles In Dreams; Goodnight My Love; Brahms' Lullaby.  
(Capitol TT150)\*\*\*\*\*

FRANK SINATRA takes up the baton to conduct this collection of sleepy time ballads by his friend, Dean Martin. This is designed as an adult lullaby album, so you would expect there to be a dreamy atmosphere about the whole thing. There is.

Unfortunately this is not Dean's best ever effort. But his fans need not be afraid, as I'm sure they will enjoy every note.

The title "Sleep Warm" comes from the Frank Sinatra TV series when he used that expression to sign off the show. It is a nice touch and so much cosier than the usual "Good Night."

But I found the album just a little too casual even for lullabies.

### FOREVER YOUNG

#### The Music Of Victor Young

Around The World; Love Letters; My Foolish Heart; When I Fall In Love; Golden Earrings; Rita; Summer Love; Stella By Starlight; Written On The Wind; Where Can I Go Without You; Blue Star; Everything I Do.  
(Brunswick LAT8283)\*\*\*\*\*

FOR my money the late, multi-talented Victor Young was a rare genius of song. Memorable music flowed from his fingertips to serve as scores for films or just plain songs. When he wrote a popular song it really was popular. He composed countless hits of which a very few are contained in this album.

Joining him on this album for a track, each are two attractive and charming ladies of the song world—Peggy Lee and Jeri Southern. They round off beautifully this delightful memorial to a great man.

Victor Young was a modest man with a nice touch of humour. About nine or ten months before his death



## Album of the Month

### KIRBY STONE FOUR

#### Man I Flipped

S Wonderful; Jake Box Dream; It Could Happen To You; Bluebird; A Reasonably Ugly Chick; You Came From Outer Space; Get Out Of Town; Lovable In The Dark; Only Thirty-Three; If You're Cheatin' On Your Baby; Twice As Nice; I'd Give A Thousand Dollars.  
(London HA-A 2164)\*\*\*\*\*

WHAT a wonderful musical treat this swinging crew have in store for their fans with this new London set. There's humour, off-beat style, macabre effects with the tongue firmly in

the cheek, an exciting song selection, and, above all, some of the most outstanding vocal harmonies heard on record for a long time.

I beg you not to miss this wonderful album, "Jake Box Dream" is a wow of a track with some really superb impressions of top vocal stars which are far ahead of most that I've heard.

Credit for the original material goes to Kirby Stone—and it really is original.

I had no hesitation in picking this out as my album of the month. And I certainly hope that many of you will share my opinion. This is worthy of a place among the top albums of vocal harmony.

we were chatting in London together when the subject of Bing Crosby popped up. Der Bingle was supposed to have been the first man to record for American Decca when it opened up during the early thirties. But with a chuckle Mr. Young quietly suggested that the honour should go to himself, as he led the orchestra for four bars before Bing sang a word!

### RAY ELLINGTON QUARTET

#### That's Nice

Will You Still Be Mine; The Three Bears; Too Marvellous For Words; That's My Girl; That's What You Do; Teddy Bear's Picnic; Of Man River; (Fats Waller Medley)—My Very Good Friend The Milkman; It's A Sin To Tell A Lie; Flat Foot Floogie; Boom; I've Got A Gal In Kalamazoo; From This Moment On.  
(Pye NPL18032)\*\*\*\*\*

THE stimulating Ray Ellington four are back in harness with their happy-go-lucky music and Ray's infectious vocals. The only adverse criticism I have is that they have included two overworked numbers from their repertoire—"Teddy Bears' Picnic" and "The Three Bears."

I know these are still popular with their audiences, but I still don't think they merit inclusion on an album such as this.

The musical quality of this quartet is outstanding. The individual instrumentalists are all tops in their profession.

### RAY ANTHONY

**Ray Anthony Plays Steve Allen**  
A Lovers' Mood; Baby But You Did; Indubitably; Every Dog Has His Day; You're The One For Me; You Gotta Get Lucky Sometime; South Dakota; Why Should I Worry; Why Don't You Want To Come

Home; Mr. Moon; This May Be The Time; Roll 'Em Around.  
(Capitol TT1086)\*\*\*\*\*

THE Anthony v. Allen match winds up as a swinging draw with much pleasure being given to the spectators as well as to the contestants. All the compositions are the work of top comedian Steve Allen, who has a very soft spot for jazz.

Ray Anthony has taken these works and given them a strong, big band treatment, which is, at times, reminiscent of the Basie style.

This set will definitely appeal to the fringe jazz audience and will delight dance fans also. Die-hard jazz addicts will no doubt find fault, but, then, the collection is not aimed in their direction at all.

### MILICENT MARTIN

#### Millicent

At Sundown; When Your Lover Has Gone; Sand In My Shoes; Dream; When The World Was Young; The Song Is Ended; In The Blue Of Evening; When I'm Not Near The Boy I Love; I Got It Bad And That Ain't Good; Imagination; You'd Be So Nice To Come Home To; I'll Never Be The Same.  
(Columbia 35X1145)\*\*\*\*\*

THIS first album from Millicent Martin shows a lot of promise. Miss Martin is already well established in the theatre and I am certain that as time goes by she will achieve similar success on record.

However, I found this set slightly monotonous and I think that just a little more variety in tempos would have made a world of difference.

I'm giving the feeling that Miss Martin was trying just a little bit too hard to make a success with this LP debut and maybe was a tiny bit nervous.

A word of praise for Tony Osborne for excellent accompaniment.

Watch Miss Martin, she is going to be a big star one day.

### STEVIE ALLEN

#### Around The World

Adios, Madre; When The World Was Young; Fight For The Lead; Danny Boy; Auf Wiedersehen; Holiday In Brussels; Non Dimension; Song Of India; A Midsummer Night's Dream; The Peasant Vendor; U.S.A.  
(London HA-D 2162)\*\*\*\*\*

A PLEASANT enough album this, showing yet another side of that multi-talented comedian, Stevie Allen. Yet it is only a pleasant album. I could find no added kick to make it stand out from the many similar LPs already available on the market.

This is definitely a background music set.

The piano interludes—probably, but not certainly, by Steve Allen—are the saving grace of the entire work.

Stevie's composing ability is shown on five tracks to good effect.

### THE MARY KAYE TRIO

#### Music On A Silver Platter

All The Things You Are; Come Rain Or Come Shine; Laura; Fools Rush In; Add Another Leaf; Almost Like Being In Love; The Maxquandre Is Over; Love For Sale; Lonely Town; Save Your Sorrow; I'm In Love With A Stranger; Without A Song.  
(Brunswick LAT8293)\*\*\*\*\*

I DON'T know how many of you are familiar with the off-beat vocal and instrumental talents of The Mary Kaye Trio, but I hope it won't be long before most of you have got to know and love them.

This group has a very fresh approach to music and are top favourites with the American night club circuit. They have also appeared on the Perry Como TV show.

### GEORGE SHEARING

#### Latin Lace

The Story Of Love; Serenata; Tu Mi Delizia; Goli; Mambo Rondo; To The Ends Of The Earth; The Moon Was Yellow; Wonder Struck; Sand In My Shoes; Mambo Caribe; It's Not For Me To Say; Mambo No. 2.  
(Capitol TT1082)\*\*\*\*\*

THE most inspired thing about this album was the sleeve—and even the girl portrayed there seems a little sad about the whole affair. Mind you, the album has its moments, but they don't come nearly frequently enough to salvage the total production.

I much prefer George Shearing's light interpretations of standard tunes from our own popular catalogues. He lacks something when it comes to playing Latin music.



## EP of the Month

# Perry drops his bounce

**PERRY COMO**  
*I May Never Pass This Way Again; Whither Thou Goest; Prayer For Peace; Only One.*  
 (RCA, RCX-114)\*\*\*\*\*

THE master of the relaxed approach turns his attention to the slightly more serious popular song for this package. And it is when singing these songs that I feel Perry appeals to his widest public.

These are the songs that are liked by teenagers and adults, more so than some of his more boomy offerings.

I nominate this as my EP of the month for its peacefulness, and also, of course, because Perry is in fine voice and the songs have all proved very popular with his audiences.

An excellent little bundle of pleasure.



the presentation lack little apart from name value and, by the sound of it, experience.

Side Two contained the better entertainment; I wasn't too impressed with "The Horace Show."

I think this album will sell strongly and, anyway, it is nice to be able to hear Kent's relaxing voice whenever you feel like it.

### MAX BYGRAVES

*Tulips From Amsterdam*  
*My Ukulele; Heart; Tulips From Amsterdam; Little Train.*  
 (Decca DFE681)\*\*\*\*\*

CONSTANT hit-parader MAX Bygraves comes up with a collection of his recent successes. No need to go into details about the individual titles involved in this collection as the fans know them all already.

The bubbling Bygraves personality comes through on each track and this set will delight all Max's followers.

## OWEN BRYCE ON FOLK

### More variety would have helped here

a comparable standard, although more variety would have kept up interest in an otherwise excellent record.

### ROBIN HALL and JIMMY MACGREGOR

*The Wee Magic Stone*  
*Three Crows; If You Will Marry Me; Duke Street Jail; You Canna Shove Your Granny Off A Bus; The World Must Be Coming To An End; Johnnie Laid; The Wee Magic Stone.*  
 (Collector JESS)\*\*\*\*\*

THIS, the second in the Glasgow street, songs series, is devoted largely to children's songs. Many are both amusing and derivative. Typical is the last title, a number which sprang up at the time of the stealing (recovering if you are a Scot) of the Stone of Scone.

Robin Hall is his usual good self, and is here aided by the guitar and mandoline of Jimmy MacGregor.

Although the first side consists of very short tracks they are all complete in themselves, and the sleeve notes by Norman Bachan are reasonably informative. A useful little record.



Gay girls—and gay singers. The McGuire Sisters earn a four-star rating for their "May You Always." The girls (left to right) are Christian, Phyllis and Dorothy.

### THE MCGUIRE SISTERS

*May You Always; Acheso-Char; Sweetie Pie And Honey Bee; I'll Think Of You.*  
 (Coral FEP203)\*\*\*\*\*

HERE we go again with another gay set from those current hit-paraders, The McGuire Sisters. And the number which has brought them into the charts again is the title track for this EP—*May You Always*.

My immediate reaction to this is to mention in passing to the girls, "may you always" turn out discs like this.

There is a strong possibility that we will be seeing the lasses on television later in the year and I am sure that countless fans are keeping their fingers crossed for this.

A good entertaining album which should have wide appeal.

### BILL MCGUFFIE

*A Visit To Theatreland—No. 3*  
*I Love Paris ("Can-Can"); Long Before I Knew You ("The Bell Are Ringing"); Baubles, Bangles And Beads ("Kismet"); On The Street Where You Live ("My Fair Lady").*  
 (Philips BBE12241)\*\*\*\*\*

ONCE again the sophisticated keyboard technique of Bill McGuffie whisks us through the neon-bright lights of theatreland on a souvenir-

hunting trip. The souvenirs on this occasion are successful songs from hit shows.

Bill's delicate artistry daintily caresses these familiar melodies and brings back nostalgic thoughts.

This is a peaceful album which will be enjoyed by most.

### BUDDY HOLLY

*It Doesn't Matter Any More; Heartbeat; Raining In My Heart; Early In The Morning.*  
 (Coral FEP202)\*\*\*\*\*

IT'S such a pity that Buddy Holly is not alive to see the wonderful success achieved by his hit waxing, *It Doesn't Matter Any More*. This is one of the finest pop hits I've heard in a long, long while.

Here you have the big hit linked with three other tracks to form an EP which should have just as big a success.

### IAN STEWART

*Hits For Six—No. 10*  
*My Happiness; Ciao, Ciao Bambina; Venus; Willingly; Tommyboy; Happy Days And Lonely Nights.*  
 (Fontana TFE17132)\*\*\*\*\*

IAN STEWART is certainly a prolific recording artiste. He turns out so many entertaining discs that it amazes me where all the customers come from.

I think his public must, in the main, come from the Mums and Dads among us who don't have to budget for the pop discs every week.

The twinkling Stewart style takes us lightly through these popular favourites in the usual bright manner. Value for money, too—six titles for the price of four.

### RON GOODWIN

*Themes*  
*Louisa ("Sea, Fury"); Wagon Train ("Wagon Train"); Indiscreet ("Indiscreet"); Colonel Bogey And River Kwai March ("Bridge On The River Kwai").*  
 (Parlophone GEP872)\*\*\*\*\*

THE stimulating sweeping strings of the orchestra under Ron Goodwin's able baton bring a fresh excitement to these show themes. My personal favourite is the stirring *Wagon Train* music which, when I close my eyes, carries me across the vast American countryside with the pioneers.

I hope this set is widely heard as it is a little masterpiece.

### THE LAURIE JOHNSON ORCHESTRA

*Songs Of Three Seasons—Spring*  
*Spring, Spring, Spring; It Might As Well Be Spring; Spring Fever; Spring Will Be A Little Late This Year.*  
 (Pye NFP24106)\*\*\*\*\*

WHAT a magnificent orchestral arranger is Laurie Johnson. Here is one man who can tackle the Americans in their own specialised big band field and beat them. A quick spin of his own exciting and breathless composition, *Spring Fever*, will show you, without any doubt, what I mean.

I beg you not to pass this album by and to look out for the others in the series—they will give you one of the musical thrills of a lifetime.

There are subdued moments in the music, too, as great care has been taken to catch exactly the right mood intended by the song.



## Spare a copper or two on Billy — HE'S WORTH IT

**BILLY VAUGHN**  
*Sail Along Silvery Moon; Sunrise*  
*Serenade; Sweet Georgia Brown; Sentimental Journey.*  
 (London RE-D1189)\*\*\*\*\*

FOR me Billy Vaughn is one of the most potentially commercial artists currently on record. And I don't think that this is a minority opinion, as his waxings have sold in millions in America and on the Continent, particularly Germany. However, he has not achieved astronomical success with the British public.

There must be a reason for this—and I am certain that it is not because our fans don't like his music. Perhaps it is due to the flood of discs they have to choose from each week and the fact that their pockets won't stretch enough to cover all they would like.

Anyway, bear this rocking set; I think that many of you will delve deep and add it to your pile of discs.

### STOP, LET'S GO

*Don't Take Your Gun To Town*  
 (Jimmy Lee); *The Story Of My Love* (Johnny Hines); *Tragedy* (Johnny Hines); *Main Course* (Johnny Hines); *She Say Down Dooby Dooby* (The Treetoppers).  
 (Top Rank JKR008)\*\*\*

HERE'S a nice bargain-pack EP from Top Rank. The only thing lacking is the big name draw which the original hits had.

This would probably have made little difference had the disc been one of the cheaper series currently on the market, but I'm afraid that when a fan is paying out normal disc prices he wants the original hit waxing.

However, this set is well performed and I wouldn't be surprised if some of the artists joined the ranks (no pun intended) of the stars ere long.

### JOHN HANSON

*Roses Of Picardy Love Serenade*  
 (Drigo's Serenade); *Wanderbar*;  
*A Perfect Day.*  
 (Oriole EP-7027)\*\*\*\*\*

THE fine tenor voice of John Hanson blossoms forth with a selection of songs which proved favourites with viewers of the B.B.C. TV series "Friday Night Is Music Night."

John Hanson is one of our outstanding artists in this field and he has proved his worth with this album.

I think that probably the older readers will derive more pleasure from this than the teen "poppers," but no one can dispute the excellent quality of this recording.

### THE PLATTERS

*Pick Of The Platters—No. 2*  
*Smoke Gets In Your Eyes; No Matter What You Are; I'll Get By; My Serenade.*  
 (Mercury ZEP10008)\*\*\*

THE unmistakable sound of The Platters pours forth in all its glory here. Their current hit,

*Smoke*, kicks off the performance and that should win favour for a start.

My *Serenade* is the title featured by the group on their last TV appearance in Britain and according to the sleeve note the fans went wild about it and mainly due to the correspondence Mercury have included it in this set.

### TOPS IN POPS—No. 7

*The Little Drummer Boy*  
 (Beverly Sisters); *Wee Tom*  
 (Lord Rockingham's XI);  
*Hiwatha* (Tommy Steele);  
*Topsy* (Ted Heath).

A TOP talent foursome here which may find the fans at some odds, for the mixture is just a little out. It may well be that fans of Tommy Steele are also fans of Ted Heath. The Bevs and Lord Rockingham, but I think that the artistes here are all so individual that the fans may have difficulty making up their minds whether to buy the album.

Taken separately the performances are all excellent and well deserve the success they have already achieved as singles. I hope the album works out, but I have my doubts.

### COOL FOR CATS—No. 1

Introduced by Kent Walton  
*Charlie Brown; Hiawatha; The Horser Show; Cool Gool;*  
*Alvin's Harmonica; Good Rockin' Tonight.*  
 (Parlophone GEP8739)\*\*\*\*\*

IF it hadn't been for the presence of Kent Walton this disc would have fallen a lot short of its present standard. However, Kent's smooth introductions and his artistic debut as keeper of Alvin and fellow Chipmunks really make the disc worth having.

The other artists taking part in

### HIGHWAY TO HEAVEN

*Outstanding Negro Spirituals*  
*Stepped In The Water; I Got To Jesus; I'm Gonna Reach My Heavenly Home Some Day; It's A Highway To Heaven; Something Within Me; Every Day Seems Like A Sunday; Where Shall I Go?; Make Room For Jesus; The Sun Didn't Shine; Nobody's Fault But Mine; He Answered My Prayer; It's All Right Now; Going Back To Jesus; I Want To Dig A Little Deeper; Working On A Building; Jesus, Jesus.*  
 (Parlophone PMCI085)\*\*\*\*\*

THIS record features a number of different groups, very similar in style, using mainly a call and response treatment over a background of voices and building up to an exciting climax.

The general size of each group is about four male voices, sometimes with instrumental backing, although the Patterson Singers include two (7) women. This latter group also includes a drummer verging on the rock 'n' roll.

The best known is the Spirit of Memphis, but all the tracks are of



# TEDDY JOHNSON'S MUSIC SHOP

When can we  
buy it here?

"THE great, swingin' band . . . one of the greatest I've ever heard—a composer's dream come into reality . . . it is like a great instrument to play upon for the composer."

Words of a Tin Pan Alley publicist perhaps? Or an avid fan for whom an idol can do no wrong?

No. It is an extract from the sleeve notes of an American LP by an American composer about a British band.

The disc, an M.G.M. issue in the States, is "An American In Britain," and the composer is the famous Man From Carnegie Hall, Phil Moore.

He is paying a tribute to the Johnny Dankworth Orchestra which he used to record his musical "Moore's Tour" of our island.

Here are a collection of anecdotes about places and faces Phil saw during his trip to Britain last year. Land's End, Dover, The Dankworth Club, Piccadilly, Shakespeare's Stratford, Stonehenge and, of course, Big Ben, are but some of the landmarks which he has drawn on a canvas of music.

It is an exciting, thrilling disc. And it is one which I trust a wider circle than four of us will be able to possess. Here is that Dankworth Orchestra playing with sensational verve—and sometimes with the strings of the Royal Philharmonic.

If you want to hear just how great this disc is, don't write and ask to borrow my copy. Write to M.G.M. and demand to know when they are going to issue it.

I write a  
follow-up

I HAVE turned songwriter with Johnny Stevens. A morsel entitled "Tell Me, Tell Me" will see the light of disc shortly. It is the musical story of a lackadaisical character who is intent on marrying an attractive young woman. But she won't say "Yes" unless he gives a promise to wash the dishes, reform his easy-going ways and so on.

When Pearl saw it her reaction was "This is type-casting, Ted. For your theme you have been drawing on life. This is your life."

Anyway, Denis Preston and Norris Parmor thought that it was just the material for us to follow "Sing Little Birdie." We hope it is, too.

Car crash

JOHNNY DUNCAN is driving around town in a new Borgward. I asked if the change of car was not a matter of fancy. It was not—"I wrapped the old Borgward around

a telegraph post," stated Johnny. I was puzzled that I had not read of the accident in the papers, especially after learning that Johnny had skidded 50 yards on a greasy road, turned turtle, crashed into the post and then into a ditch, narrowly escaping death.

"I didn't want to bother my wife Betty by having her read it in the papers as I hadn't been badly injured," he explained.

You see, the Duncants are expecting an addition to the family.

Asserted this young American, "It will be born on August 1, and as we have a girl we hope that the baby will be a boy."

With a new home, car, and expected baby, it was natural that a new record would complete the scene. Listen to his Columbia disc: "Kansas City" and "That's Right Darlin'." This is the best Duncan disc since "Last Train To San Fernando." He has a different sound, one that I feel will find a ready market.



Alma's  
passport  
to a  
little  
flutter!

ALMA COGAN was talking to me on the phone this week-end. She had spent the Whitsun holiday at Ostend, singing in cabaret.

"They wouldn't let me in to gamble at first," she said about the Casino, adding, "Well, not until I went back and produced my passport to prove that I was not a local resident."

Apparently they are barred from entering the Casino. Pulling out the British passport with such a flourish looked if you'll pardon the pun so Ostentatious, she laughed.

Wee Willie  
paid up

LAST week Wee Willie Harris found himself the object of attention from Albemarle troops in Bedford. This week before I flew back to my holiday life, Majorca, the red head showed me the "ransom note" from the brawny byers.

They had "kidnapped" him by the simple ruse of getting him to the stage door for his autograph. It was part of an initiative test from the Army, they said.



Directly Willie stepped outside the stage door to apply his signature to a book, he was bundled into a car, and driven to the local barracks.

The "ransom" was £5 for the Albemarle Association and a similar sum for the R.A.F. Benevolent Fund.

I learn that the whole thing nearly misfired. Willie arrived back 15 minutes late for his appearance on stage. "The first call I have ever missed," he said.

Willie not only paid up the amount demanded—but added a handsome ransom to be given to each charity.

## TRADITIONAL JAZZ by Owen Bryce

### Tampa and Georgia rock and roll in some poetical blues

TAMPA RED AND GEORGIA  
TOM

Don't Leave Me Here; You Can't Get That Stuff No More; Pig Meat Blues; My Texas Blues. (Jazz Collector JEL 3)★★★★

TWO more great blues exponents of the Mississippi style are featured on this EP disc. Two more wonderful negro poets and philosophers singing and playing with a complete understanding of each other's every phrase.

These two reminded me of Sonny Terry and Brownie McGhee, for like them they rock and they roll . . . with none of the unpleasant associations of that derivation of Negro rhythm and blues. Georgia Tom and Tampa Red roll their way through the blues items. On *You Can't Get That Stuff No More* they also rock like nobody's business.

*Don't Leave Me Here* and *Texas Blues* are typical blues performances, with typical Southern guitar and "raggy" piano from Thomas A. Dorsey (Georgia Tom), who is rather dominated throughout by the forceful work of his partner.

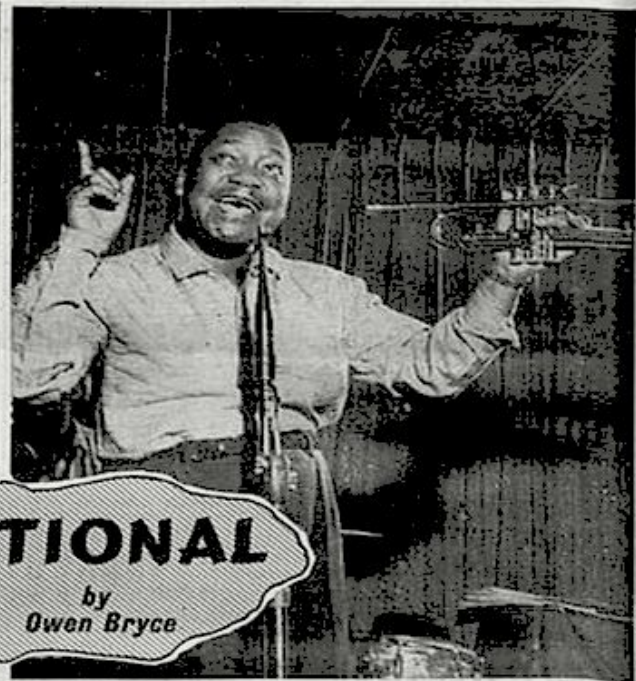
Another fine record to be chalked up to Jazz Collector, and one that would have earned five stars but for the rather poor recording.

K.C. (Kansas City) IN THE 30s

Jay McShann's Band: *Moten Swing*; Julia Lee And Her Boy Friends: *Draggin' My Heart Around*; When You're Smiling, My Sin, I Was Wrong; *Boo Moten*; *It's So Hard To Laugh Or Smile*; Tommy Douglas Orchestra: *Lights Out*; Jesse Price And His Band: *I Ain't Mad At You*; Crown Prince Waterford: *Leaping Boogie*; Charlotte Mansfield: *Live! My Life For You*; Walter Brown with Ben Webster: *Let's Love Awhile*; Joshua Johnson: *Days*. (Capitol T1057)★★★★

SUBTITLED "Roudy Memories of America's Wildest City," this hardly lives up to it. Kansas City was the home of one of jazz's best and brightest styles. Among the artists who came from this mid-western city were Mary Lou Williams, Andy Kirk, Pete Johnson, Joe Turner, Benny Moten, Charlie Parker, Lester Young and the Count Basie band.

Kansas City music revolves largely around the riff. It was also very



JONAH JONES takes out all the stops and blows loudly.

underlying the melody, it's beautiful, blowing open, too loudly, and sneering like the devil with the rhythm section playing a sort of rock 'n' roll backing, he descends as low as one can in playing to the night club "gallery."

I know that this is his type of music. I know he is a great success in this particular sphere. But, as I think I've maintained before, a club audience and an LP album are vastly different things.

Personally, I'd be bored still listening to this more than a couple of times. But there are some good spots for those who can afford it.

THE SONNY MORRIS JAZZMEN

*You Always Hurt The One You Love*; *Mood Indigo*; *Avalon*; *After You've Gone*; *St. James Infirmary*; *Bye And Bye*. (Seventy Seven LP 9)★★★★

HAD this appeared ten years or more ago it would have received rave reviews . . . even from this critic. But there's little excuse now for many of the faults apparent here.

In many respects the front lines have improved beyond all recognition. So have the drummers and the bass players. The banjo section has done the opposite, reverting to a pounding, unyielding, unspulating monotony of sound.

This outfit is purely a session group picked largely from the bands of Alex Welsh and Terry Lightfoot. At the time I suspect Sonny Morris was Terry's trumpet player. I also suspect things about "Elmer Smith" which perhaps are best left unsaid.

Sonny has a clear, firm lead . . . not as clear as I'd like to hear and not able to play but clearer than the run of the mill New Orleans horn men imitators. He knows what a good N.O. trumpet should play, even though he doesn't just quite achieve it all the time. But long association with Ken Colyer's group has brought out a great chunk of sincerity.

Johnny Bennett plays a forceful, direct trombone, sometimes pitching badly, but driving along on "Avalon" with no lack of confidence.

This, then, is the Sonny Morris ensemble. Not the sort of noise I am addicted to, but on this occasion, one that comes over better than most.

largely the home of bop. The swing of the Basic rhythm section and the earthiness of the blues both found their way into the music of Charlie Parker and his disciples.

There is very little left of that atmosphere in this glorious mix-up of K.C. jazzmen. For one thing, there is a lot too much of Julia Lee, who might well have deserved an EP to herself. Her group includes a very unswinging organ, an above average trumpet and an excellent alto player.

Some of the sides are dull. Small wonder. They're supposed to be typical of night club music, and isn't that dull at all times? *Lights Out* is horrible. So is the pianist, who repeats a phrase throughout the whole three minutes, playing it gradually worse and worse 'til he almost breaks down.

The alto player on the Jay McShann break is the high spot of the LP.

JONAH JONES QUARTET

Jonah Jumps Again

*Jalousie*; *I'll Always Be In Love With You*; *Pennies From Heaven*; *Ballin' The Jack*; *I'm In The Market For You*; *Any Time*; *From The Inside*; *They Can't Take That Away From Me*; *Slowly But Surely*; *Poor Butterfly*; *No Fool Like An Old Fool*; *Stimulus*. (Capitol T1115)★★

JONAH JONES is not a very good trumpet player. Yes, I'll admit I once thought him marvellous, but there's nothing quite like three or four hours of LP (and quartets at that) to show up all his many faults.

Faults of tone, faults of technique and especially faults of taste.

The sleeve notes tell us he takes out all the stops. He does. Like organ stops, most of them should be left right where they were.

Playing delicately muted on a medium-paced number with the bass well to the fore and the piano subtly

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REVIEWS BY  
**TONY HALL**

warmth, like a good brandy. The ballads, too, have something of that feeling.

Menk's *Midnight* has a gentleness that other versions have not given it before. *Hotel* is taken more slowly than usual and hits a good groove.

Relaxedly tasteful but never enervating, May and Thigpen play their rôles with understanding.

**CHRIS CONNOR**

Chris Craft

*Moonlight On Vermont; Blow, Gabriel, Blow; Here Lies Love; Be A Clown; Good For Nothin' (But Love); On The First Warm Day; Chisdown, My Chisdown; One Love Affair; The Night We Called It*

based on Billie Holiday and follows in the footsteps of Anita O'Day and June Christy.

Connor certainly has a "sound." In large doses, it can become increasingly flatly monotonous. But it is a "sound." Individual, too, in its way.

This recalls an important statement made a decade ago by American critic Mike Levin: "Singers are so concerned with getting a sound that is individual, they forget they are charged with the sense of lyrics and an idea of melodic continuity as well."

Now my ears are still ringing with memories of the magnificent Carmen McRae. McRae with her perfect pitch, adult interpretations of lyrics, intelligent variations of melody line and an individual sound, Connor just isn't in the same class.

Apart from (sometimes serious) intonation troubles, she can be so awfully strained and tense. Especially at "up" tempos—viz. *Gabriel, Clown and One Note*.

Of the ballads, *Lover Man* is morbidly depressing after McRae's version. So is *Vermont*. And *Night We Called* doesn't match up to June Christy's Capitol disc.

I think Chris Connor is at her best on off-beat, "doomeroon" ballads. Point numbers, if you like. Like *Be My All* and *Affair*. But without meaning to be uncharitable, I can't help wondering whether I'd appreciate these tracks so much if there were definitive versions available by other—and better—jazz singers.

*A Day; Johnny One Note; Lover Man; Be My All*

(12in. London LTZ-K15151)★★

PERSONNEL: accompanying units include Stan Free (piano, arranger); Bobby Jasper (flute); Al Epstein (English horn, bass clarinet); Mundell Lowe (guitar); George Davivier or Percy Heath (bass); Ed Shaughnessy (drums).

CHRIS CONNOR is the latest in the line of white girl stylists



(DISC Pic)



SONNY STITT (left), DIZZY GILLESPIE and SONNY ROLLINS.

Three 'giants' produce an

inspired album

TECHNIQUE . . . IDEAS . . . CONFIDENCE . . . THEY HAVE THEM ALL

DIZZY GILLESPIE-SONNY STITT-SONNY ROLLINS

*Sonny Side Up*  
*On The Sunny Side Of The Street; The Eternal Triangle; After Hours; I Know That You Know*

(12in. Columbia 33CX10140)

\*\*\*\*\*

PERSONNEL: Dizzy Gillespie (trumpet); Sonny Stitt, Sonny Rollins (tenors); Ray Bryant (piano); Tom Bryant (bass); Charlie Persip (drums). ONE of the best albums ever produced by the Norman Granz jazz factory. I believe this date was Dizzy's idea. The two tremendous tenormen certainly inspired him. In fact, here you have three really great jazz "giants." Each has all the technique in the world. And the ideas and confidence of expression to match that technique. Or should it be the other way round?

Dizzy has seldom, if ever on record, sounded so consistently impressive. And the tenors are a joy to hear. Ray Bryant is fast becoming a very important pianist with an individual style. His *After Hours* solo is knee-deep in the blues.

Brother Tom sounds much better than on the earlier album from this session (33CX10121). Persip lays down a stormily relentless beat. *Sonny Side Up* is medium-tempo and also sports a solo Dizzy vocal. Mitchell Parish's *After Hours* is the most moving and exciting slow blues I've heard in years, with almost a gospel feeling about parts of it. Everyone is brilliant here.

*Triangle* (on "Rhythm" changes) and *I Know* are thoroughly successful, high-spirited, hard-swinging jumps. Note the interesting voicing on the introductions of both these tracks. This is a record that I've hardly stopped playing since it reached me. Thoroughly recommended.

BAKER-SHANK-MASTERSOUNDS etc.

Have Blues, Will Travel  
*The Vamp's Blues; Woody's Dot; Finger Pickin'; Blowing Country; Bela By Barlight; The Route; St. Elmo's Fire; Have Blues, Will Travel*

(12in. Vogue LAE12156)★★★

PERSONNEL: (track 1) Charlie Mariano, Jerry Dodgion (altos); Vic Feldman (sax); Jimmy Rowles (piano); Monty Budwig (bass); Shelby Manne (drums); (2) Russ Freeman (piano); Budwig, Manne, (3) Wes Montgomery (guitar); Joseph Bradley (piano); Monk Montgomery (electric guitar); Paul Parker (drums); (4) Bob Cooper, Bud Shank (tenors); Claude

finesse and cool, calm and collectedness. For my personal taste, he's always missed out as a real jazz player. Something seems to be lacking somewhere. Somehow it's all too tasteful, if that makes sense to you.

So I'm pleased to tell you that this recently released album contains the warmest Taylorisms I can remember hearing. Particularly a magnificent, mood-setting blues, *Sounds In The Night*. It is not too "funky" and benefits accordingly. It gives inner

The latest in  
**MODERN JAZZ**

Williamson (piano); Don Prell (bass); Chuck Flores (drums). (5) Buddy Montgomery (vibes); Richie Crabtree (piano); Monk Montgomery, Benny Barth (drums). (6) Chet Baker (trumpet); Art Pepper (alto); Richie Kamucha (tenor); Pete Jolly (piano); Leroy Vinnegar (bass); Stan Levey (drums). (7) Elmo Hope (piano); Harold Land (tenor); Stu Williamson (trumpet); Vinnegar, Frank Butler (drums). (8) Shank (tenor); Claude Williamson, Prell, Flores.

A GENERALLY most enjoyable collection of 12-bar, most of them cut at the end of already-issued dates with this LP in mind.

The most earthy two are probably *Route* (with a fine rhythm section and good Pepper, Chet and Kamucha solos) and *Fire* (with Elmo and Land outshining Stu Williamson).

*Vamp* is a little disjointed, but has its moments. The Wes Montgomery track is stimulating; the Master-sounds, relaxed, Shank's closing track is a blues in 3/4 time. While the Cooper-Shank exchange is heated.

There's no exceptional track here. But, generally, the feeling is good and the LP is worth its price.

**BILLY TAYLOR TRIO**  
The New Billy Taylor

*There Will Never Be Another You; Sounds In The Night; The More I See You; Will You Still Be Mine?; 'Round Midnight; There's A Small Hotel; I Never Get Enough Of You; Tino*

(12in. H.M.V. CLP1231)★★★★

PERSONNEL: Billy Taylor (piano); Earl May (bass); Ed Thigpen (drums).

BILLY TAYLOR has been described by many critics as "a modern Teddy Wilson." In other words, here is impeccable taste,

DISC DEBUT: **Shirley Sands**

Singing gamble paid off

UNLIKE many record newcomers these days, Shirley Sands is a girl with considerable show business experience. Now 22, Shirley already has 10 years' association with the world of entertainment.

Now, in her new venture on disc, Shirley has made people sit up with her version of "I Surrender" for Decca. Shirley was evacuated to Bridgewater, Somerset, during the war years when the family's London home was completely demolished.

Like many young ladies with a yen for the stage, Shirley began as a pantomime "babe" and her first "big moment" came in panto at Bristol Hippodrome.

Short-lived

But the "babe" grew up too quickly and that particular job was short-lived. Yet the question of stardom was not to interfere with Shirley's theatrical ambitions and, as soon as she was able to leave school, she decided quite positively on a stage career.

She joined The Kettle Juniors, a talented group of youngsters, and travelled extensively with them throughout Britain and also on the Continent.

Once again, outgrowing the juvenile stage, Shirley decided to broaden her experience and, for a few years, played every type of role in revue, with principal boy parts in pantomime thrown in for good measure.

Stardom had eluded her though and about this time a recording manager suggested that singing lessons would be useful to her career.

Shirley saw the good sense of the suggestion, and decided to give



up touring for a year and take a regular job.

So it was that an ambitious singer became a packer for Littlewoods Stores in their warehouse, and a night club singer whenever possible in her own time.

Her singing lessons began to pay off, and on the strength of her improved voice she won the understudy role to Julie Wilson in "Bells Are Ringing." Shirley had encouragement from Cyril Stapleton and made several successful appearances with his Show Band. More recently she

has appeared on ATV's "Music Shop."

Now Decca have claimed Shirley's services for records, and her first disc for them was made recently.

In signing her contract Shirley was able to keep a long-standing promise to her mother, to celebrate the occasion by buying her a radiogram. Among Shirley's many talents is one which she acquired when she was with the Kettle Juniors—the can play the bagpipes.

Mervyn Douglas



# No U.S. signings for 'Oh Boy!' show

## Jack Good returns 'with ideas, but no stars'

BACK from America in time for next Saturday's wind-up show in the present "Oh Boy!" series, TV producer and DISC columnist, Jack Good has returned "with lots of ideas—but no stars contracted for the show when it resumes in September."

"I went over to the States for ABC-TV to see what was going on," Jack Good said in London on his return this week.

"I did not go expressly to sign anyone for the autumn show, but I saw quite a number of agents and music publishers," he added.

"There is no point in bringing over American artists just because they are American."

"It's difficult to make a comparison between TV entertainment here and in the States because everything is totally different."

"We can produce a more polished show—because we have to cram everything into so little time. But compared with similar American shows, ours are not so human. In the States, the production teams and artists are more relaxed. But tech-

nically they are not as good as ours."

Jack Good laughed off reports that "Oh Boy!" was not coming back to TV in the autumn.

"That's the first I've heard of it," he said. "I can promise that the show will be back in September."

"But I haven't the foggiest idea what it will be like. I'm going away next month for a holiday-cum-business trip to the continent and will be thinking about a new presentation then."

When he went to New York three weeks ago, Jack Good took a copy of the "Oh Boy!" show on film with him, featuring Cliff Richard and Marty Wilde.

"The reaction to it was good," he said, "and the general reaction was that the standard was much higher than that achieved in America."

## Folk-singing 'Weavers' fly in

FAMOUS folk and spiritual music singers, The Weavers, arrived in London this week for a brief visit which includes a telefilm and a B.B.C. radio appearance.

The Weavers will be heard this week-end in the B.B.C. Light Programme "Saturday Club," and the following day they film a programme for Granada TV.

Also due here this week is dynamic Abbe Lincoln, and one of her first engagements will be in the same tele-recording as The Weavers.

Next Monday, Abbe Lincoln opens a two-week cabaret season at London's Astor Club.

Another American singing visitor due here shortly is Ruth Olav, who also appears in a Granada TV presentation.

## Jack out, 'Disc Show' in

A NEW record programme replaces the Jack Jackson show when the programme is rested for the summer.

The new ATV programme, likely to be called "The Disc Show," will be produced by Peter Glover, and will start on Wednesday, June 24 at 11 p.m.

## 13-WEEK JURY

The B.B.C.'s new television programme, "Juke Box Jury," which starts on June 1, will run for 13 weeks.

A panel of judges—David Jacobs (chairman), Alma Cogan, Pete Murray, Gary Miller and "typical teenager" Susan Stranks—will comment on latest disc releases.

## Party time for rock boys

Several "Oh Boy!" stars, including The Dallas Boys, Billy Fury, Garry Mills, Neville Taylor, some of The Vernon Girls, Red Price, producer Jack Good and Dickie Pride—brought his behind the false nose right (D.B.C. P)—helped to celebrate the opening of The Strava Ballroom in Islington. For some time the club's premises have been used for rehearsals of this TV show.



## Ginger Rogers films 'A-Z'

BEFORE flying home to America following her appearance in "Carissima," Ginger Rogers telefilmed a short interview with Alan Melville which will be shown on his "A-Z" programme on June 10.

Before this, Ginger Rogers will be seen as a guest in the Bob Hope Show (B.B.C. TV, June 7). Other musical guests in the show include 13-year-old Dodie Stevens, currently riding high in the charts with "Pink Shoe Laces," Jerry Colonna, Jack Benny and Les Brown and his Band of Renown.

## Dickie's new discovery

DICKIE VALENTINE introduces a new singing discovery of his, Ian Martin, when they both appear in next Sunday's ATV presentation "Music Shop." This particular edition of "Music Shop" is a star-studded one, featuring Johnny Dankworth, The Jazz Committee, Kathy Stobart, and songstress Shirley Jackson.

## WORLD'S MOST EXPENSIVE CHOIR

"It must be the world's most expensive choir," said a guest at Alma Cogan's 26th birthday party last week as Vera Lynn, Joan Regan, Frankie Vaughan, Libby Morris, Glen Mason and some 200 show business personalities sang "Happy Birthday."

Alma had invited her friends to a champagne celebration at the swanky Empress Club, London, last week where her uncle, Alan Carr, is a director. There was a giant cake which Alma cut after the "toast in song."

During the evening many of Alma's friends took turns to play the piano—as background music for the celebration.

## Dinah is due for jazz

DUE in Britain this week for the Bath Festival of Jazz is jazz singer Dinah Washington.

In addition to her appearances there at the festival, Dinah will also be telefilming a spot for transmission on Sunday, June 14.

## NEWS in BRIEF

THOSE two masters of the keyboard, Rawicz and Landauer, will be making an appearance of B.B.C. television on Friday, June 7, in a programme produced by Russell Turner.

SALLY BAZELY and Kevin Scott have two joint 10-minute spots of B.B.C. television on June 9 and 18. The first features music by Colt Porter, the second music by Jerome Kern.

MOSS Empires have now booked the band of the Royal Scots Greys for Birmingham Hippodrome on Monday, July 6. Subsequent dates include Liverpool Empire on July 13, followed by Newcastle on July 20 and Glasgow on July 27.

BERNARD BRESSLAU has signed for a number of variety stars including Finisbury Park Empire on Monday, June 15, Liverpool on June 22, Brighton on June 29 and Glasgow Empire on July 6.

PIANO star Joe Henderson will be seen on TV tonight (Thursday) when he appears with the Grandaders in the programme called "The Song Parade." Joe will be featuring his newest recording—his own composition—"Chick."

FOLK singer Josh White has been booked for TV here late July or early August.

## HERE FOR BATH FESTIVAL

AN early visitor for the forthcoming Bath Jazz Festival is Swedish star Monica Zetterlund, who arrived at London Airport on Sunday. She will appear in the B.B.C. Jazz Club tonight (Thursday) and also on television in T.W.W. on Tuesday, June 2.

Monica Zetterlund was last here in January to undertake TV for the Granada network.

## ATV launch star plan

FUTURE ATV plans have the accent on star names of the disc world and two new series begin during the latter part of June.

On June 26 is the first programme featuring Lonnie Donegan under the title "Putting on the Donegan." This is a series of six programmes already filmed with a host of famous guests including Chris Barber, Anne Shelton, Stan Stennett, Hughie Green, Jo Shelton, The Dallas Boys, Sheila Buxton, Jack Jackson, Glen Mason, Ray Ellington and Alma Cogan.

The other series features Johnnie Ray and will be called "Johnnie Ray Sings."

This again is a series of six, the first of which will be screened on June 29.

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