

April 25, 1959

# DISC

THE TOP RECORD & MUSICAL WEEKLY

No. 64 Week ending April 25, 1959

FRANKIE AVALON

EVERY  
6<sup>D</sup>  
THURSDAY



# VENUS

## Frankie

SINGS THE HIT VERSION

on **H.M.V. POP 603** (45 & 78)



● E.M.I. RECORDS LTD., 8-11 GREAT CASTLE STREET, W.1



# DISC

Charles Buchan's Publications, Ltd., Hulton House, Fleet Street, London, E.C.4. FLEET Street 5011.

## BEAT IS ACCEPTED AT LAST!

WELL, over six months ago, DISC was forecasting the death-knell of rock. Since then the trend away from it has continued, so that today there is a noticeable absence of original rock in the Top Twenty. In forecasting rock's decline, we didn't overlook the fact that the beat it brought with it would remain. We may have been playing safe then, but most of today's pops have that beat ingredient which we strongly believe must be a part of today's musical offerings.

Everything has increased in tempo since Granddaddy's day—and even since Dad's!!! So it is not surprising that we demand a tempo in our entertainers in keeping with our everyday lives.

Though the beat remains, the musical quality has improved, so that even with beat ballads we have generally a better finished product than a year ago.

Good rock was limited, but in the wake of the demand which it set up, a barrage of unmusical cacophonies followed. An improvement had to take place.

Fortunately the public, as always, began to discriminate and, out of the rocking lion, came forth some sweetness.

Melodies, many of them old, came to the fore, but with a commanding beat added.

Now, today, even the high priest of rock, Elvis Presley, has veered away from rock as we originally heard it.

The result is that beat music has become acceptable to listeners of all ages, so that even Mum and Dad are buying and requesting today's pops.

If music of this sort can bring a closer understanding between parents and teenagers, then beat music is more than serving a useful purpose.

Oddly enough though, it was the rock and roll era, despised by older people, that has contributed greatly to today's musical trend!

### Second-rate

AS soon as a new record hits the market—and by that I mean an original record that gets away from all these new recordings by over-eager 20th century talent—I purchase it, play it, and then keep a look out in DISC for new releases.

But what do I hear? Nothing but second-rate repetitions by lesser known vocalists or musicians.

Another point which annoys me is the revival of all these oldies. Have we no composers who can produce really cracking modern tunes without the aid of a once popular hit?—A. S. WILSON, Chipsey Avenue, Northampton. (Old times for new!)

### It's the voice that puts Connie on top

IN reply to A. G. Tringhamham (DISC 4-4-59), the reason for the success of Connie Francis with "My Happiness" is because she sings it so wonderfully well.

WATCH FOR!  
LONNIE DONEGAN'S  
"FORT WORTH JAIL"  
RELEASE DATE MAY 1ST

# POST BAG

## Encourage U.S. artistes here

—AND DROP THIS TIT-FOR-TAT ATTITUDE

### PRIZE LETTER

I HEAR that one of the big package shows, which was to have come to this country from the United States, has now been cancelled, among other circumstances, on the grounds that British performers do not make enough tours in the States.

Surely this boycotting of American artistes can only lead to a similar action against British artistes in the U.S.?

Let us not forget the fact that American recording artistes are far superior to their British counterparts, although it may be argued that U.S. disc companies use the echo-chamber and similar devices to a greater extent than we do, and that, consequently, we do not hear

the singer's true voice on wax. True as that may be, most singers from across the Atlantic inevitably possess a style which is all their own.

It is often said that, when an artiste visits Britain, his or her whole career is in the balance, in such a way that they either become more popular or fade into the back-ground.

But, surely, unless we are given a chance to see and hear these artistes for ourselves, this theory has no foundation.

With so much happening on the music scene today, now is the time for Britain to play an even larger part in encouraging the visits of American guests—without the cancellation of proposed trips by concerns who do not understand the wants of British youth.—W. R. HUTCHINGS, 23, Herongate Road, London, E.12.

### Well done, Jack!

I SHOULD like to congratulate Jack Good on producing talent for his "Oh Boy!" show which comes up to the standard of, and sometimes exceeds, the American rock stars.

His policy of giving new discoveries the chance to appear on the show, rather than use established artistes all the time, is certainly paying dividends.

"Oh Boy!" has helped to make such stars as Cuddly Dudley, Red Pricer, Cliff Richard and Billy Fury.

I hope that Jack Good will continue to give us his new discoveries, and the time and effort he puts into "Oh Boy!" is certainly well worth it.—GORDON P. SAMPSON, Thornton Square, Brighouse, Yorks. (Read of Jack's new plans on page five.)

### Any progress?

COULD we have some editorial mention, or even a feature, on Ray Pilgrim? I heard him on "Go, Man, Go" a couple of times, and last week on "Saturday Club." He can handle rock and ballads equally well.

Has he been signed up by any record companies yet?—CECIL COARD, Beattie Park Central, Dunmurry, Co. Antrim, N. Ireland. (We shall watch Pilgrim's progress!)

### Less trouble

WOULD it save the disc companies a great deal of trouble if they kept a pop standard play in their catalogues for one year only?

In that time, a disc could have been number one on the hit parade, and forgotten. It could be re-issued later in EP or LP form.—R. MACDONALD, Aitfield Road, West Derby, Lancs.

(You'd be surprised at the demand for some discs long after 12 months.)

### Put Mike on top

WHAT has happened to that bright up-and-coming star Mike Preston? He has the talent and per-

sonality to get him a long way, and yet he has not seemed to go as far as he should.

Wake up producers and agents and let us put Mike really on top.—(Miss) SUE ORAM, Comet Close, R.A.F., Lynham, Wilts. (For the love of Mike...)

### It's the disc

ACCORDING to some people, Elvis Presley should never have been born! If one of his discs does not jump into the top three the general contention seems to be that the Presley popularity is dropping.

"Laudy Miss Clawdy" was a great record and so was "King Creole." We Presley fans buy the disc and not the name.—(Miss) MARGARET BUTTERS, Ashbourne Crescent, Moor Nook, Cheshire. (Doesn't the name count for anything?)

### They dared!

AFTER listening to "Come Softly To Me" sung by Craig Douglas, I was very surprised to read in DISC (11-4-59) that three other singers had dared to record the same song. And I was even more surprised when I saw that "Come Softly To Me" sung by the Fleetwoods was second in the American Top Ten.

All I can say is that Craig's recording could not have been pushed by the American DJs.—SUSAN ABBOTT, Lansdowne Avenue, Grimsby, Lincs. (Maybe he sings it too softly?)

### Where's Marvin?

CAN any readers tell me what has happened to the once popular Marvin Rainwater? I have waited for a year now for another Top Twenty disc from him.—ROY BENNET, Times Street, Manchester, 10. (There must be a drought.)

Every week an LP of his own choice is presented to the writer of the best letter, and once a month there is a bonus prize of a Ronson lighter and ashtray set.

This month's Ronson set is awarded to:

Miss JUNE WHITTAKER, 33 Marlowe Road, Margate, Kent

### Welsh 'squares'

WHY is Cardiff always bypassed by disc stars, both British and American?

I believe that the last pop group to give a performance here were The Hi-Los, and the last British rock 'n' roll singer was Marty Wilde.

We have seen nothing of Cliff Richard or Vince Eager, or Paul Anka, who has been to this country a few times.

Perhaps the reason is that the organisers of these tours think the Cardiffians are "squares."—S. WILLIAMS, Barry Road, Barry, Glam. (Tours are booked at places where business is expected to be good. Maybe Cardiff people are poor pop fans.)

### A good job?

SURELY before we even think of trying to get more record-interest programmes on TV we should first ask ourselves whether our radio DJs do a good job.

It is no thanks to our British DJs that the late Buddy Holly was a big seller in this country; he was the most neglected record star this side of the Atlantic. Even on Radio Luxembourg his latest releases were neglected.

His last but one record, "Heartbeat" was one of his best, yet I never heard it on 208 metres, the best record station.

I now wait with interest to see if the new Crickets' waxing is so grossly neglected, even though it is a top notch disc.—ALEX GORDON, Central Avenue, Kibberville, Ayrshire. (Don't blame the DJ, too much. He tries to present a programme to suit a large number of people and it is not easy.)

### Judy's gimmick

EVERY week I read the main British musical and film papers, and it is surprising, but quite true, that one of the most-mentioned stars in all these publications is, believe it or not, Judy Garland.

Almost every week, in one way or another, the name of Miss Show Business crops up somewhere. In my opinion, Judy has only one news-making gimmick—talent.—M. MORGAN, Edward Road, Birmingham, 5. (That's a gimmick that will always take effect in the long run.)

### Too short

DO you think that we get fair entertainment from some of the record shows on Radio Luxembourg? I realise that these record shows are sponsored by commercial enterprises, who, of course, wish to play as many records as possible in the time available.

This is done by abbreviating the discs to such a degree that I find it impossible to make a fair appreciation of their standard, and I feel, therefore, it would benefit the sponsors of these programmes more if they were to play their discs right through, thus giving the listening public a better chance of judging the qualities of them as well as providing a more entertaining programme.—T. F. MOULD, Hawley Crescent, New Denton, Northants.

(Some DJs do this to increase the tempo of the programme. It does not always seem to be a good thing.)

### Excellent idea

DISC'S intention to award a "Silver Disc" to artistes who sell more than a quarter of a million records in the British Isles is an excellent one.

There are many artistes who make very good records, but they do not sell as well as possible, often because people do not get to hear them, or because they do not know the artists very well. As examples, take such talented stars as Duane Eddy and Britain's John Barry Seven.—STEWART GOOD, The Glade, Cherry Orchard, London, S.E.7.

(We are all waiting eagerly to see who will be the winner of our first Silver Disc.)

### Twice the price

AT Christmas I received the extended play record of "King Creole," volume 2. The second disc lasts three minutes.

My sister was given a single by Harry Belafonte, "Son of Mary," which lasts four minutes but costs half the price.

Incidentally, both of these records are on the same label, R.C.A. Why should we have to pay twice the price for a shorter record?—M. SHAW, Bank House, Leyburn, Yorks.

(Unfortunately, there is no fixed playing time for any size of disc, so some appear better value than others.)

### Before and after

HOW pleasant it would be to hear a disc jockey give the title and the artiste's name before and after playing a disc!

It is so annoying to hear a likeable tune and not to be told its name.

It is particularly desirable to hear the title after playing, since it is then that one's interest is aroused.—(Miss) CLARE GUY, Woodland Park Road, Leeds, 6.

(The time factor is involved here. Most people want to hear as many records and as little talking as possible.)

### Not commercial

THE publicity for Fats Domino is appalling compared with that of some of the other artistes. I have hardly heard anything of the little man lately.

Could it be that he is losing his popularity? Or could it be that he just is not commercial enough for today's hit parade?—ANTHONY BARRY, Maitland Park, London, N.W.3.

(Seems like Domino is drawing a blank with the fans.)

BACK WITH A SMASH!!  
AL MARTINO  
I Can't Get You Out of My Heart  
TOP RANK J.A.R. 108  
SOUTHERN MUSIC PUBLISHING CO. LTD., 8 DENMARK STREET, W.C.2



# TERESA BREWER

captivating everyone yet again with

## HEAVENLY LOVER

Q 72504 **CORAL** 45/78

# TOP TWENTY

Compiled from dealers' returns from all over Britain  
Week ending April 18

Last Week	This Week	Title	Artist	Label
2	1	It Doesn't Matter Any More	Buddy Holly	Coral
1	2	Side Saddle	Russ Conway	Columbia
4	3	Petite Fleur	Chris Barber	Pye
3	4	Smoke Gets In Your Eyes	The Platters	Mercury
6	5	C'mon Everybody	Eddie Cochran	London
5	6	Donna	Marty Wilde	Philips
8	7	Charlie Brown	The Coasters	London
7	8	My Happiness	Connie Francis	M.G.M.
—	9	A Fool Such As I / I Need Your Love Tonight	Elvis Presley	R.C.A.
16	10	It's Late / Never Be Anyone Else But You	Ricky Nelson	London
14	11	Sing Little Birdie	Teddy Johnson and Pearl Carr	Columbia
12	12	A Pub With No Beer	Slim Dusty	Columbia
11	13	Stagger Lee	Lloyd Price	H.M.V.
13	14	Gigi	Billy Eckstine	Mercury
10	15	Little Drummer Boy	Beverly Sisters	Decca
9	16	As I Love You	Shirley Bassey	Philips
15	17	Tomboy	Perry Como	R.C.A.
—	18	Come Softly To Me	The Fleetwoods	London
17	19	Venus	Frankie Avalon	H.M.V.
—	20	Early To Bed	The Poni-Tails	H.M.V.

# THE COASTERS

Still up in the American Top Ten with

## CHARLIE BROWN

ILL 8810 **LONDON** 45/78



BUDDY HOLLY hits the top, while about to break in are The McGuire Sisters.



MARTY WILDE'S "Donna" drops down one place.

### ONES TO WATCH

May You Always  
Lovin' Up A Storm

McGuire Sisters  
Jerry Lee Lewis

## AMERICAN TOP TEN

Last Week This Week

These were the ten numbers that topped the sales in America last week (week ending April 18)

2	1	Come Softly To Me	The Fleetwoods.
1	2	Venus	Frankie Avalon.
4	3	Pink Shoe Laces	Dodie Stevens.
3	4	It's Just A Matter Of Time	Brook Benton.
5	5	Tragedy	Thomas Wayne.
6	6	Never Be Anyone Else But You	Ricky Nelson.
7	7	Charlie Brown	The Coasters.
—	8	A Fool Such As I	Elvis Presley.
10	9	Guitar Boogie Shuffle	The Virtues.
—	10	I Need Your Love Tonight	Elvis Presley.

### ONES TO WATCH

The Happy Organ . . . Dave Cortez.  
Turn Me Loose . . . Fabian.

## JUKE BOX TOP TEN

Last Week This Week

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for the week ending April 18)

1	1	It Doesn't Matter Any More/Raining In My Heart	Buddy Holly.
2	2	Donna	{ Marty Wilde; Ritchie Valens.
3	3	Charlie Brown	{ The Coasters; Bernard Bresslaw; Ray Ellington.
6	4	Side Saddle	Russ Conway.
7	5	C'mon Everybody	Eddie Cochran.
4	6	Petite Fleur	Chris Barber.
—	7	Never Be Anyone Else But You	Ricky Nelson.
8	8	By The Light Of The Silvery Moon	Little Richard.
5	9	Stagger Lee	Lloyd Price.
10	10	Venus	{ Dickie Valentine; Frankie Avalon.

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



Chris Barber's golden disc! Still breaking all records!  
featuring Monty Sunshine Reg Owen's

# "PETITE FLEUR" "MANHATTAN SPIRITUAL"

7NJ 2028

7N 25009



# Betty's not a joke any more!

OUR Indian setting for "Cool" gave us a fine showcase for a girl who has not appeared on our show before. I was very pleased to bring on in person that charming saxophone player, Betty Smith, whose latest disc, "Song of India," enabled her to make a very appropriate visit.

Her Decca disc should go a long way towards increasing Betty's popularity. When she started out, other musicians regarded her as a joke; yet she has been making a steady impression in show business in the past couple of years, and ranks among the best tenor sax players in Britain.

Formerly a jazz player with Dixieland specialist Freddie Randall, Betty formed her own quintet with a membership that included her husband, trumpeter Jack Pemberry.

For two months the group blew hard and hopefully, but finally found they were looking at the top from further away than when they had started.

They fell in with the skiffle trend, and Betty, not reluctant to have a try at anything, made a disc in which she sang as well as played the sax.

## Great things

Last year, when Betty was performing in the north, I wrote about her disc, "Bewitched." And I said it should do great things.

It did, but not so much here as in all the other States. It proved a big-seller there, and notched up sales of around half a million. She also made a happy tour over there.

Now she is a regular entertainer, with a full summer season ahead.

I hope nothing happens to her again like the incident at Slough when she was singing, "There's A Blue Ridge Round My Heart."

"Halfway through the number the audience started to laugh," Betty told me. "After wondering what was happening, I felt something slipping. It was my skirt, and I had to scoop it up and run off the stage."

## Bobby keeps a steady job

OFTEN when our "Cool" guests leave after a show they are off to cabaret dates or to catch a train for the start of a tour. Singer with a difference was young Bobby Tempest, who could not stay around after the show because he had to go to work!

Bobby works on the printing side of a national newspaper, and that, of course, means he has to work at night.

But he was able to get time off to come along and sing for us his first Decca disc, "Love Or Leave." My impression after hearing him is that this is a boy with a likely future in singing.

But Bobby, wisely, is not being too confident. He is staying on at his job while he watches the record's progress.

Recently, Bobby told me, he was working in his garage at home when he heard a knock on the door. He opened it, and found two kids outside.

"Please," said one shyly, "can we see your smile?" Bobby obligingly grinned, wider and wider, until he saw he was making no impact.

"What's the matter?" he asked. "We mean we want to see your hunky-took smile," the kid said.

Then Bobby tumbled to it. "The hunky-took is a piano at home, which I have painted with a smiling face and red lips above and below the lid," he told me. "When the lid is opened, it looks as if the piano is smiling."



## Americans are watching us

I HOPE that I am among the first to congratulate that singing trio, The King Brothers, for signing a contract that will give them a three-months season at Las Vegas.

I hear, too, that after their engagement the boys may stay in the States for some time.

For these Chingford lads—Michael,

23, Tony, 21, and Denis, 19—it has been a long climb up the ladder to stardom, but now they are standing very close to the top.

At present, British entertainers are being watched by visiting American big names, and the spate of talent-spotting may mean that soon a lot of well-known names will be leaving our shores.

Reason is that the States is short of first-rate vaudeville artistes. Britain is almost a traditional home for "music hall"; but in America, where this is generally known as vaudeville, there is a great shortage of training grounds.

This shortage started with the coming of sound movies, but the death blow to vaudeville has been dealt by television.

Youngsters in America can still get breaks as recording artistes, but the conditions between entertaining on disc and in front of an audience are vastly different.

"COOL" was still on the air when the first viewer phoned up to compliment director, Daphne Shadwell for her presentation of the Jose Ferrer/Rosemary Clooney novelty, "It's Flattery."

Colin Croft and Joan Winter's mimed the parts, and made a wonderful job of them.

Neither has been on our show before, but Daphne had seen them acting and brought them together on "Cool" for a piece of perfect casting.

# MUSIC in the AIR

AFN	
271, 244 and 247m. Medium Wave	
APRIL 23.—6.00—Music In The Air, 9.30—World of Music, 10.00—Late Request Show.	
APRIL 24.—6.00—Music In The Air, 9.30—Stars Of Jazz, 10.00—Late Request Show.	
APRIL 25.—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.	
APRIL 26.—9.15—Continental Varieties, 10.00—International Bandstand, 10.30—Romance In Music, 11.00—Serenade.	
APRIL 27.—6.00—Music In The Air, 9.30—Golden Record Gallery, 10.00—Late Request Show.	
APRIL 28.—6.00—Music In The Air, 9.30—Modern Jazz 1959, 10.00—Late Request Show.	
APRIL 29.—6.00—Music In The Air, 9.30—Lawrence Welk, 10.00—Late Request Show.	
Radio Luxembourg	
268 m. Medium Wave	
49.26 m. Short Wave.	
APRIL 22.—7.00—Non-Stop Pops, 7.30—Thursday's Requests, 8.15—Record Hop, 8.30—Ray Burns, 8.45—Liberace, 9.15—Top Discs, 10.00—It's Record Time.	
APRIL 23.—7.00—Non-Stop Pops, 7.30—Thursday's Requests, 8.15—Record Hop, 8.30—Ray Burns, 8.45—Liberace, 9.15—Top Discs, 10.00—It's Record Time.	
APRIL 24.—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.	

# EVERY INCH A TEENAGE IDOL

that's this week's Cover Personality

## FRANKIE AVALON

AS I got out of the lift on the 15th floor of the King Edward Hotel in Toronto, I was greeted by some of the sweetest trumpet I had heard in a long time. Imagine my surprise when I entered Frankie Avalon's suite to find that Frankie was the player! "I used to play it at all the school hops in Philadelphia," he said. "Seven of us used to get together and have ourselves a ball—no real mad rock and roll, but up-tempo stuff that the kids loved."

Frankie had not changed much since I had last been out with him in New York a few months earlier.

He was still wearing a bright red sweater which had become something of a trade-mark with him. Complementing it were slacks and white buck shoes.

A good looking young man of 19, of slight build and clean-cut features, Frankie was every inch a teenage idol.

"Bob Marcucci, my manager, started me off wearing red sweaters," he said. "When the crowds saw me for the first time in this type of outfit, well man, they just flipped and that was that."

## No Eskimos

When Frankie and I were in New York a few years earlier filming "Jamboree," I had noticed these bright clothes and mentioned to him about the ribbing he had taken from all of us because of them.

"Yes," he said, "The ribbing did not end with the picture. If you remember the song I sang in it, 'Teacher's Pet,' was not too much of a success, and although it sold quite a few, it didn't establish me as a star. Far from it."

I mentioned to Frankie that right after the movie was released in Toronto, I had brought him up for a big rock and roll show under the stars.

"Yes," said Frankie, "that was the first time I'd ever been to Canada. . . . I expected to see Eskimos, but it turned out quite differently. No Eskimos, no snow, but plenty of teenagers who seemed to enjoy dancing under the stars."

## 'So I sang'

A few months after, Frankie recorded "Dede Dede"—the song that launched him on his successful career.

Chancellor Records, for whom Frankie records in the United States, discovered him while his group were playing at a charity dance.

"By a lucky stroke of fate, the singer we had asked to appear that night, didn't show up. I was left holding the bag, and so I sang."

by GERRY MYERS  
one of Canada's most famous D.J.s and the man who has met all the top American stars

"Don't ask me what the song was, I can't remember, but the next thing I knew was that two gentlemen had asked me to come down the next day to their hotel and sign a contract."

"I didn't believe it all, but I went down out of curiosity. When I saw they were for real, well, I signed, my parents signed and away we went."

Frankie told me that if rock 'n' roll ever died out completely, or if the public did not want to hear him sing any more, he could always go back to playing the trumpet.

"I have invested most of the money I have earned, and have bought my parents a house in Philadelphia. They are very happy about my success, but they '—I should realise that this might only be a passing phase in my life."

## Another film?

"I agree with them, but until such time as I feel in my heart that the public don't want me, I'll continue singing."

Bob Marcucci told me that Frankie had a part in another picture in Hollywood, and Frankie quipped: "Sure, I'll win an Oscar one of these years."

I asked Frankie if there had ever been any trouble at the appearances he had made.

"Only once," he said, "and that was of a very small nature. We were playing a small theatre just outside Tampa, Florida, over the Easter week-end last year."

A group of University students from up north on their way to Miami caused a bit of a row, but they were quickly silenced. All this talk about rock and roll being bad for teenagers is just so much hokum.

"Honestly now, if I thought for one minute that this was the case, I'd quit the business. Just because the kids enjoy themselves when they hear this type of music is no reason for people to criticise them."

## Greatest D.J.

Suddenly realising that he was late for rehearsal, Frankie took off for the TV studios with me trying to keep up our conversation.

On Dick Clark in Philadelphia, . . . "The greatest D.J. of them all," . . . on Presley, "I admire him for his attitude throughout the entire period when people were constantly knocking him," . . . on England, . . . "I want more than anything else right now to go over there and do a show . . . on his latest smash record, 'Venus' . . . "I was lucky that the publishers of the song offered it to me, it's a beautiful song and I thought all along that it would make the hit parade."

Naturally, his TV show went well, and the parting sound from Frankie as we saw him off on the plane late that night for New York was of him tooting that trumpet of his.



**MY SUMMER TASK  
PLANNING  
YOUR NEW**

**AUTUMN 'OH BOY!'**

SOME TIME NEXT MONTH I'M GOING TO NEW YORK TO SEE WHAT GIVES IN THE POP MUSIC TV BUSINESS OVER THERE. HAVING TAKEN IN THAT SCENE, AT THE END OF THE CURRENT "OH BOY!" SERIES, I SHALL BE OFF AGAIN TO TAKE A LOOK AT THE EUROPEAN ACTIVITIES IN THIS FIELD—HAMBURG, ROME, MILAN AND OTHER CITIES.

When I feel that I have absorbed all I can, I shall retire to a quiet little corner and cook up the new "Oh Boy!" show for September viewing. And remember, since the show is being sold to America, it will be no use my just copying one of their shows.

It will have to be unique—or else. And that brings me to my one, nagging worry. I do hope the new-type "Oh Boy!" as it will appear in September mercifully will be allowed to run at least six months before the formula is knocked off, lock stock and barrel by the opposition.

Not that I mind thinking up new programmes—it is just that I do not really want to take another holiday till February, at the earliest.

And in any case, another change on the other channel to fall in line with us, would only confirm the suspicion of quite a number of sociologists and schoolteachers—the suspicion that watching ITV has become a substitute for thought.

But probably I am being too hard on that other programme.

It is not exactly like "Oh Boy!" in its formula, we are told. Its producer has specified two differences. One, that its numbers are live. Two, that audience reaction is not "fed in."

All I can say is that if these are "differences" the word has changed its meaning since I used it last.

**SIDE TRACKS**

BY JACK GOOD Producer of ITVs 'Oh Boy!'

**Jackie and Conway**

JACKIE WILSON—the "Red Pettise" man—has come out with a great new disc. The sides are "That's Why," and "Love Is All" (not the old number with the same title). It is amazing how much excitement this power-house singer can create on wax. Of course, he is greatly helped by the tremendous choral and orchestral backing given to him by Dick Jacobs. But, just the same, here is one pop singer who you feel could

put it across without any accompaniment at all. "Oh Boy!" is hoping to feature Jackie on May 23, if all goes well.

Meanwhile, Conrad Twitty's dates for "Oh Boy!" on May 2 and 16 have been confirmed.

When Conway sent a telegram to M.G.M. records in this country he said he was going to appear in the "Old Boy Show."

I can only think he has heard about Jimmy Henney.

**Time for relaxation**

CHERRY WAINER has just produced a great disc—called "Happy Organ."

If the guitar sound is familiar, here's the reason. It is made by young Tony Sheridan. The record was made at midnight—just to make sure the artists were relaxed. Relaxed?—I'd have been asleep.

**The biggest song-sheet I've ever seen!**

THE other week, on the Friday—a day before the show—Marty had to begin to learn "Hiawatha," as Tommy Steele had dropped out from the programme. Now "Hiawatha" is a fantastically difficult number to learn. Every line is different, and none of them rhymes. There are no verses and choruses in the normal sense, and altogether, lyric-wise it is a stinker.

Marty spent hours trying to memorise the thing, but it was impossible to do it well enough to throw

everything into the song and not mentally grope for the words.

So we decided to put the words up on boards so he could read them off if he needed to.

That is where the trouble began. Marty turned out to be very short-sighted—something I did not know before. So it was no use having the usual size of board to read from—especially as the boards had to be held far enough back from the camera to get a shot of the whole stage. We searched all round Hackney for some-

thing big enough to write on. In the end we wrote up the words on eight pieces of plywood six feet high by four feet.

It worked—so well that Marty sailed through the dress rehearsal.

The confidence he gained from this and the mere presence of the boards allowed him to do the show without looking once at the words.

Anybody want eight bits of plywood 6ft. x 4ft. with the words of "Hiawatha" written on 'em.

uncomfortably through the backings in a way that suggested that their presence on the stage was the result of a colossal administrative blunder.

This was not the sort of accompaniment that Clara Ward needed—not was this engagement one in which any of the great qualities of the Lyttelton band could be shown.

This was a marriage of incompatibles, and of inconvenience. What a pity it all is.

In just about five minutes, several million people must have been persuaded never to go to see or hear Clara Ward's singers, if they are offered the chance. And so they will be missing what could potentially be one of the most exciting experiences they could ever have.

**This 'Palladium Show' was PATHETIC and PAINFUL**

O.H. dear. Did you get a look at the "Sunday Night at the London Palladium" show the other week? The one with the Clara Ward Singers?

It was pathetic, pitiful, painful. This group could have—and should have—been the most exciting item to have been seen on the Palladium show in months.

But the way it came over the tube, you would have thought that it was a choral meeting of a negro knitting guild.

Visually, they were presented appallingly—in a formless little bundle cluttered around one microphone which was quite inadequate for the job of fairly representing the great sound the singers are capable of making.

Humphrey Lyttelton's band shuffled

**Will our DJs shun this?**

SINCE I first wrote about "Come Softly To Me," there have been many versions appearing on the market. But as sure as eggs is eggs, only one of these has the magic quality about it—The Fleetwoods' version—the one that made the big-time in the States.

Nearest one to this is Ronnie Height's version on Decca.

But the problem as far as both these records is concerned is exposure—or to put it plainly, who is going to play them on the air, so that the public know what this is offered.

I am afraid most of our DJs will not be very impressed by The Fleetwoods' disc. It is too simple, unarty-crafty—and too amateurish for them to go for it.

But it is the simplicity—yes, and the amateurishness of the thing—that is its big attraction, an attraction that has been lost on every other version.

★ ★ ★

More than one artiste recently has been reported as refusing certain concert and TV dates because they conflicted with their football fixtures—either in the Show Biz XI or the TV All-Stars. I should not be surprised to read soon: "Bert Higgins, selected for centre half in the Spurs team, will not, after all, be playing this match as it conflicts with his appearance on Music Shop."

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# TALENT IN YOUR TOWN

## visits

# SHEFFIELD

### Faith in Mel

A YOUNG man who seems set for a bright future in show business is 12-year-old Mel Dean, a Sheffield schoolboy, who was a winner of the Carroll Lewis final at the Empire Theatre.

The youngster, who plays the guitar and rocks to any sort of rhythm, has long been under the notice of Billy Scott Coombes, who has great faith in Mel's ability as a performer.

Now with a television appearance on the horizon his chances will be many, and a recording company may well find itself with another Laurie London.

### Troop concerts

TONY LEWIS is a handsome, 24-year-old tenor who gained most of his experience singing for troops during his National Service. While in Malta he appeared with several leading dance bands, but a chance to sing on the local radio station was cut short when he was sent home to England for demob.

### Really swinging

ONE of the keener of the newer groups are The Debonaires. These smart youngsters recently reached the finals of the local Mecca Talent Contest. They also did well in the Carroll Lewis Show, but missed the final by a narrow margin.

The group was formed three months ago in the Darvall district of Sheffield, after 17-year-old drummer Bob Vickers moved into the district and

SHEFFIELD can rightly be called a hot-bed of talent. Not only are there a great many local-born performers, but there are plenty of others who have found the Steel City an ideal training ground for big-time show business.

The many working men's and social clubs provide a tough audience, but one that can be quickly appreciative if the act shows promise.

Most recent "graduate" from this field is Toni Dall. While employed in the city as a steelworker the popular Italian tenor gained a great deal of experience singing

joined Arthur Hutchinson (guitar) and David "Ozz" Riley (bass).

At a practice session young Bob was given the chance to vocalise, and was so successful that he has held that position ever since. Latest addition to the group is Charlie "Wag" Collier, a guitarist who gets so hot during their swinging sessions that he must wear dark glasses to stop the perspiration getting into his eyes! And my, how they can swing!!! Here is a group to watch.

### Margaret sings straight

IN this age of rock 'n' roll it is good to hear of a young "straight" singer who is making the grade. Such is Margaret Broadhurst, an attractive 14-year-old Sheffield schoolgirl soprano who has done well in local competitions.

Last year she entered the 15-18

section at the Ecclefield Music Festival and won! And recently she came second only to little Mel Dean in the Carroll Lewis Show final.

There is a possibility of a television appearance in the near future, and Margaret is keenly looking forward to the opportunity. She has already taken part in many charity shows in the Sd-field area, and has also appeared at the City Hall.

To feature all the many up and coming young artists would be impossible, but here is just a glimpse at some of the talent that abounds in Sheffield.

### Skiffle may be piffle, but...

ALTHOUGH skiffle in its original form has almost disappeared, several groups have been formed in the past few years, and these specialise in rhythm and blues.

Three years ago five R.A.F. lads from Sheffield decided to form such a group.

Geoff Morton (pianist), Jimmy Holden (singer and guitarist), Harold Bidwell (guitar), Geoff Barker (drums) and Jerry Gilmore (saxophone) called themselves The Twin Cities Rhythm Group, entertained locally and became a tremendous success.

When they were demobbed they stayed together to become one of the best-known combinations in the city, reaching the finals of the Jim Dale Skiffle Contest and being placed third in the recent Carroll Lewis stage show.

THE Grey Cats Rhythm Group was also formed three years ago, and is also becoming known nationally through its efforts in

the "Six-Five Special" Skiffle contest, and their appearance in other cities besides their native Sheffield.

The line-up is—Bob Wayne (guitar), Derek Landy (guitar), Shane Dennison (drums), singer Jenni Lee, Mark Moody (piano), and Jack Horan (saxophone).

THE Rolling Stones were formed three months ago, and are one of the very few purely amateur groups—they are all schoolboys—in the city.

Against tough opposition from semi-professional groups these boys did a great job to reach the finals of the Carroll Lewis show at the Sheffield Empire. And throughout their act guitarist Tony Lewis carried on like a real trouper after he had dislocated his arm.

Members of this young team are: Jimmy Fletcher (15), Tony Lewis (16), Roger Garratt (17), the leader, and twins Geoff and Mike Robins (16).

section at the Ecclefield Music Festival and won! And recently she came second only to little Mel Dean in the Carroll Lewis Show final.

There is a possibility of a television appearance in the near future, and Margaret is keenly looking forward to the opportunity. She has already taken part in many charity shows in the Sd-field area, and has also appeared at the City Hall.

### New name

WHEN red-haired Gloria Wilkinson made up her mind to earn her living as a pop singer, she decided that even if her voice was good enough her NAME was not.

It was her father, Italian-born Joe Wilkinson, who suggested the alternative, "Why not use the name of my home town?" he said... "Rome."

So Gloria Wilkinson became Gloria Roma (the Italian spelling), and under that name she has been delighting audiences all over Sheffield with her cool crooning.

Yet nineteen-year-old Gloria still makes a weekly visit to her singing teacher, where she studies... opera!

Gloria has an unusual hobby, too. In her spare time she helps to train racing greyhounds.

### Best in beat

ROCK 'N' ROLL is still very much alive, and patrons of an hotel in the centre of Sheffield get their fair share. For three nights a week The Saints—Phillip Howson (bass), Tony Wallace (drums) and David Fish (guitar)—are on hand to give the customers the best in beat music. And everyone loves it!

Formed only four months ago, this trio is one of the most promising in the city.

### They follow Ellington

THE SAVOY QUINTET—formed in 1953—is the only modern jazz group in the district playing "swing jazz" in the basic—Ellington manner.

The present line-up is: Alex Wyatt (piano), Pat Crapper (bass), Pete Jackson (drums), Neville Reaney (tenor sax), and Barry Wharriorly (trumpet).

They play at the Club Basic, which is held at the Black Swan Hotel, Saig Hill, Sheffield, every Tuesday evening, and they reached a high position in the finals of a national jazz band contest.

From this month Saturday sessions will also be held at the club which has a membership of about 1,500.

### Not interested

TWELVE months ago, Keith Chalmers and David Willis tried to form a skiffle group at their local youth club, but the members were not interested.

The boys were not discouraged, however, and decided to team up together and began singing at church and charity shows in the area, and shortly afterwards they appeared at various clubs and cinemas as "The Sonnets."

Keith plays the electric guitar and David the maracas.

### OVER the BORDER

## Disc deal for One O'Clock Gang?

LIKE the kilt, the haggis, the bagpipes and the Trossachs, a part of Scottish heritage and culture is... The One O'Clock Gang.

It is hard to realise that less than two years ago Henry Tomasso was an unknown performer round the halls. Marie Benson and Tommy Maxwell were still in London, and Charlie Sim and Jimmy Nalen had never faced a TV camera.

Now all of them are household names throughout the lowlands. Henry, since renamed Larry Marshall, by STV is the best known of the Gang. His simple unadorned fiddling—backed up by Pickles-type sentimental—continues a long tradition of Scots comics.

Charlie Sim is no Caruso! But his easy, effortless singing of standards and popular ballads fits in well with the general trend of the programme... and suggests that some record company is missing a bet here.

The other vocalist of the Gang is Marie Benson—solo artiste on Philips label and previously one of Decca's Stargazers. Music is supplied by a fine, swingy, musicianly four-piece led from the drum stool by Tommy Maxwell.

The groups are now negotiating a record contract with a major London company.

### Midday success

EVERY weekday more than 100,000 housewives leave the washing up by four in to Channel 16, and this 40 minutes of typical local humour and sentiment has an average of nearly half a million adherents.

The success of this midday variety has created such a following that further developments were bound to follow.

The first of these was within STV itself, where, starting this month, the whole show has been given an additional fortnightly half-hour on Monday evenings at peak viewing time. This is based on the One O'Clock Gang formula but with added artistes—i.e. Decca's The Three Barry Sisters singing group.

The next step will be in July when the gang appear together for the first time off the TV stage.

Every weekday they will commute up and down between the Theatre Royal, Glasgow, and the Craigbank Pavilion, Goswick, where they will be topping the summer review.

But before that Larry himself will be doing a week in the Gay Tones show both in the Glasgow Empire and the Edinburgh Empire.

His singing—in a recent midday airing—of "Old Scots Mother" brought in a flood of approving fanmail. So Parlophone are going to record him... solo.

C. P. STANTON

# Barber has done a great service to jazz

## TRADITIONAL JAZZ

IT would be wrong for this column not to comment on the success of the Barber band, not only because of its tour of the States, but primarily because it has provided the first jazz music to top the million mark in record sales. That this fantastic sale was achieved with a record which does not truly fall into the category of traditional jazz is neither here nor there.

The important thing is that it is a jazz band which has done this. And it has been done with a record which has all the overtones of jazz music. For the first time thousands upon thousands of people—"squares"—many of them will be going to have a record in their homes which has a jazz sound about it. Yes, I know they hear jazz on the radio, in the juke boxes, sometimes in the ballroom. But these days we've all mastered the art of hearing music without listening to it. Now these thousands are going to play a particular disc over and over again. In the quiet of their own homes. Possibly even just sit down and listen to it. Just that. Think of the impact of suddenly realising that this sort of tone is

different. That this phrase is a jazz phrase and not a sickly smooth syrup or a hard, coarse, vulgar blast. That this particular melodic twist has an attractiveness about it. I know, too, that most of it is Bechet's and not Monty's work. And I'll confess that I was worried about the fact. But in this instance the good done to jazz far outweighs the unfairness of some of it. And Bechet is coming in for some recognition as composer. I've even heard his version played on the radio. And so I support wholeheartedly the issue of this disc, just as in the past I supported the non-jazz band of Harry Parry, because it brought jazz to a host of people who otherwise would never have known it.

It will mean more work for jazz bands in the ballrooms. More work on radio and television. More recognition by Tom, Dick and Harry—who, until this record came out, would look at you either in disgust or sheer apathy if you asked them about jazz.

And think, too, of all those who'll turn the disc over and hear their first New Orleans march. Not a very good one and not a very well played one. But they will listen to it. They'll even like it. And then they'll want more of it. And more of other New Orleans marches. Maybe we're in for a heyday of "1919," "High Society," "Hawthwaite," "South Rampart Street," "Fidgety Feet," and other grand old march numbers.

So once again let's thank Chris Barber, Monty Sunshine, Denis Preston and Lynn Dutton for helping bring it all about.

Owen Bryce



# TEDDY JOHNSON'S Music Shop

A PART from Sinatra and Ella Fitzgerald, who would you name as the most popular artists with show business personalities on this side of the Atlantic?

The Johnson Poll of Public Opinion reports an overwhelming majority vote for Louis Prima and Keely Smith.

Their records have clicked because of their sheer professional approach. They are artists—great performers.

In the States their business borders on the fantastic. Why, was it not this brood of a columnist who reported that they had packed so many people

or had medium for an artist. I publish both without comment.

● Danny Kaye is to undertake two "Spectaculars" a year on TV. His advisers state that he needs more exposure than one picture a year to help his box office.

● The bosses of the film business reckon that the weekly appearance of Cecil B. de Mille on the Lux Theatre, during his lifetime, put a million dollars on his film take.

## Change for The Platters

BUCK RAM was a lawyer. He traded jobs of pleading for lovers in the divorce courts—to writing lovers' pleas in Tin Pan Alley. On the side he set up a few of America's hotter vocal aggregations. Doyen of these being The Platters.

Until now he has written most of their material. Now I gather it was the baritone in this five-handed aggregation, Paul Robi, who penned their hit, "You'll Never Know" and "Don't Forget."

**CLICHE DEPT.**... It used to be—*That's show business* or *That's life*... a shrugged fatalism.

Now the current catch phrase that supplants these (but indicates the same sentiment) is *That's the way the Cookie crumbles*. Thought you should know!

# IF ONLY WE COULD GET THEM HERE

sardine-fashion (fans old into the Casbah Theatre of the Sahara Hotel at Las Vegas, that the owners were expending a cool three million bucks on re-furnishing the establishment?)

The Johnson Diary of Events, Fixtures, Engagements and Weddings reports that on May 7 these two fine performers, with Sam Butera and the Witnesses, move into New York's Copacabana.

*Please Mr. Val Parcell—may we hope to see Louis and Keely on TV here? "Music Shop" would run a celebration sale in all departments if they were invited to our programme.*

But my love of Louis does not hinge on this current phase of popularity. At the risk of showing the grey hair on my 22-year-old head I recall that one of my favourite discs is a 12in. 78 r.p.m. called "Sing, Sing, Sing."

Louis wrote the number for the Benny Goodman band in the days when Gene Krupa was on drums. B.G. recorded it—and took up both sides of this disc—two feet of jazz.

## Jazz feeling

But Louis is not just another band-leader—or personality singer—he is a man with jazz feeling in every fibre.

For 19 years he has been a front rank band-leader—he had graduated on violin under Hemmingsback after leaving his birthplace in New Orleans. Then for three years he studied trumpet classically under Michael Cuperlo.

So he returned to New Orleans to play... and thence to Hollywood.

A personality—a character. That is Louis... and when, and if, we are favoured with a visit from him I hope he will give us some of his specialised compositions... "A Sunday Kind of Love," "It's The Rhythm In Me," "Robin Hood" (not the one Dick James sings so well in the TV serial) or "Boogie In Chicago."

Yes, Louis—we have the welcome mat out for you and the mistus! In the meantime Pearl and I will settle for your LP, "Las Vegas Prima Style" (Capitol) and Keely's delightful "Pointedly."

## Take your pick

THESE days we get cross-opinions about the worth of TV. Don't over-expose, say some. Hit 'em with the lot, say their adversaries, and so it goes.

The following reactions might shed a little light on whether TV is a good

And now a quick round-up of the gossip from here-there-and-the-otherwise.

Dale Robertson, one of my favourite cowboys (B.B.C TV "Wells Fargo" Saturdays) is going into recording—for R.C.A. . . . Note for the ladies from Pearl via make-up king *Bad Westmore*—Rose wine is good for shampooing redheads, and dry white wine for brunettes. Blondes? Champagne, of course. Drink seems to have gone to their heads! . . . Bing Crosby has sold his 19,000 acre ranch in Eiko, Nevada. Crosby's major, junior and minor did not desire a home on the range. What did Eddie Fisher take into his new Hollywood home he rented furnished? A king-sized black leather chair and ottoman. Donor? Debbie Reynolds. Hey boy, see you next week.

Keely and Louis brought in the fans packed like sardines.



# My Kind of Music



Number two in our new series in which top record stars reveal their favourites

## DICKIE VALENTINE

AS a ballad singer, it is not surprising that Dickie Valentine should be drawn to other singers in the same vein.

Frank Sinatra comes high up on Dickie Valentine's list, for, says Dickie, "He has style and personality, and that counts for a great deal in the world of singers."

"I like almost everything by Sinatra, but if I had to choose one disc in particular, it would be his LP, 'Songs For Young Lovers.'"

Bing Crosby can attract Valentine's ear, for he can run the whole gamut of songs and styles, and do them all equally well. A special favourite of his is "Bing Sings White Bergman Swings."

A husband and wife-duo, Jackie and Roy, have been producing some interesting LPs of late, and their relaxed vocal style intrigues Dickie. "Though I like all their work, I think my preference is for the simple

presentation on the disc called 'Glory Of Love.' Simple insofar as musical backing is concerned, but far from simple in treatment from the two voices."

In quite different style, Dickie Valentine enjoys the work of Dakota Staton. Her name is causing interest in this country these days, and her dynamic manner, and her driving beat, make Mr. Valentine sit up at any time.

But while singers hold a firm place in his record choice, his tastes are catholic. Says Valentine, "I enjoy good music of all kinds, not the least the classics."

"One record that always gives me deep personal satisfaction is Mussorgsky's 'Pictures At An Exhibition.'"

### Quite different

"Another piece of music, quite different, but equally exciting, is Holst's 'Planets Suite.' This is wonderful music."

"Not quite in the fully classic field, but containing many of the same qualities, is Richard Rodgers' stirring and descriptive music, 'Victory At Sea.'"

Good bands figure high in his favourites and, apart from his interest in Ted Heath, with whom he sang for so long, Dickie Valentine is quick to name the orchestras of Stan Kenton and Les Brown.

Back to singers, and Dickie regrets that the work of Matt Dennis is not wider known in this country. He is a stylised singer, unique in presentation, and though commanding a great deal of interest in the States, his name has not yet made the impact here.

### No exception

Most ballad singers include Ella Fitzgerald in their selection, and Valentine is no exception. He can listen to her for hours, singing almost anything, but he suggests for especial enjoyment Ella's delightful waxing of "My Romance."

Lastly, we know that Dickie Valentine has his own delightful sense of satire, so it is not surprising that he enjoys humour on record. It does not always succeed on wax, but, says Dickie Valentine, "I've always enjoyed the unusual humour of Tom Lehrer. The first Peter Sellers LP, issued recently, is also a firm favourite of mine."

Well, there you are. That is but a part of Dickie Valentine's choice in records. Do you think that it matches up to Valentine the person? I feel that it does.

M.D.

# TOP RANK

## SHEILA BUXTON Li Per Li

Coupled with SOLDIER, WON'T YOU HARRY ME! JAR 113 (45 & 78)

## BETTY MILLER

## Pearly Gates

Coupled with OLD TIME RELIGION JAR 115 (45 & 78)

## LORIE MANN A Penny a Kiss, a Penny a Hug

Coupled with DREAM LOVER JAR 116 (45 & 78)

## BERT WEEDON Guitar Boogie Shuffle

Coupled with BERT'S BOOGIE JAR 117 (45 & 78)

## THE SERENADERS Sudden Holiday

By popular request—the music that captured millions of hearts when played as background to the T.V. play "Skyline for Two."

Coupled with TANGO MADRERA JAR 111 (45 & 78)

# TOP RANK RECORDS

NEW!—NOW!



# AMERICA GRABS OUR FINEST JAZZ SINGER

## Monty Babson flies to a U.S. disc debut

FOR more than eight years, the hippest British jazz singer I have ever heard has been working in one of London's leading night spots. He has been there so long, that he is almost on the list of fixtures and fittings. Night after night he sang his heart out. But his songs fell on stony—or maybe "stoned"—is the word—ears.

Even though every big name in international show business—artists and managers—has passed many an hour in the club's friendly darkness, it seems that only one man remembered how much he had been knocked out by the night before's vocals . . . and, more importantly, to take immediate action.

The singer is drummer Monty Babson. The club: Al Burnett's Stork Room in Swallow Street. The one man with the awareness of Monty's talent: American Lee Magid, Al Hibbler and Della Reese's manager, and former Savoy A. and R. man.

Night-owl Lee first heard Monty sing about nine months ago.

"This boy's just great," he raved. *And Lee's always been one to appreciate sincere jazz talent.*

### Only the best

I agree with Lee about Monty. His style has certainly been influenced. But only by the very best people. Like Sinatra and Tormé and Hibbler. But he has much that is unquestionably his own.

Lee rushed Monty and his Stork Room sidemen off to the Star Sound Studios. There he cut a test LP.

The following week he returned to the States. But he was back here three months later. His first port of call: the Stork Room to see Monty.

"This is it, kid," he said. "I've picked out 12 tremendous tunes, mostly unbacked standards. Tomorrow we'll go and see arranger Reg Owen. On Friday, we'll cut an LP."

With Lee was Jubilee Records A. and R. chief, disc business veteran Morty Palitz. Morty had heard the earlier demonstration tapes. "I think we've a winner here," he said.

The session took place as planned. Lee called me from the control room.

"It went over better than I'd hoped," he shouted. "I've seldom been so excited about a session."

by  
**TONY HALL**

Soon Lee was again speeding Stateside, holding on tight to his tapes. That was only three months ago. But it seemed like an age and I had almost forgotten the whole bit. Until last Saturday week.

I went to the Stork, with my girl friend to catch the closing night by hard-worked American comics, Pepper Davis and Tony Reese. When we walked on to the dance floor, Monty's band went into "Bags Groove" as a sort of "How-are-you?" His next song was Sinatra's "Come Fly With Me." As the pianist took a solo, he yelled at us "Next Tuesday!"

"What's happening next Tuesday?" I asked.

"It's all happening!" he answered. "I'm off to the States for TV and radio gigs. Lee's fixed everything for me. I fly over Tuesday night. On Thursday, I'm doing the Jack Parr show and others at the week-end. It's all to plug my record. Jubilee has put out a single this week. The album will be issued in two weeks' time."

### Near-Sinatra

Two afternoons later, some Jubilee singles reached Decca's fourth-floor Hanover Street offices. Amongst them: two sides by Monty Babson.

I played them. They knocked me out. Almost in the Sinatra class, sincerely.

Monty Babson has been singing and twirling at the Stork all this time. And no one has ever recorded him. And if it had not been for Lee Magid, he would still be there tonight.

The funny thing is that this British boy is now under contract to Jubilee. That means that his records will always be out in the States before they are issued here, on the London label. I hope they will put out Monty's album soon.



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## 'OH BOY!' STAR PREPARES CONTINENTAL TOUR

WHEN "Oh Boy!" finishes its present series next month, resident singer, Neville Taylor, plans to go abroad for what he hopes will be a working holiday.

"I shall welcome a short break to get into a different atmosphere," he told DISC on Monday.

"I should particularly like to go to Scandinavia, where coloured artists are always certain of a great reception.

"There has been talk of The Cutters doing a tour there, but nothing definite has yet been fixed," he added.

Neville Taylor will not find it difficult to entertain his audiences on the continent. He sings in French, German and Spanish.

"Languages come easily to me," said Neville Taylor, who took an honours degree in history and law at Glasgow University.

## Bert Weedon gets new contract

RECENTLY signed up to make a series of Music for Dancing records for the Top Rank label, guitarist Bert Weedon has also signed a contract with that company to enable him to record solo instrumentals.

His first single for Top Rank, "Guitar Boogie Shuffle," will be released tomorrow.

**THE AMES  
BROTHERS**

(Yes, I need) Only your love

RCA-1118

The hit song from 'Idle on Parade'

**I'VE WAITED  
SO LONG**

sung by the star of the film

**ANTHONY NEWLEY**

F 11127

RECORDS MAGAZINE—have you got your copy yet? There's a new colour party guide to all the best new records. Slipcase from dealers. THE DECCA REC





(DISC Pic)

## Jack Good gets new A and R post

**JACK GOOD**, producer of TV's "Oh Boy!" show and DISC columnist, is to become an independent A. and R. director attached to Decca. This is the first time that such an arrangement has been concluded in this country.

Under this contract Jack Good will not only suggest new artists to Decca, but he will also be given complete control over the numbers that such artists will record and also over the backing and anything else relevant to the making of the disc.

It is hoped that this appointment will be the means of introducing many new stars to Decca.

The two guests on "Drumbeat" this week are Anthony Newley and Terry Dene.

Malcolm Vaughan and Billy Fury are booked for May 2 and the latter for May 9 as well.

# INK SPOTS FLY IN-AND OUT

## Off to Milan within hours

**LIKE** four Will o' the Wisps, The Ink Spots flew into London last week-end for A.B.C. TV's "Oh Boy!" Show—and within a few hours were off to the continent for another engagement.

Even "Oh Boy!" producer, Jack Good, did not have time for a brief "Hello" with the famous foursome. "By the time I had left the control box at the end of the show, the group had disappeared," he told DISC.

The Ink Spots did not arrive at the Hackney Empire—"Oh Boy's" home—until mid-afternoon last Saturday. There was only the briefest of run-throughs of their one number, "If I Didn't Care," and then the foursome returned to their West End hotel to change for the evening's transmission.

But before they hurried away—next stop Milan for another TV show—the Ink Spots had time to make this comment on "Oh Boy!"

"The slickest moving show of its kind we have ever seen on TV. And they singled out The Dallas Boys for special praise."

## 'Fair Lady' star is to marry

**JULIE ANDREWS**, star of "My Fair Lady," marries her childhood sweetheart, Tony Walton, at Ostlands Church, Weybridge, on Sunday, May 10.

After a reception at a riverside hotel at Hampton Court, the couple fly to California for a fortnight's honeymoon.

Julie Andrews will be absent from "My Fair Lady" from May 9 to 25.

## Song contest girl guests on TV

**A** GUEST on the David Hughes A.B.C. TV programme, "Make Mine Music," on Wednesday, May 6, will be Dutch singer Teddy Scholten.

Teddy represented Holland in this year's Eurovision song contest, singing the winning song, "Een Beetje" (A Little). This will be among her numbers which she will sing on the B.B.C. show.

She also sings "Zand Kleiner Vogel," the Dutch version of "Song Little Birdie." Teddy has already recorded this in Holland and sales are proving exceptionally good.

## 'Drumbeat' calls on Vince again

**F**OLLOWING up his successful appearances on "Drumbeat," young rock star Vince Eager has now had the first option on his contract renewed. Vince now has a definite booking for three more appearances on the show.

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# INTO BATTLE GO THE MUDDS

**THE MUDLARKS**  
Tell Him No; Time Flies  
(Columbia DB4291)\*\*\*  
TELL Him No could easily see the Mudds back in the Top Twenty if it gets under people's skins. And it will get under their skins after very few hearings.

Simpliest of tunes with lyrics plugging the title phrase over and over again and allowing for the group's hiccupping gimmick. Backed by a first-class guitar noise in the Ken Jones-directed accompaniment, the brothers and sister ought to be extremely happy about this one.

Time Flies is a heater also well suited to the team's particular noise and phrasing. Once more give credit to Ken Jones for his assistance.

**THE JACKSON BROTHERS**  
Tell Him No; Love Me  
(London HLX8845)\*\*\*\*  
THE Jackson Brothers chant a brisk piece of advice, Tell Him No; and ought to have plenty of customers saying "yes."

The vocal group has a clean noise and they make the utmost of the Latin rhythms here. Cote numbers performed with plenty of polish. One which will get into your feet as well as your brain.

Slow ballad for the turnover. Love Me, is a crafty compiler also. The boys will make many friends and I think you'll enjoy the piano backing to this half. An adroit coupling.

**THE LANA SISTERS**  
Tell Him No; Mister Dee-Jay  
(Fontana H190)\*\*\*  
ANOTHER bright version of Tell Him No—this time from the British feminine trio, The Lana

Your weekly  
**DISC DATE**  
with Don Nicholl



**Q**UITE a variety bill this week. The goods range from African songs, through Italian ballads and country and western weepers to brisk marches, both sung and unsung.

Group battle looming between the American Jackson Brothers and the British teams of The Mudlarks and The Lana Sisters on "Tell Him No." The song is slick and persistent and should do well, but via which version is tough to predict.

Representing Italy this week is newcomer Fred Buscaglione, but the top vocal honours must go to Frank D'Rone for his treatment of two great standards.

**Sisters.** The girls sound off with their deepest voices as they try this one on for size.

Johnny Gregory's backing is just right. I'd back The Mudlarks in this instance if it comes to a battle between the two discs, but The Lana Sisters should do nicely providing they give their half enough air and TV space.

Mister Dee-Jay follows the lyric line of writing a request letter for "our song." Slow beat ballad which just fails to register.

**PATTI PAGE**  
My Promise; The Walls Have Ears  
(Mercury AMT1038)\*\*\*\*  
BALLAD specialist Patti Page has a slow, sincere song to sing and she obviously knows just how to milk every drop of romance from it. Otis Hamilton wrote My Promise and Miss Page has done him proud.

A trifle too slow perhaps to race away to top sales in Britain, but it'll end up on the right side of the ledger, no doubt.

Vic Schoen directs the slappy backing for the rock-a-ballad The Walls Have Ears which was written by Irving Gordon. Nice modern treatment by the star, and with this side up the coupling's chances will be vastly improved.

**FRED BUSCAGLIONE**  
For Che Bambola  
(Cetra SP4009)\*\*\*\*  
FRED BUSCAGLIONE is one of Italy's rising record stars and this is the first release he's been given in Britain. For the occasion he also scores another first—the first disc of a new ballad by the San Remo specialist, Domenico Modugno.

This is Jo, a very pleasant lilt which has all the trade-marks of the big Modugno hits. I reckon you'll like both Fred and Jo.

The turnover introduces Buscaglione in the rôle of composer, too. He is one of the writers of Che Bambola ("What a Doll!"). An amusing quickie, it reminds me considerably of some of Chevalier's earlier work.

**FRANK D'RONE**  
Yesterday; Fascinating Rhythm  
(Mercury AMT1040)\*\*\*\*  
MR. D'RONE has had his chances before on this side of the water, but has not yet crashed into high favour. Nor is he likely to change all that in a hurry with his

performance of the famous Jerome Kern-Otto Harbach standard Yesterday.

A pity, for here is a fine modern arrangement skillfully sung by the boy to a brilliant backing which uses brass and heavy trombones beautifully. Do give it a spin and give it a chance to grow on you.

The other standard, Fascinating Rhythm, would have pleased George Gershwin had he been able to hear the glittering modern jazz noise used for the accompaniment to D'Rone's interpretation. Way above the rut, this record.

Seems a shame they have not seen fit to give the Musical Director a label credit.

**JOE REISMAN**  
Spanish Marching Song; The French Cadets  
(Columbia DB4292)\*\*\*  
KETTLE drums and organ effects provide much of the sound for Spanish Marching Song as played by the Joe Reisman orchestra. Good, quick twinging melody, but the tide does not keep a particularly tight rein on the ears.

More liable to sell in quantity is The French Cadets on the other side. Here the orchestra builds in power with a whistling chorus. True it is an old familiar friend and the performance is bold, clear-cut and entertaining.

**BUCK OWENS**  
Everlasting Love; Second Fiddle  
(Capitol CE15009)\*\*\*  
ONE of Capitol's many country and western boys, Buck Owens has little which makes him stand apart from the rest of the bunk-house crew.

Everlasting Love is an inoffensive clip-clopper which Buck wrote for himself and which he natters to western fiddlers.

There are more fiddles, of course, in Second Fiddle. Another of those complaining romances which the country performers love to weep up.

**ELMER BERNSTEIN**  
To Love And Be Loved; Live It Up  
(Capitol CE15007)\*\*\*\*  
IHAVE already reviewed the fine Sinatra vocal version of the title song To Love And Be Loved from the new M.G.M. picture. Here, then, comes an equally positive orchestral treatment. And it is played by Elmer Bernstein's musicians, Elmer was the man who wrote the film's soundtrack score and bannoned it—although Sammy Cahn and Jemmy Van Heusen contributed this number.

Personally, I'd go for the Sinatra side, but this performance is nice to have around, too.

In fact, I'd be tempted to plug Live It Up, one of the themes Bernstein composed for exciting moments in the picture. A bold, big band tune which whips round at top speed, it's packed with thrill off-screen, too.

**JOHNNY CASH**  
Thanks A Lot; Luther Played The Boogie  
(London HLS8847)\*\*\*  
JOHNNY CASH turns up with a typical dark-voiced country ballad—and one with a very reminis-

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

**Tom Dooley's**  
*not gonna die!*  
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cent melody—Thanks A Lot. Simple backing with some group voices for extra size.

The star is riding high in the States at the moment and it'll be intriguing to see whether his British sales start to rise in conjunction.

**Luther Played The Boogie** is a novelty number telling the tale of a hill-billy band. When Luther played the boogie, however, it really knocked audiences off their feet. Cash is almost light-hearted for a change!

**GUY WARREN**

An African's Prayer; Monkeys And Butterflies

(Brunswick 05791)\*\*\*

WITH the Red Saunders' orchestra Guy Warren sings An African's Prayer in a native dialect—a fact which will restrict its sales.

In the side's favour, however, are a neat melody and a good Latin-like noise from the band. Warren's voice ment and stresses the folksy flavour.

Language stuff for the flip, too, with chorus backing Warren for a quicker song. Some instrumental comment and stresses the folksy flavour. interest.

**BELAFONTE**

Turn Around; Darlin' Cora

(R.C.A. 1116)\*\*\*\*

**HARRY BELAFONTE** turns on the simple, husky charm which still captivates, to sing a slow thoughtful number, Turn Around.

Alan Greene directs the accompaniment and stresses the folksy flavour. Belafonte fans will want it and I think it will grow on many others, too, in time.

But Darlin' Cora, with its swifter tempo, attracts me more—and although it's long for a pop (more than three minutes) I think it's the better immediate commercial bet.

Good effects from The Belafonte

**GUY MITCHELL**, seen here with his wife **Else**, is on his "little ray of sunshine kick."



Singers in the background while the star performs the dramatic story of a man on the run from a posse. Gripping and well produced.

**JULIUS LA ROSA**

Where's The Girl; Protect Me

(Columbia DB4287)\*\*\*\*

**JULIUS LA ROSA** marches away on a quick rat-a-tat of a ballad, Where's The Girl, and he may be asking his question at the right time.

Brisk, enjoyable half without any pretensions. Julius belts it out in company with a hale and hearty chorus—and an orchestral backing from Hugo Peretti. Snare drums, but of course.

# Top Ten hit? Perhaps, but it really doesn't matter

**SHIRLEY BASSEY**  
Love For Sale; Crazy Rhythm  
(Philips PB917)\*\*\*\*

**MISS BASSEY'S** in the unenviable position of having had two smash hits in the upper ten at the same time. Unenviable? Yes, because there will be those sitting back smugly saying "Well, let's see if she can repeat it."

Personally, I don't think it matters if she does come into the parade again or not with her new release. What does matter is that she's made a fine version of the Cole Porter standard "Love For Sale." Low, controlled production with Wally Stott's orchestra helping to build appropriate atmosphere.

"Crazy Rhythm" lifts the mood and the pace for the turnover. To a big band noise from Stott, Shirley wraps herself smoothly around the old favourite.

**Protect Me** is a slow beat ballad in complete contrast. Slapping drum and piano tinkling away in the treble for ear-catching part of the backing. Good ballad this and a warm performance from La Rosa.

**DEAN WEBB**

Warm Your Heart; Hey Miss Fanny  
(Parlophone R4549)\*\*\*

**CLING-CLINGER** which develops strongly into a sturdy rock-a-ballad, such is **Warm Your Heart** which Dean Webb sings easily and attractively for this release.

Boy has a future if this is a typical sample of his talents. Ken Jones directs the backing of orchestra and chorus.

Quick rocker **Hey Miss Fanny** lacks the quality of the other song, but it's a natural for juke boxes and Ken Jones has packed plenty of honking sax into it.

**EYDIE GORME**

I'm Yours; Don't Take Your Love From Me

(H.M.V. POP616)\*\*\*\*\*

**ON COSTA** once more arranges a grand ballad coupling for that talented girl, Gorme.

I'm Yours is taken steadily and surely with something of a beat in it, but the beat is by no means stressed. Eydie's clear, firm voice carries the romance beautifully.

**Don't Take Your Love From Me** is another well-loved romantic number and Gorme's performance leaves nothing to be desired.

A coupling that is well up to Eydie's high standards.

**SLUM DUSTY**

The Answer To A Pub With No Beer; Winter Winds

(Columbia DB4294)\*\*\*

**THAT** darty trail yodeller from Down Under, Slim, comes up with a sequel to his astonishing hit parader "The Pub With No Beer." If you want to hear Slim's Answer you'll find a very similar sound to that currently riding in the Twenty.

The guitars accompany his story—which will doubtless be another heavy seller.

Quicker pace to **Winter Winds** on the other half. Story line is a camp fire one which Slim handles easily.

**THE AMES BROTHERS**

Only Your Love; Dancin' In The Streets

(R.C.A. 1118) \*\*\*\*

**THE** slow waltzer **Only Your Love** should give The Ames Brothers their heaviest figures here for a long, long time. The boys blend powerfully for this ballad, yet manage not to over-dramatise it. For those who are looking for a tuneful, sentimental song with a reminiscent melody. Keep an eye on this deck.

**Dancin' In The Streets** opens with a brash, honky-tonk piano which continues to ride happily along behind the vocal group as they pitch brightly into a happy love song.

Brisk, melodious material that's a seller by itself. Good chorus and orchestra backing by Hugo Winterhalter.

**THE UPBEATS**

You're The One I Care For; Keep Cool, Crazy Heart

(Pye-International N25016)\*\*\*\*

**THE UPBEATS** show a strong Hill's influence, but they may prove to be more commercial than that fine team. For although they indulge in similar harmonies and tricks, they never forget that they're selling a pop number. As a result I don't think they'll frighten anyone who hears **You're The One I Care For**. Good number riding effortlessly on a very good note.

Piano and finger-snapping opens up **Keep Cool, Crazy Heart**. An excellent, out-of-the-rut item which will send shoulders swaying. The Upbeats show that it could be a sleeper.

Try this group on your ears.

**SAM COOKE**

Little Things You Do; Everybody Likes To Cha-Cha

(H.M.V. POP610)\*\*\*\*

**SAM COOKE'S** always a man to watch; you never know when he's going to pop up with a really big seller. And watch him closely this time out. The boy's in fine shape as he drifts through the very slow, romantic ballad **Little Things You Do**.

Attractive offering with a chorus keeping its subdued distance behind Mr. Cooke.

**Everybody Likes To Cha-Cha** is a gayer thing as you'll deduce from the title. Quick, amusing song with a snappy lyric about a girl who couldn't cha-cha with Sam. Good for chuckles—and dancing.



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★ ★ ★ ★ ★

THE rock releases have been on the slack side lately, but they get a fresh impetus this week. Mainly from Elvis Presley, whose newest coupling ought to outshine most of his previous hits. Advance orders make tipping it for hit parade status a formality. But do not let the Presley presence blind you to Mr. Thomas Wayne's appearance. Wayne has a smash in "Tragedy" which could give even the Elvis disc a run for its Top Ten rung!

And Clyde McPhatter, having switched labels, looks like rewarding M.G.M. pretty quickly.

## THE BIG BEAT

reviewed by  
Don Nicholl



The latest Presley was recorded during an all-night session on leave from the army. Here Elvis is on duty—giving autographs at his unit's open day in Germany.

Presley comes up with another smasher—but

# Thomas Wayne will be chart-chasing him!

they've got a quicker rock item on which to demonstrate. The number could even see them into the hit parade—it's got the money-making taste about it.

**LITTLE ANTHONY AND THE IMPERIALS**  
So Much: Oh Yeah,  
(London HL3848)\*\*\*

**HIGH**, squawking voice of Little Anthony drags through a slow thumper called *So Much* while a male team doo-doo behind him.

Boy sounds in pain every now and then with his sudden cries and squeals. There may well be a market for the half, but frankly it bored me stiff—and it seemed as if it would never end.

*Oh Yeah* is a reminiscent piece which Little Anthony chants childishly while The Imperials peg a solid backing behind him. Quicker clip this time and some improvement from the instrumental side—but not enough.

**ROD BERNARD**

*This Should Go On Forever: Paradise Mr. Gordon.*  
(London HLM3849)\*\*\*

**ROD BERNARD** has a slow rock 'n' roller to offer when he sings and shouts his way through *This Should Go On Forever*.

Piano and muzzy rock band back-up the boy, who could have a fair seller here.

I think he distorts too much, and I would have liked a performance which came out in a straighter line, but this apart, there's a commercial appeal in the ball.

*Paradise Mr. Gordon* is a quick-of-routine rocker with gimmicky voice around the mid-mark.

**THE DOUBLES**

*Hey Girl: Little Joe.*  
(HM.V. POP613)\*\*\*\*

**M**ALE group with a big sound. The Doubles go rocking with a musical outfit signing themselves as The Gay Blades.

*Hey Girl* is a quick-moving, best number easy to catch, and the accompaniment makes sure that your ears do not miss it. Some clean, swinging sounds from sax, piano and guitar are particular. This one deserves to collect high sales—and I reckon it will.

*Little Joe* has good noise and rhythm, too. A steady rocker with a hint of Latin. The vocal group never pen a note wrong as they step sure-footed all the way. Again, full mark to the backing which this time features some polished sax work.

## D.N.T.

*That's the sign that indicates a Don Nicholl Tip—a disc that I look like spinning right to the top.*

### ELVIS PRESLEY

*A Fool Such As I; I Need Your Love Tonight.*  
(RCA1113)

**T**HE result of an all-night recording session during one of Presley's army leaves, this coupling is another natural for the top of the tree. "A Fool Such As I" is not a new song, nor is it going to be new to the hit parade—Hank Snow turned it into a best seller six years ago. But Elvis's sales are going to outdo most of those which have gone before.

Loping country beater which opens with a deep phrase from one of the Jordanaires before Elvis gets to work. One of his very best performances.

"I Need Your Love Tonight" is a wild, frantic effort which Presley races through. An exciting coupling that will sell on both sides.

### THOMAS WAYNE

*Tragedy: Saturday Date.*  
(London HLU8846)

**I**N the footsteps of some of the great Presley sides with similar tempo comes "Tragedy" sung by Thomas Wayne.

"Stop Thief" has a good basic idea and is whipped along smartly by the Peter-De Angelis orchestra and chorus while Fabian reveals a personality that's going to explode in the juke.

Both sides of this disc could take off in a big way, but my main vote goes to "Turn Me Loose." A slower rocker with a tune that will get under your skin. Fine overall noise. Can't see it missing.

### FRANKIE FORD

*Sea Cruise: Roberts.*  
(London HL8850)\*\*\*\*

**R**OCK with sea breezes built into it—that's what you'll find on Frankie Ford's *Sea Cruise*. Break item which the new boy handles smoothly all the way as he invites his girl friend to join him on an ocean-going trip. Excellent beat accompaniment from Huey "Piano" Smith's orchestra conjures up ship noises cleverly.

This one could be a hefty seller, there's no doubt about that.

*Roberts* is a fast rock number with male group adding to Frankie's vocal. Good orchestral backing again helps to make this a side with plenty of pull in its own right.

### THE BACHELORS

*Ding Dong: Please Don't Touch.*  
(Parlophone R4547)\*\*\*\*

**B**RITISH vocal group, The Bachelors, return to the scene with the gentle beater *Ding Dong*. The boys sing it easily, a little too easily perhaps—I could have taken more character in the performance.

What colour there is comes mainly from the Latin-tempoed accompaniment directed by Ron Goodwin.

Steady rocker on the other side, *Please Don't Touch*, draws a more distinctive sound from The Bachelors and it should also draw quite a pile of coins over the counters. Goodwin's backing makes much of deep twangy guitar.

### BEN HEWITT

*I Ain't Givin' Up Nothin' You Break Me Up.*  
(Mercury AM11041)\*\*

**I**DLE rocking ballad chanted slyly by Ben Hewitt, *I Ain't Givin' Up Nothin'* has many of the hallmarks of his which have gone before.

But it lacks fresh impact and the approach is decidedly ordinary on this release. With a more full-bodied background noise it would have stood a better chance. As it is, the side sounds like a first of second run-through, before they got down to the serious business of taping.

Ben puts more life into *You Break Me Up*, which may be understandable seeing that it is one of his own compositions! Steady rocker.

### CLYDE MCPHATTER

*The Masquerade Is Over: I Told Myself A Lie.*  
(M.G.M. 1014)\*\*\*\*

**Y**OU used to get Mr. McPhatter on London label releases. Now M.G.M. stand to benefit, and "benefit" I mean, since McPhatter's got a very powerful offering here.

*The Masquerade Is Over* is a slow rocking ballad which Clyde mourns through as he is wont to do. First-rate accompaniment with big orchestra and chorus is directed by Ray Ellis. A sleeper if ever I heard one.

Perhaps the flip deck is even more commercial—I just cannot make up my mind. Same slow tempo and treatment for another weeper, *I Told Myself A Lie*.

### THE IMPALAS

*Fool, Fool, Fool: Sorry.*  
(M.G.M. 1015)\*\*\*\*

**F**OR one shattering second I thought that Frankie Lynn and The Teenagers were upon us again! For that's the kind of noise you can expect to hear when you spin *The Impalas* on the dragging beat wailer, *Fool, Fool, Fool*.

A rather untidy mess of sound without even the merit of being original.

But... that it should be added, is the second side. Big deck will undoubtedly be *Sorry*. Here *The Impalas* get out on a sound of their own and

## LOVIN' UP A STORM

by JERRY LEE LEWIS on London

## TURN ME LOOSE

by FABIAN on H.M.V.

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# Cut down on the discs, Russ

**YOUR FANS  
ARE RUNNING  
OUT OF CASH!**

## RUSS CONWAY

**Songs To Sing In Your Bath**

*Eye Got A Lovely Bunch Of Coconuts; Beer Barrel Polka; Ferries From Heaven; Lily Of Laguna; Don't Fence Me In; Easter Parade; Comin' Round The Mountain; It's A Sin To Tell A Lie; The Music Goes Round And Around; I'm Forever Blowing Bubbles; On The Banks Of The Wabash; April Showers; Isle Of Capri; You Made Me Love You; Silver Dollar; Red Sails In The Sunset; By The Light Of The Silvery Moon; Golway Bay.*

(Columbia 33SX1149)\*\*\*\*

I HAVE never been a devotee of the fashion of bathtub singing and therefore I can only derive listening pleasure from this particular album. My gimmick is to sing while I'm shaving—hence the nickname "Scarface."

There is a bumper collection of tunes here; true they are short tracks.

# A WINNER ALL THE WAY

## JANE MORGAN

*The Day That The Rain Came; The Day That The Rain Came; Everybody Loves A Lover; Come Closer To Me; Bubbles, Bongles And Bards; Maybe You'll Be There; Wrap Your Troubles In Dreams; It's All In The Game; Volare; Almost In Your Arms; Bambino; Far Away; Le Jour Ou La Pluie Viendra.*

(London HA-R2158)\*\*\*\*

JANE MORGAN just can't miss with this LP. It is a beautifully

but the LP is still good value for money.

Mr. Conway has made quite a fantastic success out of his rinky-tink piano stylings, but I would like to give him a word of warning. He has turned out a hefty pile of recordings recently and although they are all top quality stuff he must think of the pockets of his fans. Too many artists have fallen into the trap of over-releasing in the past, to their cost.

**WARREN COVINGTON**  
With The Tommy Dorsey Orchestra

*Tea For Two Cha Cha; For Favor; Patricia; I Still Get Jealous Cha Cha; Corazon De Melon; Darlanella Cha Cha; Rico Vaellon; I Want To Be Happy Cha Cha; Together 1-2-3; Trumper; Cha Cha Cha; Dish Cha Cha; Cha Cha For Gals.* (Brunswick LAT8286)\*\*\*\*

IN contrast to their last LP which spotlighted the old Tommy Dorsey arrangements, this group now feature the type of material which shot them into the hit parade recently.

Kicking off with their big hit, *Tea For Two Cha Cha*, the orchestra are led through a romping collection of cha-chas by leader Warren Covington. The cha-cha craze has never reached the proportions predicted for it when it was first launched, but it has certainly taken a strong hold on the music scene and will be around for quite a while yet.

**KURT MAIER**  
After Theatre At The Little Club

*So In Love; Wanderbar; Paris Loves Lovers; All Of You; Bewitched; I Could Write A Book; Come To Me Bend To Me; Almost Like Being In Love; No Other Love; I Love Paris; C'est Magnifique; It's All Right With Me; Younger Than Springtime; Ballin'; Look At 'Er; Sunshine Girl; Long Before I Knew You; Just In Time; Wouldn't It Be Lovely; With A Little Bit Of Luck; The Rain In Spain; On The Street Where You Live; Eye Grown Accustomed To Her Face; I Could Have Danced All Night.* (Brunswick LAT8280)\*\*\*\*

THIS is sugary cocktail time pianities very much in the Eddie Duchin manner—but not quite as excellent.

The album suggests that the music should be heard when dining out after a theatre night. Personally, I prefer just a little more body to my background accompaniment.

Don't let me put you off, as the effort is quite entertaining in a quiet, easy manner. There is also a bumper bundle selection of song titles to give the customer good value for money.

**THE U.S. AIR FORCE BANDS**  
At The Searchlight Tattoos

*1955: St. Louis Blues March (751st U.S.A.F. Band); 1956: Oh You Beautiful Doll, Take Two To Tango, Americans We, If This Isn't Love, Are You From Dixie (U.S.A.F. Drum And Bugle); 1957: A Sweet Old-Fashioned Girl, Banana Boat Song (751st U.S.A.F. Band); 1958: Get Me To The Church On Time, Tabu, Mamba Jambou, Bloody Mary (U.S.A.F. Drum And Bugle Corps).*

(H.M.V. 7EG8434)\*\*\*\*

YOUVE got to hand it to the Americans—when it comes to entertainment they are hard to beat. In 1955 their 751st U.S.A.F. Band completely broke up the Searchlight Tattoo with their zany but extremely clever movements and choice of repertoire. They do things (e.g. dance the samba while playing) that

no British military band would dare attempt for fear several "Col. Blimps" would explode.

Unfortunately the recording quality on the disc is not as perfect as it might be, due to the difficulties of recording in a vast arena, but the entertainment value more than makes up for this failing.

## JACK SCOTT

*Save My Soul; With Your Love; Leroy; No One Will Ever Know; Geraldine; I Can't Help It; Indiana Waltz; Midge; My True Love; The Way I Walk; I'm Dreaming Of You; Goodbye Baby.*

(London HA-L2156)\*\*\*\*

"MY True Love" focused our attention on this young singer, but it took some time for his personality to win us over. That record had been issued approximately six months before it moved into the hit parade—it was a real "sleeper."

However, Jack Scott's talents won through in the end and his records since have all done well with the public.

This album displays the range of his talents as far as song material goes. It also shows his capabilities as a composer as he has written no fewer than nine of these songs.

I feel that this album will sell slowly at first, as did *Love* and then, as the word gets around, it will climb more rapidly in popularity.

## TOMMY SANDS

*This Thing Called Love; You're Driving Me Crazy; I Only Have Eyes For You; Don't Blame Me; All I Do Is Dream Of You; All Over Again; I'm Confessin'; Should I; I'm Yours; Sunday; My Happiness; That Old Feeling; Afraid.*

(Capitol 11123)\*\*\*\*

YOUNG Tommy Sands gently crosses his way through this bunch of love songs and notches up another success for himself. A staunch buddy of Elvis Presley, Tommy has been slowly climbing the ladder of success since he debuted for his pal on a TV show.

This slow ascendancy is a good thing as it establishes an artist with a wider public than he would win should he shoot to fame overnight.

# PUTTING ON THE STYLUS

Ken Graham's LP line-up



RUSS CONWAY'S new LP is good value—if his fans can afford to keep up with his releases!

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## WHEN A LADY CRIED 'HELP!'

# JERRY ANGELO TOOK THE PLUNGE

JERRY ANGELO, Parlophone's newest singing discovery, told me the story quite casually: "I was having a quiet smoke at the back of a club situated on the River Thames," he said, "when I heard a splash and a cry for help. I was due on the stand in about ten minutes and was fully dressed in my stage clothes, but I dived into the river just as I was."

"I have always been a good swimmer so I had no great difficulty in saving the young lady, but I arrived on dry land with my clothes ruined. Stripping a waiter of his trousers and tuxedo, I arrived on the stand on cue, though I was still dripping with water. Hardly anyone in the audience realised that I had just climbed out of the Thames!"

Swimming is only part of Jerry Angelo's athletic achievements—he believes in keeping fit in order to develop his singing voice.

He is also a keen cricketer and soccer player, but his favourite sport is undoubtedly boxing. He fought a lot as an amateur at one time, and he still has a regular work-out in the gym. Jerry Angelo was an only child, born and brought up in London. He was blessed with a natural singing voice and has always

been encouraged all the way by his parents.

Local concerts, charity shows, semi-pro work, Jerry has done them all since his debut around the age of six. Singing has always come first and, though he has tackled a variety of jobs—he has been a turkish bath attendant, a labourer on timber barges, a soldier and a merchant seaman—he has always come back to his original ambition of becoming famous through his voice.

While he was doing his national service, he helped to form a show in Germany which attracted the attention of the authorities so much that they decided to give the show official blessing. Jerry, in company with the rest of the performers spent six months of touring service establishments, doing what came naturally.

As soon as he was demobbed he applied to join the Merchant Navy. Says Jerry, "I always wanted to go to sea. It gave me a chance of seeing a little more of the world and I didn't mind the hard work. I made four trips in the Queen Mary, though most of that time was spent miles below decks. However, it was nice to see America. Then I transferred to another

line, and made trips to New Zealand."

Wherever he landed up, Jerry Angelo usually found the opportunity to sing. Mostly he has been going it alone, though for nearly a year he was lead voice in The Dallas Boys vocal group. He left them some twelve months ago and has since been making the uphill climb gradually.

He says he enjoys the experience and has definitely no ambitions to become an overnight star. "If success should come to me," says Angelo, "I think I shall be ready for it. I don't regret the years of singing without recognition, for I've learned a lot along the way."

★ ★ ★

However, big success may not be so far away now, for a record can bring that quicker than anything these days, and Jerry's first waxing, "Crash Me," has just been released. It is already receiving considerable praise, and the odds on the reverse, "Mary Lou," is in complete contrast and so the two together give a good example of his vocal ability.

Spotted in Swansea three months ago by Ron Richards of Parlophone, who in turn brought his name to the attention of A. & R. manager George Martin, Jerry was quite unaware of



what was happening until he had a surprise invitation to take a recording test. He passed this with flying colours. Tomorrow (Friday) Jerry makes his bow in "Cool For Cats." Watch out for him, for I think that he has all the makings of a big disc star.

"The song that Jerry performed immediately after clambering out of the River Thames? You'll never believe it. "How Deep Is The Ocean"!

DOUG GEDDES



**EPs**  
reviewed by  
**Ken Graham**

**OFTEN SONG—BUT  
RARELY SO WELL**

**THE KIRBY STONE FOUR**  
Baubles, Bangles and Beads  
*Baubles, Bangles and Beads; Whispering; Zig Went The Strings Of My Heart; Let's Do It.*  
(Philips BBE12246)\*\*\*\*\*  
HERE we go again with this superb vocal team which brought forth raves from me when I last spun one of their albums. Their harmonies give a tremendous lift to these oft heard songs.

These four boys are guaranteed to give you a tremendous kick if you appreciate group singing to any degree at all.  
I liked this album and I sincerely hope that many of you will join with me in singing the praises of this truly great team.

**IAN STEWART**  
His Forties—No. 9  
*Girl; As I Love You; Petite Fleur; Tonight; Baby Face; Thank Heaven For Little Girls.*  
(Fontana TFE17125)\*\*\*\*\*  
IN a previous review of an EP by this artist I stated that he was the contemporary Charlie Kuz. That still holds good—and will continue to do so.

Here Mr. Stewart has taken six of the best of the current pop crop and given them his strict dance tempo treatment. The result is pleasing piano music which should go down well in most homes.  
I recommend this for listening, dancing and background music.  
**EDMUNDO ROS**  
*Ros On Broadway*  
*I Could Have Danced All Night; Bewitched; Some Enchanted Evening; Hernandez's Hideaway.*  
(Decca DFE6516)\*\*\*\*\*  
A VERY enjoyable Latin-tempoed set from the Edmundo Ros orchestra playing a selection of Broadway hit tunes. A couple of the songs chosen sound all the better for this style treatment, but I didn't feel too happy about *Bewitched*, which is taken at a fast lick with fiery castanets rattling along in the background.  
But still, it is good to hear someone willing to try something just a little different.  
I still think that many of you will enjoy the music as played here despite my uncharitableness about *Bewitched*.

**ERNEST TUBB**  
*Daddy Of 'em All*  
Part 1.  
*You're Breaking My Heart; I Dreamed Of An Old Love Affair; In Her Own Peculiar Way; Mississippi Gal.*  
(Brunswick OE9372)\*\*\*\*  
Part 2.  
*When A Soldier Knocks And Finds Nobody Home; Daffy May; I've Got The Blues For Mammy; This Troubled Mind O' Mine.*  
(Brunswick OE9373)\*\*\*\*  
Part 3.  
*I Know The Moment I Lost You; You're The Only Good Thing; My Hillbilly Baby; There's No Fool Like A Young Fool.*  
(Brunswick OE9374)\*\*\*\*

WHEN I reviewed this collection in I.P. form last November I stated that Ernest Tubb was, in fact, the "daddy of 'em all" and that he

was rated right at the top of the country and western music field.  
Although I am not a particularly strong C. & W. fan, I quite enjoyed the songs as sung here and no doubt the real enthusiasts will be lining up to purchase their own sets—especially if they were unable to afford it in LP version.

**JIMMY BLAIR**  
*Scottish Country Dances*  
No. 6  
*General Stuart's Reel; The Shepherd's Crook; Strathspey; Lord McLeay's Reel; Light And Airy—Jig.*  
(Fontana TFE17080)\*\*\*\*  
No. 7  
*The New-Rigged Ship—Jig; Fidget—Reel; Kenmare On And Awa—Jig.*  
(Fontana TFE17085)\*\*\*\*  
No. 8  
*Mrs. Hepburn Belcher—Reel; Todden Home—Jig; Rouken Glen—Strathspey.*  
(Fontana TFE17090)\*\*\*\*

THERE are several excellent Scottish country dance groups such as this. But good as they may be, few come near approaching the standard of the master, Jimmy Shand. However, Jimmy Blair is one of the outstanding ones who do come near, and he will give lots of pleasure to lovers of this music everywhere.  
The three EPs are a good bargain, as each track listed above includes at least three other tunes in medley form.  
Good toe-tapping music by anyone's standards.

**FRANK CHACKSFIELD**  
*Evening In London*  
*A Nightingale Sang In Berkeley Square; Hometown; The Bells Of St. Mary's; The London I Love.*  
(Decca DEE498)\*\*\*\*  
THIS is the London of the cool summer evenings with the strange peace and quiet which seems to prevail despite the continuous traffic. You can forget smogs and chilly winds when this is spinning on your turntable.  
I enjoyed this set immensely and despite the fact that I have heard Frank Chacksfield excel even this high standard, I unreservedly recommend the album to all light music fans.

**More like  
this Pat  
and you  
can't fail**

**HARRY SECORRE**  
*At Your Request—No. 1*  
*Song Of Songs; At The Balalaika; Granada; Shine Through My Dreams.*  
(Philips BBE12236)\*\*\*\*  
GRANADA keeps cropping up on discs by tenors. Granted it is a big favourite with audiences, but I'm getting a little tired of it. However, Harry does a great job with the song, as he does, indeed, with all the others.  
This talented all-rounder deserves his huge following as his performances are a joy to see and hear.

**VICTOR SILVESTER**  
*Tango Time With Silvester*  
*The Golden Tango; Midnight In Peru; Mardi Gras; Costa Brava.*  
(Columbia SEG8782)\*\*\*\*  
NO need to go into intricate detail about this, a 1b um, Victor Silvester is Victor Silvester, and I wish I owned his bank account.  
The accent is on tango for this set, and dancers throughout the world will be queuing up to buy it.

**RENATO CAROSONE SEXTET**  
*Neapolitan Express*  
*Torero; Io Mammme E Tu; Giovanne C'è Chitarro; 'O Suspiro.*  
(Parlophone GEP8729)\*\*\*\*  
THIS is one of the most entertaining and easy-on-the-ear Italian groups to have emerged during the

**PAT BOONE**  
Yes Indeed!  
Part 1.  
*Yes Indeed; Lazy River; Sweet Sue; They Can't Take That Away From Me.*  
(London RE-D1190)\*\*\*\*\*  
Part 2.  
*My Baby Just Cares From Me; Don't Worry 'Bout Me; Lonesome Road; Gone Fishin'.*  
(London RE-D1191)\*\*\*\*\*  
Part 3.  
*Sweet Georgia Brown; Robins And Roses; I'll Build A Sitarway To Paradise; American Beauty Rose.*  
(London RE-D1192)\*\*\*\*\*



RENATO CAROSONE

current continental craze. Their vocals are smooth and nice to hear, and the instrumental side is much more able than most.  
Carosone is a Neapolitan, and therefore grew up along with some of the most beautiful Italian songs. I enjoyed this, and I think you will, too.

**HELLO** there, Pat Boone fans! This is your old pal Ken back with some more words about your favourite star. Some of you seem to have short memories. I reviewed the album from which these EPs are taken not so long ago and praised it to the skies. Yet two short weeks later I was buried under a downpour of letters complaining that I didn't like Pat because I said I preferred another version of "I'll Remember Tonight".  
Again I am going to boost this set high as I think it is one of the finest albums ever turned out by this popular lad. There is no holding your talents with material like this, Pat. Move please.

**CHUCK BERRY**  
*Reelin' and Rockin'*  
*Reelin' And Rockin'; Rock And Roll Music; Sweet Little Sixteen; Guitar Boogie.*  
(London RE-M1188)\*\*\*\*  
I HAVE thoroughly enjoyed several Chuck Berry waxings, but I'm afraid that this particular offering was not to my taste. His instrumental segment won most of my applause, but I found his vocals disappointing.  
No doubt I shall be inundated with threatening letters, but I stick to my story and say that I just don't like this set.

**MARINO MARINI**  
*Marino at San Remo*  
*Ciao, Ciao Bambina; Io Sono Il Vento; Una Marcia In Fa; Ne' Stelle Ne' Mare.*  
(Durium U20047)\*\*\*\*\*  
FOUR Italian love songs from the 1959 San Remo festival, including the winner, which looks like chalking up another hit for this popular foursome.  
Something that tickled me is the fact that *Una Marcia* is a march in honour of love, which, to say the least, is rather an unusual idea. However, I don't think that we will ever see the Guards striding down The Mall to this particular march.  
A very commercial EP which I expect to achieve big sales.

**Listen to the Duke in all his moods**

**AN ALBUM  
OF  
'GREATS'**

**DUKE ELLINGTON AT THE COTTON CLUB**

*Cotton Club Stomp; Jungle Nights In Harlem; Saratoga Swing; Stevedore Stomp; Haunted Nights; Hot Feet; Creole Rhapsody; Shout 'Em Out Tillie; Arabian Lover; Ring Dem Bells.*  
(R.C.A. CDN119)\*\*\*\*\*

HERE are those who are for ever talking about improvements in jazz. About the latest, as if the latest was synonymous with the best. About new trends.  
All I have to say is that the great majority of them and their idols have not yet caught up with the Ellington band of 1929 and 1930. It was years ahead of its time.  
After an initial settling down period—1925 to the late twenties—the band blossomed out into the very best big band possibly of all time.  
A band of all-star jazz musicians playing the brilliant compositions of one of jazz's most talented writers. Writing more than tunes or numbers. Writing for a band, a particular band, his own band. Compositions in every sense of the word, for they had form, they were written around the men who were to play them and, what is more, they swing.  
And what personnel! Hodges, Bigard, Coobie Williams, Sam Nanton, Wellman Brown, Harry Carney, and sad Arthur Whetsol, a great trumpet player who finished his days in mental blackout, but who played the most delicate, wistful trumpet you could hope to hear.  
Every facet of Duke at the time is shown here. The mournful *Saratoga*, the driving *Cotton Club Stomp*, the exciting *Ring Dem Bells*, the jungle touch of *Jungle Nights* and *Haunted Nights* and the beginning of a move that extended the forms of jazz beyond the confines of a 10in. three

**TRADITIONAL  
JAZZ**  
by  
**Owen Bryce**

minutes record in *Creole Rhapsody*. This is one of the best re-issue albums of the last two years.

**ARTIE SHAW**  
*September Song; Frenesi; Carioca; Special Delivery Stomp.*  
(R.C.A. RCX1011)\*\*\*\*\*  
THE first record I ever bought was Artie Shaw's "Copenhagen" and "Comin' On." Twenty-one years later, I still have a nostalgic affection for the great "dramatist".  
Four years or so before my first record buy, Shaw had surprised musicians, critics and public alike by introducing strings into a jazz combination. Dropping the strings in favour of the more conventional swing band of the late thirties, Shaw built up his reputation by musicianship and astute publicity.  
Then back to strings, even more strings than before, then a small group—the Gramercy Five featuring Johnny Guarnieri on harpsichord. And all this through a number of wives, some books, retirements and hard-hitting attacks aimed at the Press, the business and anyone in general.  
*Carioca* comes from the swing period; *Frenesi*, a great arrangement, the standard one, so to speak, with the strings; *Special Delivery* with the harpsichord and Butterfield's vibrant, muted trumpet. *September Song* is by a later band and includes Roy Eldridge (for Shaw made no bones about using coloured musicians and singers—Billie Holiday was one). Doda Marmarosa, Barney Kessel and Herbie Stewart.  
This is the stuff that war-time jazz music was made of. A little dated today, not because it is old, but merely because all the tracks have been absorbed into everyday dance music. But it is still well worth a listen.

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# TWO YEARS TOO LATE

## —but worth the wait!

ART FARMER-DONALD BYRD  
Two Trumpets

*The Third; Contour; When Your Lover Has Gone; Dig; Round About Midnight.*  
(12in. Esquire 32-072)\*\*\*\*

PERSONNEL: Art Farmer, Donald Byrd (trumpets); Jackie McLean (alto); Barry Harris (piano); Doug Watkins (bass); Art Taylor (drums).

I HAVE only one complaint about this LP. It is this—what a shame it could not have been issued here two years ago. Because although both trumpeters were blowing with fire and spirit when this was cut, each has since acquired so much more individuality, as recently-issued records of their later work have proved.

On this 1956 date they were strongly influenced by both Miles Davis and Clifford Brown. Even then, Art has a little of that warm bleakness (or is it bleak warmth?) that characterizes his playing today. And Byrd, too, despite the way in which he was then over-praised and publicized, showed that there was little doubt that he would develop into a top-class musician and a very, very good jazz player.

McLean is a most effective foil to the two trumpeters and blows with passion and fluency. Funny how his best dates seem to happen when Byrd's around. Barry Harris is a most tasteful, swinging soloist and a beautiful "comp". A son of a cross between a less frantic Bud Powell and Al Haig. Barry is a legendary figure on the Detroit scene. Watkins and A.T. never let up.

The material is first-rate. Byrd's minor 12-bar, *The Third*, is a fine

theme. So is Kenny Drew's *Contour*. Dig is, of course, "Sweet Georgia" and provides an ideal vehicle for a long, enjoyable chase. Art does *Lover* and Byrd *Midnight* as feature ballads.

We have waited for this one a long time. I think it was worth the wait!

### ANITA O'DAY

Anita Sings The Most

*"S Wonderful; They Can't Take That Away From Me; Tenderly; Old Devil Moon; Love Me Or Leave Me; We'll Be Together Again; Stella By Starlight; Takin' A Chance On Love; Them There Eyes; I've Got The World On A String; You Turned The Tables On Me; Bewitched.*  
(12in. Columbia 35CX10125)

PERSONNEL: Anita O'Day (vocals) with Oscar Peterson (piano); Herb Ellis (guitar); Ray Brown (bass); Milt Holland (drums).

FROM the strictly musical point of view, it will be a crying shame if Anita O'Day does not appear in Britain next month. Though at this writing, the chances are getting slimmer hourly. Here is probably the best of the white jazz singers. An uncompromising swinger, whose voice always tells the story of her up-and-down existence.

Anita's greatest influence is, of course, Lady Day. And in her turn, she has influenced the subsequent generations of Kenton singers—i.e. Jane Christy and, most recently, Chris Connor. Though Anita is, and always has been, more of a pure jazz singer than either of those talented ladies will ever be.

This is the best O'Day album I have heard. She is in tremendous form, particularly on the "up" tempo, where her Billie Holiday influence is most evident (dig for instance, *Them There Eyes*).

The Peterson Trio once again proves its excellence as an accompanying unit and resists the tempta-

ANITA O'DAY — probably the best of the white jazz singers—turns in a fine album.

## TONY HALL REVIEWS

### The latest in MODERN JAZZ

tion to get carried away in that exhausting fashion we experienced on their most recent tour. Drummer Milt Holland fits in fine and swings throughout.

### FRIEDRICH GULDA SEPTET A Man Of Letters

*Quintet; Invert; Out Of Nowhere; Tcherin; All The Things You Are; Cool Hill; Lullaby Of Birdland.*  
(12in. Decca LK418)\*\*\*\*

PERSONNEL: Phil Woods (alto); Seldon Powell (tenor); Idrees Suleiman (trumpet); Jimmy Cleveland (trombone); Friedrich Gulda (piano); Aaron Bell (bass); Nick Stabulas (drums).

MR. GULDA is an internationally respected classical pianist. His ventures into the world of jazz are less successful. Technically, of course, he is brilliant. But, as with fellow adventurers like Alec Templeton and more recently and prominently, André Previn, it seems to me that he has mastered the devices of modern jazz piano-playing with clever slickness, but his playing reveals that he lacks the innate emotional depth and "soul" of the true and generally lesser-schooled jazz player.

These tracks were taped at Birdland, with and without an audience. Those "with" have much more spirit than the others. The material, too, has a lot to do with the success or failure of the sides. Gulda's originals, scored in a contrapuntal, rather pretentious, West Coast-ish manner, are less conducive for blowing than the more orthodox standard tunes. The wistful *Cool Hill* is his most attractive tune.

The ensemble and solos are constantly sparked and spurred on by Stabulas' driving drumming. I prefer him with a bigger group like this. Woods is the outstanding soloist, really getting off the ground with an excellent solo on *All The Things*. Idrees' emotional outbursts are enjoyable for that very reason. Cleveland is too concerned with his technique again, for my ears.

Seldon Powell is a swinging tenor-man, who sounds a cross between Stan Getz and Charlie Rouse, but has less to offer than either of these.

### STAN GETZ QUINTET Stan Getz At Storyville (Vol. 1)

*Thou Swell; The Song Is You; Moanin' Knees; Penitence From Heaven; Move; Parker 51.*  
(12in. Vogue LAE12158)\*\*\*\*

PERSONNEL: Stan Getz (tenor); Jimmy Raney (guitar); Al Haig (piano); Teddy Kotick (bass); Tiny Kahn (drums).

GOLLY, how time flies! These location recordings were made more than five years ago and I remember having them on 10-inch



HERB ELLIS, on guitar, is one of the Oscar Peterson trio accompanying Anita O'Day on her new LP.

LPs. At the time, they seemed marvellous. And, frankly, even now, they still retain for me much of the excitement I experienced when I first heard them.

This was a wailing little band. A great pity it had to break up shortly after this gig. The excellent "south-paw" drummer, Tiny Kahn died unexpectedly shortly afterwards. Al Haig has been almost completely inactive since then. Though his appearance on a very recent Chet Baker LP on Riverside (with Johnny Griffin, Paul Chambers and Philly Joe Jones) may mean that he has a New York working permit again, I hope so, because here is one of the most talented of all the pianists to emerge since the birth of bop. Kotick's most recent regular work was with Horace Silver's Quintet and Raney records very seldom these

days. He was possibly at his jazz peak at this time.

Getz's style was at a most interesting developing stage at the time. He was beginning to veer away from his ultra-cool period of the turn of the decade. This is the first recorded indication of the "stomping" style, which characterises so much of his playing today.

All the tunes are at medium or "up" tempos. Raney's *Parker 51* is a loosely disguised "Cherokee." Stan's fluency and inventiveness are quite breathtaking, even now. Raney matches him perfectly. Al comps with immense understanding and solos with warmth (though staying close to the melody on *Swell* in particular). Teddy and Tiny lay down a loose, relentless beat.

A collector's item you ought to have.

## IN CLASSICAL MOOD

with Alan Elliott

### ANSERMET PUTS 'SWAN LAKE' ON A PEDESTAL

#### TCHAIKOVSKY

*Swan Lake*  
L'Orchestra de la Suisse Romande conducted by Ansermet  
(Decca LXT5501-2)\*\*\*\*

MUSICALLY, "Swan Lake" has everything: I believe it to be the greatest ballet music ever written. Here, the whole work can be thoroughly enjoyed.

The orchestra is superb throughout and Mr. Ansermet again proves himself to be one of the finest conductors of our time.

Side two is inclined to drag a little and it does not command the attention of the other three sides.

The dances on sides three and four are first-class, especially the *Muzurka* and the *Spanish Dance*.

This recording puts the music for this famous ballet on a pedestal.

#### BENIAMINO GIGLI

*Nottano D'amore (Drigo); Quando A Femmina Vo (De Crescenzo); Musica Proibita (Gastaldoni); Mamma Mia Che Vo Sape (Russo).*  
(R.C.A. RXC1015)\*\*\*\*

THROUGHOUT, Mr. Gigli is accompanied by an orchestra, which gives away in sound as well as orchestral technique the fact that these songs were recorded many years ago.

But in spite of this Gigli's voice

comes over crystal clear, a little forced perhaps in places, but not overdone. I cannot entirely agree in the choice of all the items on this disc, but I suppose it is the voice that matters more than anything.

Gigli fans will lap this up, and I, too, found it a very welcome addition to my collection.

#### TCHAIKOVSKY

*Capriccio Italian, Opus 45*

Columbia Symphony Orchestra conducted by Sir Thomas Beecham  
(Fontana CFE15028)\*\*\*\*

I F I were asked to choose a selection of records for a desert island sojourn, this elegant piece of Tchaikovsky would be among my selection.

This recording is very good, although lacking that little something which would have given the performance extra "bite."

The brass in the opening section was particularly effective, and the main theme was played with a lively swing. Unfortunately, towards the end of the work the sound reproduction was slightly distorted.

I don't think this was Beecham at his best, but nevertheless I think the recording is to be recommended.



Travis and Bob's  
"TELL HIM NO"  
rocketing to America's No. 1.

7N 26018



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



# LPs for 16/9

## Gala put out Britain's cheapest ever LPs, but still keep top stars

**GALA RECORDS** make their entry into the long-play field on June 1 with an initial issue of 24 12in. LPs. The records will be the lowest-priced available in this country—selling for only 16s. 9d.—yet they will feature artists whose reputations are world famous.

Gala artists will include Billy Daniels, Sammy Davis, Jr., Mel Tormé, Lena Horne, The Dorsey Brothers, Johnny Desmond, The Ink Spots, Dizzy Gillespie and Earl Hines. The new Gala LPs will be available from chain stores, Boots the chemists and bookstalls, in addition to record dealers. The record sleeves will be attractively printed in four colours.

★ ★ ★  
**SAGA RECORDS** have slashed 10 shillings from the price of their new issue 12in. LPs, which will now retail at 25 shillings.  
 10in. LPs on the Saga label will be 21 shillings.

## Budd Kaye flies in

**VISITING** Britain last week was American composer, Buddy Kaye, who flew in from the States to celebrate the first anniversary of his music publishing concern here. Budd Music was formed in Britain last April by jazz club owner, Jeff Kruger, who is the British director of this American organisation. Kruger deals exclusively with the releases in this country of all Buddy Kaye compositions. Buddy Kaye brought several new compositions, which, it is hoped, will shortly be released.

## Final dates for Marini

**THE** two final dates for the Marini Quartet before they return to Italy are both in London. Next Monday (April 27), the group will be topping the bill at the Finsbury Park Empire, and the following week they will be at the Chiswick Empire. With Marino Marini at Chiswick will be the 30-minute "Cool For Cats" road show, making its debut in London. The latter follows with a further week at the Finsbury Park Empire.

Already signed for the "Cool" show are young singing stars Janice Peters and Billy Raymond.

## SHIRLEY IS BACK

**SINGING** some little known Australian folk songs on B.B.C. TV will be Australian entertainer Shirley Abrahams, with the first of three programmes starting on April 29. Shirley recently returned from a visit to her home country.

Guest on Granada TV's "Song Parade" tonight (Thursday)—her spot was filmed—is singer Carmen McRae, who returned to the States this week.

## Ink Spot man here

**"MR. INK SPOT,"** Bill Keony, will be arriving in Britain in early May for an 11-week tour. Bill left the Ink Spots in 1952 to branch out as a solo act, and this will be his first visit to Britain since he was here with the group in 1947.

He will open at the Finsbury Park Empire on May 11. From there he will go to Hanley (May 11), Brighton (May 18), Manchester (May 25), Edinburgh (June 1), Glasgow (June 8), Leeds (June 15), Bristol (June 22), Birmingham (June 29), Liverpool (July 6) and finally Newcastle on July 13.

Kenny will be accompanied on his tour by American singer and entertainer Maurice Rocco.

## Marty now free for Scandinavia

**MARTY WILDE'S** final rejection for national service last week now leaves him free to take up his Scandinavian tour, with an opening concert at the Tivoli, Stockholm, on June 16.

Before then, Marty will be kept busy with his "Oh Boy!" dates and when the series ends next month he switches to the B.B.C. channel for two appearances in "Drumbeat" (June 6 and June 13).

Additionally, the young singer has a series of one-night stands. On May 8 he is at the Granada, Dartford.

On July 16, he opens at the Palace, Blackpool, for a four-and-a-half weeks' season.

## Dankworth plays at NJF

**ALTHOUGH** details have not yet been announced, it is definite that Johnny Dankworth and his Orchestra have been invited to America to take part in this year's Newport Jazz Festival. It is expected that Johnny will have many engagements in addition to appearing at Newport.

The band will probably leave England at the end of June and the tour will last two to three weeks.

## John Phillips resigns

**IT** was confirmed this week that John Phillips, Sales Promotion Manager, Popular Repertoire, has resigned his position with E.M.I. During his three years with E.M.I. he was associated with many top recording stars and with their monthly publication, "Record Mail."

# They need new numbers for their U.S. tour, so KING BROTHERS TURN TO FATS WALLER

**THE KING BROTHERS**, who last week were booked to appear at the Dunes Hotel, Las Vegas at £1,000 a week, will fly to the States some time between September and the end of the year. They will take with them new routines and new material—their contract calls for three half-hour acts each evening—including some old Fats Waller numbers which they hope will go down well.

Major Riddle, the owner of the Dunes Hotel and the man who booked the act, was very much impressed by the personality of the King boys and thought their act would go over in a big way. And he should know. He has already booked such famous show business names as Maurice Chevalier, Frank Sinatra, Frankie Laine and Cesar Romero.

"All our lives we've wanted to go to America," said Tony King. "Our first jobs in this business were playing to American servicemen, and we've always gone over particularly well with them."

Their contract calls for an option on their services for the next three years . . . enough, if things go right, to establish them as top-line performers in America.

"Major Riddle says that all the big bookers and producers go to Las Vegas," said Michael King. "It's even supposed to be the jumping off place for Hollywood."

The Las Vegas offer has come just at the right time for The King Brothers.

"We'd got to the point in this country," they explained, "where it was difficult to make any progress. We've got about as far as an act of our kind can go. We've topped variety bills, we've appeared at the London Palladium. What else can we do?"

They have waited seven long years for this chance. Whenever the question of a date in the States had been raised in the past, the King boys had been told that it was no use going out there unless they were a name on records. Now their latest discs are being released in America, so they feel that nothing can stop them.



★ ★ ★  
 One of the guests in next Wednesday's B.B.C. TV transmission of "A-Z" will be Cherry Wainer.

## Close-Up on Frank

**TONIGHT'S** edition of "Close-Up" on A-R TV will be of great interest to the many Frank Sinatra fans as the American singing star will be the subject in the programme. Excerpts from several of his films will be included in the show.

## Louis will be on TV after all

**L LOUIS ARMSTRONG** and his All-Stars, banned from playing on television by the Musicians' Union when they toured Britain recently, will be seen over the Eurovision link on May 7.

They will be taking part in a half-hour's programme from an Italian night club at Viareggio. It will be Armstrong's first playing appearance on British TV screens.

## Dene booked for one-night stands

**TERRY DENE** has been booked for a series of eight one-night stands in the provinces as a supporting artiste in a package show headed by Dickie Valentine.

The show opens at the Majestic, Derby, on May 26. Other dates are: Hanley (May 27), Dewsbury (May 28), Doncaster (May 29), Blackburn (May 30), Scunthorpe (June 1), Worksep (June 2) and Hull (June 3).

## Show Biz XI win cup

**THE** Show Biz XI recorded one of their biggest victories when they beat a Fleet Street Writers' XI 7-1 at Queen's Park Rangers ground last week to win the Charles Buchan Football Monthly Challenge Cup.

Tomorrow (Friday) they play Harrow District Referees at the Wealdstone F.C. ground, kick-off 6.45 p.m. On Sunday the Show Biz XI play a Midland Managers' XI at West Bromwich, kick-off at 3 p.m.

## PET CLARK TO WAX IN U.S.

**PET CLARK** leaves London for the United States on May 7 to wax an LP for the American Imperial label which will later be issued in Britain by Pye Records.

It is also possible that she will cut some singles while in America. Her visit to Hollywood—will be for two weeks or more. She will be accompanied by recording managers Alan Freeman and Michael Barclay, who will also be negotiating for the American release of British recordings on the Pye label.

Last Monday, Pet Clark flew to Geneva for TV shows which will be followed by other dates at Strasbourg.

## Columbia sign Bassey

**SHIRLEY BASSEY** has been signed to an exclusive recording contract with Columbia Records. This contract takes effect from Monday, April 20.

Immediate plans under this new deal for Shirley include the waxing of an LP, which will be made as soon as suitable material and arrangements can be found.

## Peters Sisters return

**AMERICAN** vocal group The Peters Sisters, who recently appeared on ATV's "Sunday Night at the London Palladium," will be returning here on May 18.

They have been booked as a supporting act in the new Palladium summer season show, "Swinging Down The Lane."

The Strings **SIZZLE**

## GUITAR BOOGIE SHUFFLE

by  
**BERT WEEDON**  
 on  
**TOP RANK J A R 117**