

April 26, 1958,

DISC

THE NEW RECORD & MUSICAL WEEKLY

No. 12

Week ending April 26, 1958

FRANKIE VAUGHAN

EVERY
6^D
THURSDAY

- ★ South Pacific reviews
- Spotlight on
- ★ TONY BRENT



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NAT'S STILL AS GOOD AS EVER HE WAS

MURRAY GAULD'S recent comments on Nat Gonella are timely. It's hard to understand why he has not made a waxing since 1947. Nat is still playing trumpet as well as ever, though, and whether it's "pop" or jazz he exudes the nearest thing Europe has to the natural, spontaneous jazz of the American "greats."

The Germans released a Gonella LP on the Electrola (Odeon) label last month. It would be great if EMI made this selection of pre-war sides available here.—**TED LAMONT, Clavers Road, Glasgow, S.W.2.**

(Much depends on demand.)

Hill-billy Hank

I HAVE a large collection of records by the late Hank Williams who was surely the greatest hill-billy and folk song singer to date. I never hear any of his recordings on radio or television in this country. I learn that Elvis Presley is to make the story of Hank's life on film. Yet Elvis Presley's voice is in no way to be compared with Hank's.—**E. O'CONNOR, Steppendale Road, Fulham, S.W.6.**

(What other hit-office name would readers suggest for the role?)

Seeing red

CAN you use your ever-increasing influence to stem the flood of second- and third-rate "oldies" with which we are now afflicted? I am in my fifties but they don't fill me with nostalgia—they fill me with rage! Some of them weren't worth listening to the first time!—**MRS. CICELY NASH, The Cottage, Hittesham.**

(This is an unusual outlook from one of our older readers.)

Disc dancers

WHAT has happened to those little dancing figures that one used to see whirling around on records?

I think that figures of the latest stars of pop, skiffle and rock would sell like hot cakes.—**MARY CHESWORTH, Beamwell Street, Parr, Lancs.**

(What happens to the figure when the next record on the stack falls into position?)

Group One—A1

I WAS most pleased to read that Group One have at last made a record. I have since bought this and think it first class. Keep up the good work in producing such an excellent paper—not a DISCORD in sight!—**MISS ANN BLUESTONE, Fitzgeorge Avenue, London, W.14.**

(Pleased with DISContent!)

Missing person

I READ DISC regularly but I must complain about the way in which you ignore my favourite singer, Judy Garland.

POST BAG

that "DISC" has reached an avid Yugoslavian reader from whom we publish a letter on this page. Each week, the most interesting letter published wins for the writer an LP of his or her own choice. Write to us at "DISC," Hulton House, 161, Fleet Street, London, E.C.4.

THANKS for all those letters readers! Every week "Post Bag" gets heavier and even more varied. In the last few days, for instance, we have heard



"It's a gramophone record for squares."

and me on our way out! We are both 12 and were so surprised that we didn't make the most of it!

I have six of Alma's records in my collection of 31 and now I am saving up for her LP.—**JOHN COHEN, Bilton Lane, Harrogate, Yorks.** (You enjoyed the kiss—and make-up?)

Spare a record?

LIVING in Yugoslavia, it is not normally possible to obtain copies of British newspapers or British records. But I have just seen my first issue of DISC (the second one you published) and I am thrilled with all it contains.

To try to get to know the popular songs, one has to listen to foreign wireless programmes but the reception is not always very good.

If any of your kind readers have a record which they don't want, I should be very happy to receive it. For preference it should be a 45 rpm which could be sent in a strong envelope.—**ANDREJ ROJEC, Yugoslavia.**

(Music and Disc writes.)

THIS WEEK'S PRIZE LETTER

Sibelius sends me—but I like Bill Haley, too!

I SHOULD very much like to see "DISC" living up to its name and giving greater attention to classical records. You see, I am one of those peculiar people who are keen on both "pops" and the classics and enjoy Tchaikovsky's Piano Concerto No. 1, played by Julius Katchen, and "See You Later Alligator," rendered by Bill Haley and his Comets.

I am a great fan of Bill Haley's and "dig it the most" when I heard a record of his—but I also get "sent" while listening to music like Sibelius's Symphony No. 2.

Can we have some articles by Sir Malcolm Sargent? He is very tolerant of young people and their love for Rock 'n' Roll and their noisiness at the first and last nights of the Promenade Concerts.

Appreciation of the classics appears to be fast dying out in Britain today. "DISC" should and can do something to remedy this.—**MISS INARA BLAKELEY, Southmead Road, Filton, Bristol.**

The wide tastes of our readers are well illustrated in this prize-winning letter.

You have never printed her picture nor carried a single mention of her. Will you remedy this?—**HAROLD CARLTON, Bryan Avenue, London, N.W.10.**

(Omission not intentional. We admire Judy—and her punch!)

Laurie leaps up

WE have read recently of the success of Laurie London's trip to America; how his disc "He's Got the Whole World in His Hands" sold over a million copies in the States; and how he was fifth in the American Hit Parade.

Yet in your charts there's not even a mention of him. Why? Surely this popular singer deserves some credit.—**H. M. ROBERTS, Bush Hill, Wolverhampton.**

(Laurie has leapt into position. The charts last week showed this.)

Who's cribbing?

I WAS surprised to read that Dinah Shore had made a record of "Thirteen Men." Bill Haley had, on the reverse of his first famous record, a tune almost identical, called "Thirteen Women."

Surely Dinah could have found a new song instead of cribbing from Bill Haley? But she is not the only star guilty of using another's song. Little Richard, Elvis Presley and Pat Boone have all made identical record-

ings of "Tutti Frutti."—**DAVID I. WILLIAMS, Dugdale Hill Lane, Potters Bar, Middlesex.**

(Not everyone wants one version, one song.)

Hear the words

ACCORDING to a DISC contributor, Elvis Presley is inaudible. It's not true and if anyone wants proof I suggest that they listen to his version of "Don't."—**DOROTHY DUFF, Quigley Street, Trarstere, Cheshire.**

(Do—but don't.)

Tommy pulled 'em

CONGRATULATIONS to Tommy Steele and the people who made "The Duke Wore Jeans." The film gave Tommy a chance to be an actor and a comedian. It was very popular here—even the mums and dads went along to see the film.—**VALERIE CRAIG, Crofton Road, Grays, Essex.**

(No longer Tommy-Rot!)

Singer Sands

IT was refreshing to read Jack Good's article in which he presented both sides of the Elvis Presley story.

David Rose (DISC, 12-4-58) mentions someone called Tommy Sands. To outstrip Presley he must surely be a singer but I could not see his name in the DISC record lists. Perhaps he is a truck driver?—**MISS A. GROSVENOR, Beauchamp Road, Alcester, Warwick.**

(Truck driver! Would that make him "Shifting Sands"?)

Pics, please!

CAN any readers send me Frankie Vaughan photographs or newspaper clippings? I am a great fan of Frankie's and I should like to start up an album of his pictures.—**MISS MARY BROOMFIELD, 6a, Coombe Avenue, Ensbury Park, Bournemouth, Hants.**

(Starting a clip-joint!)



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Gordon's Stands Supreme

ASK FOR IT BY NAME

The only way to make sure

THERE'S a big demand for this exciting new record paper. The ONLY WAY to make sure of your future copies is to ask the paper shop to order "DISC" for you regularly. Don't delay. You will be risking disappointment if you do.

VERA LYNN
 Another time, another place
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(left) LONNIE DONEGAN jumps into the Top Twenty with "Grand Coochie Dam." Last week he was nowhere, now he is No. 13.

(below) THE MUDLARKS follow close behind, their version of "Lollipop" just beating that by The Chordettes.



TOP TWENTY

WEEK ENDING

APRIL 19th

Last Week	This Week	Title	Artist	Label
2	1	Whole Lotta Woman	Marvin Rainwater	MGM
4	2	Swingin' Shepherd Blues	Ted Heath	Decca
1	3	Magic Moments	Perry Como	RCA
6	4	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
5	5	Maybe Baby	The Crickets	Coral
7	6	Tequila	The Champs	London
3	7	Nairobi	Tommy Steele	Decca
11	8	Who's Sorry Now	Connie Francis	MGM
16	9	Breathless	Jerry Lee Lewis	London
9	10	Don't / I Beg Of You	Elvis Presley	RCA
—	11	To Be Loved	Malcolm Vaughan	HMV
8	12	Lah Dee Dah	Jackie Dennis	Decca
—	13	Grand Coochie Dam	Lonnie Donegan	Nixa
—	14	Lollipop	The Mudlarks	Columbia
—	15	Lollipop	The Chordettes	London
—	16	April Love	Pat Boone	London
—	17	Happy Guitar / Princess	Tommy Steele	Decca
10	18	The Story Of My Life	Michael Holliday	Columbia
—	19	Sweet Little Sixteen	Chuck Berry	London
19	20	Mandy	Eddie Calvert	Columbia

ONES TO WATCH:

A Very Precious Love Doris Day
 Ballad Of A Teenage Queen Johnny Cash

Compiled from dealers' returns from all over Britain.

LISA NOBLE
 Maggie!
 —Yes Ma!
 Who's sorry now
 DECCA RECORDS
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"I bet my criminal record's in the Top Twenty."

American Top Ten

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

Last Week	This Week	Title	Artist
1	1	TEQUILA	The Champs
4	2	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London
2	3	SWEET LITTLE SIXTEEN	Chuck Berry
3	4	LOLLIPOP	The Chordettes
—	5	TWILIGHT TIME	The Platters
5	6	WHO'S SORRY NOW	Connie Francis
—	7	BOOK OF LOVE	The Monotones
7	8	BREATHLESS	Jerry Lee Lewis
6	9	SUGARTIME	McGuire Sisters
—	9	DON'T YOU JUST KNOW IT	Huey Smith

ONES TO WATCH:

MY BUCKET'S GOT A HOLE IN IT Ricky Nelson
 WITCHDOCTOR David Seville

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending April 19th)

	Title	Artist
1	TEQUILA	The Champs
2	WHOLE LOTTA WOMAN	Marvin Rainwater
5	MAYBE BABY	The Crickets
7	SWINGIN' SHEPHERD BLUES	Equal: Moe Koffman Johnny Pate Ted Heath
4	TO BE LOVED	Jackie Wilson
—	BREATHLESS	Jerry Lee Lewis
10	WHO'S SORRY NOW	Connie Francis
—	A WONDERFUL TIME UP THERE/IT'S TOO SOON TO KNOW	Pat Boone
6	MAGIC MOMENTS/CATCH A FALLING STAR	Perry Como
—	SWEET LITTLE SIXTEEN	Chuck Berry



LIFE'S NOT LONELY FOR THIS RADIO LUXEMBOURG TRIO

"WHERE exactly does Radio Luxembourg broadcast from?" A very good question, and one that I am often asked. The answer is in two parts (sounds like a quiz show, doesn't it?)—London, and Luxembourg.

A great proportion of the shows are recorded in Luxembourg's London studios in the heart of Mayfair. Then, every Tuesday afternoon, the tapes are packaged into a huge bundle, and flown to the Grand Duchy of Luxembourg—thence to the ultra modern building that is Radio Luxembourg itself.

Within the portals of that establishment, you will find three lone English announcers; by name, Keith Fordyce, Barry Alldis, and Don Mason. It is their job not only to present their own programmes, but to provide the continuity announcements between the shows that have been taped in London.

The English service, in point of fact, is only a very small cog in an enormous machine that provides continuous entertainment in the French, Flemish and German languages. They can also boast one of the most up-to-date television studios in the world.

A lonely life for an Englishman? Well, from one who spent five years of his life over there, I can reply quite simply "not on your nelly." Representatives from record companies and music publishers are continually going over to present their wares, and a whole host of star-studded names have visited the studios. Needless to say, a good time was, and still is, I imagine, had by all.

Usually, the artiste does his or her party piece in one of the five night clubs, and as a matter of interest, it was at the Chez Nous Club that Frankie Vaughan gave his first public performance of what is now his signature tune—Give Me The Moonlight.

When I spoke to Keith on the phone the other day, he said "I'm exhausted, old boy—just been showing 150 British visitors round the confounded studios."

A tiring job, and I sympathised with him, for it reminded me of a similar thing that happened to me.

Max Bygraves happened to be our guest at the time. "Introduce me as a German conductor who doesn't speak English," said Max. We did. This proved to be one of the most hilarious afternoons I had

ever spent. The visitors were completely taken in till I could stand it no longer. I collapsed, whereupon one bright member of the party was heard to remark, "We've been taken in—he's not a German, that's Max Miller."

Those were happy days. Not only did I meet stars of stage, screen, radio and television, but great people like General Eisenhower, as he was then, and the fabulous Perle Mesta, on whose life the show Call Me Madam was based.

My ties with Radio Luxembourg are, of course, still pretty strong, as I hope you know already. Just in case you don't—Mondays at 10.30, Wednesdays at 10.0.

Flying's lost its appeal

MET Geraldo in Bond Street the other day, and like this famed thoroughfare, Gerry grows more distinguished every day. He was immediately assailed by my friend, and captain of the Show-biz Football Team, Jimmy Henney.

"What about Cup Final tickets, Gerry?" He smiled wryly, and said "You must be kidding!" He told us that he was off to Glasgow. "What time does your plane go?" I enquired. "Never go by plane now, not since Munich," he said, and with that, he went on his way.

Later, I found out that Gerry had good reason for not wanting to fly into space. But for a late booking for his band, he would have gone with Matt Busby to Belgrade.

And to think football fan Geraldo cursed the broadcast that stopped him from going. Makes you think, doesn't it?

Gilbert and the pluggers

GILBERT Harding has been one of my favourite "tele-phonies" (his own term) for many years now. His unorthodox approach is a delight in this day and age. He so often says the sort of thing that we would all like to say, but are far too hypocritical to do so.

Therefore it is with much regret that I must take Mr. Hard-



"Is there someone else?"

ing to task over an article which he recently penned.

The gist of it was his objection to the song-pluggers and record exploitation men who continually attempt to get their songs and records on to Housewives' Choice.

Mr. Harding implied that this was a racket, and that he would have nothing to do with it.

Fair enough, but in defence of these very much maligned gentlemen, I would like to state here and

Fine, Sam!

ON the subject of record shows, a large bouquet to Sam Costa for presenting a truly balanced programme of popular records in his Sunday night show. This is how it should be done, and any aspiring compere to Family Favourites or the like should lend an ear to it.

now that without them we might be treated to a series of hackneyed classical items and passé pops.

Often, the compere concerned is not well acquainted with popular

music, and a guiding hand from the afore-mentioned gentlemen stops these request shows from completely falling down. The passé pop is of very little interest to any, one apart from the person who actually requests it.

One must remember that the programme is intended to please all of its 6,000,000 listeners. The amount of requests received in proportion to the number of listeners is very small indeed, so please, Mr. Harding, don't let's be beastly to the pluggers!

Pet stopped the show

PETULA CLARK'S attack on the French market might well open a new date for British artistes. As you may already know, Pet has made an EP of four French songs, exclusively for the French market.

Recording manager Alan Freeman tells me that the Gallic D-J's are spinning them all the time. Alan went on to tell me that when Pet appeared at a big concert in Paris recently, she stopped the show.

I can remember advising Dickie Valentine to have a bash at Paris a few years ago. There is a lot of money to be made for the really talented British performer over there, but he must have an act. The straightforward crooner, or hip swinging guitarist I am afraid would get the full Parisian raspberry, and that's something to be heard, believe me.

So, boys and girls, get out your dictionaries, and get an eyeful of the Eiffel—well, it would make a change from Blackpool, anyway!



GERALDO—he had his reason

THE MUSIC THAT SETS MAYFAIR DANCING—

with that special KINSMAN touch!

TOMMY KINSMAN'S top-selling series "PERFECT FOR DANCING"

The smooth, strict-tempo fantasy of Tommy Kinsman and his Band has long since made them the Society favourites. No big social occasion is complete without them. Now this haunting, melting music, perfect for dancing, perfect for listening, is available on a series of long L.P. discs. Every moment of these records—which range from waltzes to quicksteps, from Rodgers to Slade, from "La Route" to "Ain't Misbehavin'"—magically fulfils the promise of the title: "PERFECT FOR DANCING."

★ Watch out for PERFECT FOR DANCING NO. 5, MGJ.10021, out shortly—featuring the lovely melodies from MY FAIR LADY, played as only Tommy Kinsman can play them!

Perfect for Dancing No. 1 MGJ.10017
Perfect for Dancing No. 2 MGJ.10015
Perfect for Dancing No. 3 MGJ.10017
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The man who switched from tools to tunes

in just as long as it takes to sing a song



SPOTLIGHT ON TONY BRENT

HE was just 19 . . . his dark, wavy hair setting off his handsome face. It was the night of a talent contest organised by his firm. So he sang a tuneful little number called "I Poured My Heart Into A Song." He really did, too—to the extent of getting a fifty dollar cheque from famous American bandleader Tex Beneke as first prize. But better still, a chance of singing with the famous Beneke band.

And that is how Tony Brent was introduced to the world of show business.

There he was one minute, Mr. T. Brent, fully qualified company motor engineer. Then the next minute, a singer.

I went down to Tony's extremely pleasant home in Beckenham to learn more about the switch from tools to tunes. I found him busy packing—for his first family holiday in six years.

It really was, he assured me, the talent contest that made him realise that he liked to sing. Until then, first in his home in India, then at college in America, he'd "just done it for fun."

With the contest won, the question was posed: "Which career shall I follow? The one in which I'm already established? Or shall I sing for my supper?"

Tony never had to make up his mind. Fate did it for him. He borrowed a motor-cycle one night

to go for a spin. He crashed—and broke a leg. And it was a year before he left hospital. He looks back on that year now with the philosophical words: "It certainly gave me time to practise."

It gave him time, too, to make up his mind. First stop: London. Second stop: A talent contest (yes, another one) at the Regal Cinema, Kingston. Third stop: The office of talent-spotter Don Agness, who'd seen his act.

And the fourth stop: The Columbia recording studio.

That happened, says Tony, "30 or 40 discs ago," all on the same label. And it didn't take him long to make disc history, either.

In September, 1953, he held the unique distinction of being the first British singer to have three discs in the top-seller lists. Remember the golden numbers, sung by the man with the golden voice . . . Got You On My Mind . . . Make It Soon . . . Have You Heard?

"Altogether, I've had 16 discs in the top-seller lists," Tony told me. "But as far as I know, no other man has had three in the same week."

"Ruby Murray equalled my tally—or perhaps even bettered it. I can't recall if it was three or four 'toppers' she had."

Current release from Tony is *The Clouds Will Soon Roll By*. Sales returns would make anyone smile with pleasure . . . but it's his May release that really makes Tony laugh.

"It's a lovely song called *Chanson d'Amour*," he told me. "But you should have seen me having trouble pronouncing that first word."

Tony took time off from his life-story to dwell on a subject on which he feels strongly: the decline of the music halls in Britain.

"I love doing variety," he said, "but all the time there are more and more variety theatres closing

down. Which is wrong, because they're the breeding grounds for the top disc stars of tomorrow."

"And do you know why they're closing down? It's because, outside the big circuits, 90 per cent. of the theatres have got inadequate orchestras."

"Say a singer is making his first appearance at a theatre. Someone who's been buying his records goes along to see him. And then when he hears his favourite against some corny orchestra, theatre-going's over for him. He won't go back."

"Audiences fall off and people want to know why. The usual answer is that 'there's not the stars there used to be.' It isn't that at all. The best theatres and the cinemas that arrange one-night concerts always make sure of having a top-class band. That's the secret—good presentation."

"But there's this side to the picture . . . a poor orchestra can be an asset to the new singer. It's no good starting off with the very best. You can't learn anything that way."

Then we talked of fans. . . . I told him I'd seen in a recent book the eye-catching phrase: "Tony Brent could tell you how some of his clothes have been torn

by stage-door crowds." And I expected him to have some pretty scorching things to say about that.

He had—but not the way I expected. "I can't tell you a thing about having clothes torn by stage-door crowds" he grinned, "for the simple reason it's never happened to me. And frankly, I wouldn't let it."

"I was once asked if I'd allow a 'Tony Brent Fan Club' to be established. I gave the go-ahead, but disbanded it after three or four months. It wasn't worthwhile . . . there are still many, many wonderful people I like to see at my shows, but just because some American stole a star's tie, thousands of Americans decide they must do the same thing with their favourites. The thing spreads to Britain . . . well, that's not what I'd call worthwhile 'fan behaviour.'"

We talked about his off-duty pleasures.

"Answer in one word," said Tony. "Driving." He told me of his super-luxurious, Italian coach-built coupe (built in Germany), a model capable of 100 m.p.h.

He hummed once again the opening lines of his new song, *Chanson d'Amour*. "Just making sure you've got it right in case you drive through France?" I asked.

"No, France is too expensive," he said. "And this is strictly holiday . . . only time I'll be singing in my bath."

Michael Cable

The FRANKIE VAUGHAN STORY

by himself

Sixty-eight pages of Frankie, written by himself, telling the exciting story of his life. With a wonderful full colour portrait on both covers and 100 intimate pictures inside, many of which have never been published before. This is a book every Frankie Vaughan fan should have.

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THE
FRANKIE VAUGHAN
STORY **2/6^{d.}**

3-D records are on the way

THE race for stereo discs is on, and first away with a demonstration is the Pye group.

Pye held a preview last week in London of their newest achievement, records looking similar to LPs, yet having a three-dimensional sound.

The groove actually comprises two tracks, and a magnification of it would show one up and down track (as used in the earlier days of 78s) and one track moving from side to side. A special sapphire makes contact with each track and reproduces a combined sound.

In the recording studio, all sounds on one side of the room are picked up on one track, whilst sound on the opposite side of the room is caught by the other track.

Sounds somewhere in between

these two points are picked up on both.

Whereas all the sound created in the studio was previously "funnelled" through one channel, and played back through a single loud-speaker, giving a flat sound, the new method of recording and reproduction gives a breadth and depth to the work.

The special stereo discs will need special playing equipment, using two matched speakers, but the Pye group state such equipment will only cost somewhere in the region of £60.

Until you hear such stereo music, it is impossible to realise just how much of a "second best" was the previous reproduction.

Music comes over as originally heard in the studio or

concert hall, with the strings on one side, the brass on another, and so on.

The whole ensemble is an exciting sound, and a particularly moving experience to listen to.

Stereo sound is far from new. More recently it has been available on tape, but Pye are to be congratulated in making the move on discs, thus bringing this special sound within easy reach of most record buyers.

Their first releases will be for June, and names already mentioned for this issue include Sir John Barbirolli, Ralph Downes, Larry Adler, Tony Osborne, and Marion Ryan.

All the other major companies have their own stereo disc plans well in hand, and it certainly seems that these records will be the keynote of the record stands at this year's Radio Show at Earl's Court during August.

M.D.



FRANKIE VAUGHAN

FEW people, if any, deserve to be our cover personality more than our top British entertainer—Frankie Vaughan.

Recently chosen by the Variety Club of Great Britain as the Show Business Personality of the Year, none could have been more deserving than likeable Frankie Vaughan.

Though riding on the crest of a wave right now, and scoring in every field of entertainment, the

Harrison-Jones school, an establishment that Frankie has often returned to since. There, one of his teachers discovered that Frankie had a talent for drawing.

She encouraged this talent, even though Frankie had to take some ribbing from his school-mates for having such a leaning.

In fact, his capabilities in this direction meant that he was eased out of the friendly gang which his

COVER PERSONALITY

by DOUG GEDDES

road to that summit has been far from easy.

The points which have gained him this honour are the two oldest qualifications in the business—talent and experience.

But let's turn the clock back and take a look at the Vaughan story.

Born in Devon Street, Liverpool, Frankie was brought up in the toughest surroundings and in the poorest of circumstances.

If ever the cards were stacked against a youngster, then that youngster was Frankie Vaughan. One would have thought that there

school-pals went around in, as they no longer thought that he was one of them.

However, Frankie was as good as any of them, and there was no suppressing him or his personality.

Other schools in Liverpool followed, and it was when he moved to a school near the Liverpool Philharmonic Hall that Frankie got his very first professional singing job.

His headmaster, having noted Frankie's rich voice, suggested that he joined the choir of the Princess Road Synagogue. His total fee?



Frankie gets a kiss from his wife, Stella (left) and from Anna Neagle as he arrives back from his highly successful visit to America.

The singer who wanted to be a painter

were no trump cards in store for him at all.

His parents had married very young, and his father worked as an upholsterer, scraping and saving the pence where possible.

To help make the household budget effective, Frankie's mother also went out to work.

His first schooling was at the

Twelve shillings and sixpence for three months, though he did make a little extra on occasions by singing in another synagogue.

As Frankie has said in the past—"Big money for me in those days."

Apart from shining at singing, Frankie also excelled at sporting activities, so where his pals did not always go for him as the "arty" one, he enjoyed popularity for his sporting prowess.

By the time the war came, things were a little easier in the household and Frankie's father had been able to save sufficiently to buy their own house and open a small business.

But Liverpool was to take a heavy beating during the war and, after a very bad air raid, the family emerged from the shelter to find the worst. Their new home was in ruins.

Took up boxing

The family had to move, and young Frankie was evacuated to the country.

Re-united with his people in Lancaster, Frankie furthered his interest in art, and he spent much of his youthful time browsing around local art galleries.

Whilst a member of the Lancaster Lads' Club, he was encouraged to take up boxing seriously, and the young "southpaw" was seldom defeated by his opponents.

His life in this club made a marked impression upon him. It taught him the good things in life.

It is now a well-known fact that Frankie devotes much time and

but the day after his first variety date he was signing contracts for £100 a week

energy to the youth organisations of Britain.

When not being a brilliant young boxer, or playing as centre-half on the soccer field, he was also finding his voice again and doing the odd spot of entertaining in club concerts.

Despite his successes in these directions, he made no real headway with the girls! In spite of being brought up with three girls he was at his shyest when in the midst of the local lassies.

The Army was soon to claim him and, having a liking for travelling, he found himself enjoying the life.

Meanwhile, just prior to joining the services, he had taken an art examination, and he was to learn at a later date that he had actually passed.

During his service days, his talent for singing was to come into its own again. He was in demand for any concert and he found that he could supplement his service pay by singing with local bandleaders.

Home on leave, just prior to eventual demob, Frankie was to meet a lovely girl, by name Stella Stock, who was to bowl him over.

Much to his own surprise, the once-shy Frankie excited her to

marry him before many months had passed.

Though a fairly quick marriage, it was far from one to regret, and Frankie's marriage and family is a perfect example of the ideal.

Stella gave up studying as a pharmacist, to devote herself to looking after her husband and encouraging him to make use of his artistic talents.

So Frankie set to work as a commercial artist, but still found he had a leaning towards singing for his supper.

A Rag Revue, put on by the students in Leeds at the Empire Theatre, gave him a chance to sing, and a chance to shine as one of the "show-stoppers."

Though local theatrical managements suggested that he should head for London, and were prepared to give him letters of introduction, Frankie couldn't see himself as an entertainer by profession.

He went back to his paints, but a conversation with the late Harry Parry, and a later audition with his band, gave him the confidence that he was needing.

Frankie came to London, and found the way far from easy. But you cannot deter a determined young hopeful, and he sat it out in

the waiting room of the Bernard Delfont agency all day, until eventually he had made his introduction to Billy Marsh.

That meeting meant Frankie's first variety date. A week at Kingston Empire as a try-out.

The first show on the first night stunned the patrons, and soon the agency and the press were haring out to Kingston just as fast as they could travel. Frankie Vaughan, the singer, had made it.

The following day he was signing contracts for £100 a week, a sum of money he hadn't dreamed of before. And he still hadn't told the family about his new career!

First class engagements followed one another; records became hits; he starred in revues; he scored on broadcasts and TV; and later he was to become a film star of the first magnitude.

His first film for Anna Neagle, *These Dangerous Years*, proved him as a first-rate actor.

Another film

A new film release for Frankie, *Wonderful Things*, is set for showing around Whitsun. Again produced by Anna Neagle.

As an entertainer, Frankie Vaughan also rates very high in the States, and he returns there shortly to make yet another appearance on TV in *The Big Record Show* on May 3.

He returns to Britain during early May to commence yet another film—*The Lady Is a Square*.

On July 7, Frankie starts a 10-week season at the Hippodrome, Brighton.

Throughout all these successes Frankie Vaughan has remained unchanged as a person.

I think everyone, whether a personal acquaintance or not, feels this charm, and the entertainer and the public are brought very close to one another.

This is a quality possessed by the real entertainers of yesteryear. There are few like these stars today, but Frankie Vaughan is certainly one.



Frankie goes through a number with his sister-in-law.

★ KENT WALTON'S ★ COOL FOR CATS

became landlubbers again, with a car drive to the fair at Hampton Court.

THIS WEEK'S SURE THING

ROUND about now there's a number called "Stairway to Love" due to be released on several labels. Recently I mentioned a pleasant Marion Ryan Pye-Nixa version. But top place is likely to be won by male singer Marty Robbins on a London pressing. It's the pick of this week's pops, though you should not overlook the Terry Dene rendering if you are a fan of his.

Jim Dale, I'm told, wrote "Jane Belinda" (Parlophone) and named it after his baby daughter. Maybe it started out as a cradle song, but it's sure to end up well among the high placings in disc sales.

Over in the States, "Wishing for Your Love" by the Voxpoppers (Mercury) has climbed to 11th place in the popularity charts. It's still an outsider here. Keep it as one to watch: it could leap into notice at any time.

"Whistle Me the Blues" sung by The Freshmen on Capitol has an up-tempo beat that's likely to find favour. I'd go a lot more for the same label's revival of "The Night When Love Was Born" if singer Trudy Richards hadn't been guilty of producing one of the flattest notes I've ever heard on a disc.

SEE YOU FRIDAY.



Riding down the trail soon in another Wild West "Cool" will be singer Robert Earl on the same programme as Terry Dene.

Joan, who has spent over a year with us, has produced many original and successful ideas. She is leaving to direct the Dickie Valentine Show, which starts early in May.

Nine dancers

AS "Cool" grew more ambitious, so more dancers have been needed. The Friday night team has three new regular members, bringing the strength up to nine.

Newcomers who have danced previously in "Cool" as "extras" are Gloria Mitchell and Ronnie Curran. Not so new, but making a welcome return to the fold, is Mavis Ascott, who was one of the original "Cool" team until she left to take part in West End stage productions; her last role was in "Lady at the Wheel."

Cowboy again

SEEMS that you like westerns — that's why I'll soon be donning cowboy regalia again for yet another Wild West "Cool." Every time director Brian Taylor pro-



and his guests on a river Thames cruise have been the most interesting.

Joe, with several friends who included singer Petula Clark, her sister Barbara, and Alan Freeman, Pye-Nixa artistes and repertoire manager, had set off in a cabin cruiser on the Thursday evening for a sightseeing journey along the Thames — and they met rain, snow and high winds most of the way.

"There was drama every minute," Joe tells me. "We were the only boat out on the river, and people on shore who saw us thought we were mad."

Climax of the journey was the search for the boathook which had dropped overboard. Alan Freeman was induced to search for it in the dinghy — but he soon changed his mind and nipped back into the launch again. Fortunately, they sighted and retrieved the errant boat-hook two hours later.

On Sunday, they abandoned ship. Their three-day trip had taken them from Staines to Marlow, and back again — a total of about 24 miles.

And on Easter Monday they

Landlubber again—and happy to be so—is Pet Clark whose holiday afloat was not without incident.



A BEVVY of top recording stars will visit "Cool For Cats" studio for the late night show on Friday, May 2, to celebrate the programme's century. Allowing for the inevitable last-minute apologies for absence, I expect a score of artistes will be along. Among the names I've seen on the guest list so far are Anne Shelton, the Beverley Sisters, Edmundo Ros, Marion Ryan, Russ Conway, Malcolm Vaughan, Wally Stott and the King Brothers.

By a happy chance we shall be spinning the "1,000th disc" on the same edition. What it will be no one knows yet — and the fates will decide.

The stars are being asked to bring their newest recordings with them. During the show there'll be a "lucky dip," and one number will be selected. This will be taken to the control

Lucky dip for 1,000th disc

gallery and aired as the "1,000th record."

Some of you may remember "Cool's" beginnings in January, 1957: like many other shows that have enjoyed long runs, it got away to an indifferent start. But once it caught on—and some 5,000 viewers wrote in insisting that it be kept going—it's been increasing in popularity, and the original quarter-hour programmes have been extended to 30-minute shows.

The May 3 show will be the last "Cool" that Joan Kemp-Welch will direct—at least for some time.

duces a western setting he's deluged with requests of the "please do it again" variety.

In this show we'll be introducing two well-known stars with different singing styles. Watch out then for Terry Dene and Robert Earl as they come riding down the trail into your homes.

Drama afloat

OF all the sad stories I've heard about the Easter bad weather, the experiences of Joe Henderson

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* YOUR WEEKLY ** *

DISC

DATE

** with DON NICHOLL **

CHRIS HOWLAND

Fraulein; Mama
(Columbia DB4114)*****

DISC Jockey Chris Howland has made a record which other disc jockeys may soon be rushing to spin. Remember Chris from his "Two-Way Family Favourites" days? Well, that show led to the one-time organist putting his voice on disc for the German market. *Fraulein*—a quiet, beauty little ballad which Chris sings in German—has been enjoying a happy sales time over there.

Now Columbia bring it across to British counters. They do right; I'd say they've got a winner.

You may not understand the words but the meaning's pretty clear, and the tune's one of those once-heard immediately-remembered compositions.

On the reverse Chris introduces his version (in German) of Marie Adams' "Ma, He's Making Eyes At Me." You'll get a giggle out of this.

TRUDY RICHARDS

Somebody Just Like You; The Night When Love Was Born
(Capitol CL14857)*****

TRUDY RICHARDS sings a Jack Marshall ballad, *Somebody Just Like You*, and gives it a nice, driving beat. The Richards



CHRIS HOWLAND

—you may not understand the words but the meaning's clear.

girl is one of the modern singers who can really pack personality into a song. One of these days she's going to lift a slice right into the Top Two or Three. This one may not be it, but watch it—and for your own enjoyment, buy it! Sid Bass directs a very understanding accompaniment on a gentle guitar.

The Night When Love Was Born—like many of today's successes—is an old, old song. This one dates back about 25 years, but Trudy brings it up-to-the-minute with a steady beat. Again Bass directs the backing. Again it's just right.

Listen to the girl move her song—and become a fan.

THE TARRIERS

Lonesome Traveller; East Virginia
(London HLU800)*****

THE three folk-singing guitar-and-banjo strumming boys who call themselves The Tarrriers send us a slick coupling here.

They move smartly through *Lonesome Traveller*, capturing the

RATINGS

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

And the really hit records that look like spinning to the top we'll be marking D.N.T. (Don Nicholl Tip).

before the strings take it up. Another slow, atmospheric item.

BING CROSBY

Straight Down the Middle; Tomorrow's My Lucky Day
(Phillips PB817)***

BING's love of golf has been so well publicised that he's almost as famous in this respect as President Eisenhower.

Now he's been given a couple of light-hearted ballads which will please all those who enjoy yarning at the 19th hole.

Straight Down the Middle and *Tomorrow's My Lucky Day* both

DISC JOCKEY MAKES ONE OF HIS OWN

and it looks like a winner!

deal with a lack of luck on the links and Bing enjoys himself singing them. Buddy Cole's orchestra put a neat, driving backing to the Groaner's voice.

Not a smash by any manner of means, but pleasantly enjoyable.

JOAN REGAN

I May Never Pass This Way Again; Breezing Along With the Breeze
(Decca F11009)*****

UNTIL this disc came along I was inclined to believe that the slow, thoughtful ballad *I May Never Pass This Way Again* was a male prerogative. I changed my mind as soon as I listened to Regan's quiet, tender treatment which gives the number all the warmth it needs. Backed by an orchestra under Roland Shaw's direction, Joan turns out one of her clearest, simplest and most effective performances. Very pleasing indeed!

On the turnover the star's in casual happy-go-lazy mood with *Breezing Along With the Breeze*.

FRANK CORDELL

Little Serenade; Monaco
(HMV POP473)*****

FRANK CORDELL directs his orchestra and the Michael Sammes Singers here. He uses the bongos effectively—and builds up strings, too, in pizzicato effect for the attractive *Little Serenade*. Very catching as performed here and very, very easy on the ear.

A side which ought to help *Little Serenade* grow up into quite a big seller. Deserves to, anyway!

Monaco also has a continental flavouring and Cordell pulls out some colourful stops for this light-hearted melody.

A trip-along which isn't too sweet to cloy.

GEORGE HAMILTON IV

Now and for Always; One Heart
(HMV POP474)*****

(D.N.T.)

GEORGE HAMILTON the Fourth is beginning to be a known name here as a result of "Why Don't They Understand?" He's also been seen on the "Perry

PLENTY of contrast on show this week and we open up with a disc by a disc-jockey . . . Chris Howland's amusing—and saleable—coupling of "Fraulein" and "Mama."

In the feminine department we get sides from our Joan Regan and from America's Trudy Richards. Both girls are on top form, and here's your chance to take special note of Trudy—a singer with a glittering future.

On the country borderline I'm bringing in a powerhouse from George Hamilton IV and a version of "Oh Lonesome Me" which reveals that Terry Wayne should live up to the promise that got him on disc in the first instance.



GEORGE HAMILTON IV—He is getting to be known over here.

↓ JOAN REGAN—Clear, simple and effective performance.



On the other side there's a strong
(Continued on page 9)



TERRY WAYNE—His version of the Country and Western melody, "Oh Lonesome Me," is definitely the best thing he has done.

beat to **One Heart**—a country number that George whips across expertly. The sound should help to sell this one in several scores of thousands. Good, driving ballad and top-rate commercial production.

Don't be surprised to see this disc climbing into the rarer air of the Top Twenty.

CHIC DOUGLAS

Jo-Ann; I'm Not Afraid Anymore
(Fontana H121)**

LATE with his treatment of Jo-Ann is Chic Douglas but I doubt if this matters much... the number still has to move in a big way. Backed by the Ken Jones orchestra, Chic rocks steadily through this one hiccupping in all the right spots. Starts out with more promise than he continues, but at least the promise is there.

Great ballad below fails to come off for my money and the side was packed with so much echo I found it irritating. Philosophical song which lacks the weight such compositions need.

THE HILLTOPPERS

You Sure Look Good to Me;
Starry Eyes
(London HLD8603)**

RELEASED to coincide with their current British visit is this coupling from The Hilltoppers, who have been out of hit parade favour for some little time.

Be interesting to see whether they can recoup their Top Twenty fortunes with **You Sure Look Good to Me**. It's a slow, strolling number with a smattering of honking sax in the echo chamber. The group chant it in lackadaisical fashion. Frankly, it's got nothing out of the ordinary that I can see. Will take a lot of work to move.

On the flip you'll find a clinger called **Starry Eyes**. Lead voice has the others ooh-wah-ooh-wahing behind him. Nothing new here either.

THE MARINERS

I Heard You the First Time; I Live for You
(Fontana H127)***

VOCAL group with a sense of novelty, that's The Mariners as they slip through **I Heard You the First Time**.

They've a tricky little tune here

and they use one voice to interpolate most of the way with assorted "yeahs." The "ooh-wah and shoo-be-doo-be-doo" of the group is more than a trifle old hat, but may catch customer fancy for all that.

There's a shuffle beat to the ballad on the flip with a good rhythm section at work while the male singing team offers **I Live for You**. You'll find nothing startling here, but it's the type of record which can always command useful patronage.

DON GIBSON

Oh Lonesome Me; I Can't Stop Loving You
(RCA1056)****

DON GIBSON'S release of the country tune **Oh Lonesome Me** confirms my opinion that this is going to be a very big song over here. Gibson sounds a little more authentic in manner than the Jackie Walker effort, but it misses out on the sharper, quicker commercial noise of the other.

A delightful side for all that, and one which is worth your money.

On **I Can't Stop Lovin' You** Don is preceded by guitar and chorus, then pitches into a slow western romancer. Another easy, sentimental ballad from the clip-clop country, it will find a lot of fans amid the current trend.

TERRY WAYNE

Oh Lonesome Me; There's Only One of You
(Columbia DB4112)****

BRITISH teenager Terry Wayne picks up Don Gibson's Country and Western melody **Oh Lonesome Me** and, backed by Tony Osborne's orchestra, he makes a very powerful job of it.

I don't rate Terry's performance as high as those by Gibson himself, and Jackie Walker—but it is definitely the best thing we've had from Wayne as yet.

A lot of life and movement to the production, plus a good, big noise. Terry's in strong, competent voice and even if he doesn't overcome the opposition it will still have done him a lot of good.

The Latin influence creeps in once more on the flip where Terry goes a-swaying with **There's Only One of You**. Likeable material—similar performance.



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STAN KENTON

'Tequila'

b/w 'Cuban Mumble'

NAT 'KING' COLE

'Song of Raintree County'

b/w

'With You On My Mind'

Les Paul & Mary Ford
'SMALL ISLAND'

b/w 'More and More Each Day'

DISC

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

Another great competition

LAST week we announced the winner of our Disc Jockey competition, and now, only one week later, we are presenting another competition for DISC readers.

Many of you will remember our announcement of a competition, on behalf of the British Safety Council, for budding song-writers to pen their lyrics for the song called "Safe-ly Sue."

Here now is a further opportunity for DISC readers to participate in another competition in conjunction with this worthy cause.

We are searching for the ideal Safety Sue, and entries in the first instance are by photograph only. Safety Sue must not be under 16 years of age, must be attractive, charming, and possess deportment.

If you think that YOU have these qualities, send us your photograph (not less than postcard size) with the coupon below filled in and firmly affixed to the back.

All expenses paid

If you wish your picture to be returned at the end of the contest, a stamped addressed envelope MUST be enclosed with the entry. There is NO guarantee of return unless this is done.

There is absolutely no entrance fee BUT every picture must have a coupon attached from this week's DISC.

A notable panel of judges will study the entries, and the SIX finalists will be invited to London.

All expenses will be paid during their stay in London and, apart from appearing in the final, the six girls will visit a leading TV production, be fully entertained, and visit a famous West End night club.

The prize-winning Miss Safety Sue will receive a free holiday at any Butlin Holiday Camp AND receive £20 in cash as spending money.

As Miss Safety Sue, she will also be invited to attend many functions organised by the British Safety Council as one of their representatives.

The finals will be held in London on Saturday, June 14. Fill in the coupon NOW.

MISS SAFETY SUE COMPETITION

(Block letters please)

Name Age

Address

Height Weight Colouring

ENTRIES TO BE SENT TO: (MSS) DISC, Hulton House, Fleet Street, London, E.C.4. Closing date: May 31, 1958



Next stop Israel for Johnnie Ray

FABULOUS American showman, Johnnie Ray, goes to London Airport next week-end on his way to do a series of concerts in Israel.

Johnnie leaves the airport on Sunday at 3.15 p.m. for Tel Aviv, where he is to give eight concerts in four days. This is his first trip to Israel, and it fulfils a long-standing engagement to which he is eagerly looking forward.

The concerts are in connection with the 10th Anniversary Celebrations of the founding of the State of Israel.

Currently, Johnnie is nearing the end of his British concert tour, playing tomorrow night (Friday) at Cheltenham, and finishing his highly successful season at Cardiff on Saturday.

Johnnie Ray returns to Britain on Friday, May 2, in preparation for his two-week headlining engagement at the London Palladium, where he is due to open on Monday, May 5.



Guitar win

THE winner of the "Play That Big Guitar" competition — Ken Gray, a Nottingham schoolmaster — received his prize of a guitar last Friday.

The competition, run by Bert Weedon in conjunction with Parlophone, Selmer's, and Mills Music, was for a lyric to Weedon's recording of "Play That Big Guitar."

SHEILA BUXTON IS OFF TO HOLLAND

ATTRACTIVE young singing star Sheila Buxton makes a hurried visit to Holland this week-end. Following her regular broadcast stint, "Make Way For Music," tomorrow night (Friday), Sheila leaves London immediately.

A big favourite with listeners in Holland, Sheila Buxton will be featured in a broadcast programme from AVRO, Hilversum, on a top variety show, and also on one of their principal disc jockey programmes. She will also pre-record a third show.

She is due back in London first thing on Monday morning for further BBC broadcasts.

Johnny's Club

FAMOUS bandleader Johnny Dankworth is to open his own club in London next Sunday. It is called "The Johnny Dankworth Club" and is at 79, Oxford Street.

The Club will be big enough to feature the full band.

New TV series for McKellar

ONE of Scotland's most popular singing stars, and a great record favourite, Kenneth McKellar, starts a new BBC-TV series next Tuesday, April 29.

The series will consist of six half-hour programmes and the music will be provided by the Scottish Variety Orchestra under its conductor Jack Leon.

Guest artistes will be featured, and the first programme will have Patricia Bredin.

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A-R win race for 'My Fair Lady'

ASSOCIATED-REDIFFUSION have scooped on the performances of "My Fair Lady" music. Seconds after the copyright release are to transmit a 30-minute Mid-night Matinee, featuring seven of the songs from the show.

Therefore, at one minute after midnight on April 30, AR-TV viewers will be the first to hear the score from this exciting new musical production.

The show will be introduced by Dirk Bogarde, and directed by Joan ("Cool for Cats") Kemp-Welch.

The programme is not an excerpt from the show, and will feature singers and the "Cool" dance team.

ZABACH HERE

SENSATIONAL American violinist-entertainer Florian Zabach returned to Britain this week for further TV shows.

Zabach appeared in this country recently on television with considerable success, and was immediately booked for an early return.

He appears on the next Sunday Night at the Palladium ATV presentation (April 27), with a further featured spot on Saturday Spectacular on May 3.

Glamorous songstress Shelley Moore left London last week for a month's engagement in Israel where she will be playing at one of the top night-spots.

When Pat is a boon to Mike

CASUAL, top pop-singer, Michael Holliday, is hoping for once that his rival, American Pat Boone, will climb up the British hit parade with one of his recordings, "Keep Your Heart," for Mike wrote both the words and music for this number.

Mike himself only got to know just what a real boon Boone was, when his attractive blonde wife, Margie, rang Pat at the Rialto Cinema, York, after she had met him at the London Palladium. Mike was on tour so Margie called in on his behalf to meet him.

In his dressing room, Pat told her: "I mentioned Mike when I did that show at the Trocadero Cinema because I have recorded one of his numbers, 'Keep Your Heart.' I heard it on the other side of 'Story Of My Life' and took it along to Dot Records. They liked it—so we cut it."

Overjoyed, Margie rushed back to friends at Streatham and rang Michael who could hardly believe the news.

Terry Dene

STAIRWAY OF LOVE

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Elvis Presley

Wear me around you

45/78

RCA-1058



Busy week-end for Cyril

HECTIC times are ahead for Cyril Stapleton during the last week-end of May. Together with Edmundo Ros and his band, he and his orchestra have been booked to play at the TV Producers Summer Ball at the Royal Festival Hall on May 30.

They play at this function from 11 p.m. until 5 a.m., then turn out for rehearsals of the BBC "Saturday Show" broadcast at 9 a.m. the same morning.

They rehearse and broadcast until 2 p.m., then in the evening of that day (May 31), Cyril and the boys are one of the orchestras playing at the Starlight Ball at Harringay Arena. This will be in aid of the Spastics Society, of which Stapleton is a very active member.

There have been slight changes in the list of guest artists appearing in the BBC-TV Cyril Stapleton show, and his guests on Friday, May 2, will now include Ronnie Hilton, Gary Miller, Stan Stennett, Diane Todd and the Confrey Phillips Trio.

The programmes for the two weeks following include the Four Ramblers, Russ Hamilton and the Beverley Sisters (May 9).

JO GETS PANEL SPOT

"SIX-FIVE SPECIAL" resident, Jo Douglas, will take over the Barbara Kelly chair in the BBC-TV show *What's My Line?*, when Barbara goes on holiday.

Miss Kelly's last programme will be on June 1.

Footballer's debut on wax

ENGLAND and Sunderland footballer, Colin Grainger, made his first record for HMV on Monday of this week. No date has yet been announced for its release.

Grainger already has considerable singing experience to his credit. His first serious attempt was in Finland in May, 1956, when he sang in a cabaret spot.

Since then he has appeared in variety on a number of occasions, and deputised for Ronnie Hilton in Newcastle when Ronnie was appearing in the Royal Variety Performance in London.

SON FOR JACKIE

JACKIE, pretty wife of EMI's Assistant Sales Promotion Manager, Harry Walters, gave birth to a son Stephen in London last week.

Both the mother, an ex model, and her son are reported doing well.

(above left) Anna Neagle, Frankie Vaughan and his wife Stella dash in a little late.

(centre) Marion Ryan, actress Julie Alexander (who presented the garland) and the star of the film, Mitzl Gaynor, pause in the foyer. (right) Petula Clark and Joe "Mr. Piano" Henderson seen arriving. (all Disc Pics)

Star-studded premiere for 'South Pacific'

THE glitter and the glamour of a film premiere once again drew people in their thousands to watch the arrival of their favourite stars, this time for the fabulous TODD-AO production of the Rodgers and Hammerstein musical "South Pacific" at the Dominion Theatre, Tottenham Court Road in London's West End last Monday evening.

As the crowds outside pushed and shoved against the police barriers, the stars and personalities in the foyer jostled for positions to get a glimpse of the star of the film, Mitzl Gaynor, as she arrived to the music of Cuban bands playing on the balcony and inside the auditorium.

Among those seen arriving were Frankie Vaughan, Marion Ryan, Carole Carr, Ronnie Carroll, Alma Cogan, Petula Clark, Tony Wright, Joe Henderson, Pete Murray, Jo Douglas and April Orlich.

It was certainly a great occasion for a great film. (For what our critic thought of this musical turn to page 14).

Roll-up for the Show-Biz XI

READERS wishing to see the famous Show-Biz Soccer XI, and who live in the London area, will have a chance when they play Boxers and Jockeys at West Ham on Thursday, May 1.

This match, in aid of The Sportsman's Aid Society, will include the many famous names from show business usually featured with the team, whilst the Boxers and Jockeys promise to turn out such personalities as Dougie Page, Joe Erskine, Brian London, Dave Charnley, Arthur Howard, Henry Cooper, Frankie Durr, Harry Carr, Tommy Gosling (Capt.), Lester Piggott, and Harry Sprague. Reserves will be Terry Spinks and Peter Waterman.

The referee will be Danny Blanchflower, and the linesmen Billy Cotton and Willie Towel.

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THE BIG BEAT

JOHN ZACHERLE

Dinner with Drac
(London HLU8599)***

JOHN ZACHERLE sings this horror comic to a rock backing from an instrumental group. I say "sings"—I mean he talk-sings the verses in between gusts of maniacal laughter.

Dinner With Drac fills both sides of the disc—and it's been rising very rapidly on the other side of the water.

Verses in limerick style deal with werewolves, poison, gore and, of course, Dracula. Something goonish about the sound of Zacherle's voice—and something Charles Adammsish about the sense of humour.

Will it sell over here? It could by reason of its shock tactics and its novelty value.

JIMMY McCRAKLIN

The Walk: I'm To Blame
(London HLM8598)***

AFTER "The Stroll"—The Walk which Jimmy McCracklin sings in front of his band on the top deck here.

A very useful beat number which has a hand-clapping gait which as well as a deep muzzy accompaniment that includes the usual piano and honking sax.

McCracklin's voice is from the gravel pits—but he could be riding a winner here. The Walk is very catchy stuff.

I'm To Blame on the other side opens with the band setting a steady beat for Jimmy. Song itself is another "you-got-me-wrong" theme. No such potent material as that which you'll find upstairs.

CHUCK WILLIS

Betty and Dupree; My Crying Eyes
(London HLE8595)***

BETTY and Dupree is a number you probably know under its other name of the "Dupree Blues" (one of Josh



"I know I'm not much to look at—but you'll have those pictures of Charlie Gracie to drool over."

White's favourite). Chuck Willis puts a heavy beat into his idea of the blues and makes it fairly commercial, though he loses much of its original quality in the process.

My Crying Eyes is a slightly quicker rock number and Chuck might have a decent seller with this deck. Chorus is flying behind him and there's piano and drums going with him most of the way.

Guitar joins them mid-way when Chuck opens out the song with smart effect.

THE BOBBETTES

Speedy: Come-A-Come-A
(London HLE8597)***

FEMININE team, The Bobbettes, bring their chanting to a steady rock 'n' roller in Speedy. One of

the girls carries the lead while the others fill in with twittering behind her.

Sound is somewhat coarse and rough-edged, but the result is almost a cert for the juke box crews. Watch Speedy anyway—it could live up to its title.

In Come-A-Come-A the group manages to sound like a group of amateur, salvationists rehearsing. But again there's something commercial about the effect, although the phoney growling of the lead voice is poor enough to be ludicrous.

CHUCK REED

No School Tomorrow; Let's Put Our Hearts Together
(Columbia DB4113)***

ROCK 'n' roller Chuck Reed keeps the preoccupation with school-time lyrics going strong in one of his own beat songs No School Tomorrow. A fairly quick rocker this which will please the dancers. It should sell at a good pace though it may just lack the

IT'S GHOULISH, BUT IT'S FUN

bite needed for Top Twenty status. Performance is clear and adequate, though personally I'm weary of the theme.

Underneath, Chuck steps into the Latin rock pastures and he's got a good number in Let's Put Our Hearts Together. This sounds to me like the selling side of the coupling, and I like the easy orchestral accompaniment from Hugo Peretti. Some male voices help Chuck along here.

THE SILHOUETTES
Miss Thing; Headin' For The Poorhouse
(Parlophone R4425)***

"MISS THING" opens out as if the screeching rock 'n' roll vocal team thought they were about to sing "Get A Job". They remember in time, however, and the result is a mixed up, loud—and possibly effective—beater. Lots of hand-clapping and wandering saxophone as the group shout their way through the number.

On the turnover you'll hear a number which The Silhouettes wrote for themselves. A steady beat item it is taken most of the way by a dark deep lead voice. This time we can hear the lyrics—(well they wrote 'em)—and they fit a tune which, while not new, could be commercial.

DAVE GARDNER

Hop Along Rock; All By Myself
(Brunswick 05740)*****
(D.N.T.)

DAVE GARDNER's got a strong adult voice which seems to have its roots way back in the Tolson days. Allied to the beat stuff it is very effective and I reckon you'll find yourself finger-snapping to his Hop Along Rock.

The lyric takes a line through the different dances people used to do—up to the present rock.

Dave is accompanied by a bright instrumental group and by the Anita Kerr Singers who lead a lot



of weight to the deck. This one could really be dynamite.

Downstairs Mr. Gardner revives an old Irving Berlin hit song All By Myself (of course) is given the beat workout—but I thoroughly

enjoyed the way Dave does it. Slow pounder with the Kerr singers present once again.

Some right-sounding sax and quick cling-cling piano. Yes, yes... still a good tune.

THE SILHOUETTES — Mixed up, loud, but possibly effective.

RONNIE SELF

Aint I'm A Dog; Bob-A-Lena
(Philips PB810)****

RONNIE SELF is a rock 'n' roll growler who sounds like a cross between Wee Willie Harris and Elvis Presley! Now there's a strange breed for you. Self's voice is coarse but he knows how to punch the steady, heavy beat number out. So much is evident from Aint I'm A Dog which he chants in company with a male group. One old-timer voice keeps chipping in to chuckle the title phrase.

But it is the racing rocker Bob-A-Lena for which I would really plump when looking for sales results in connection with this coupling.

MARTY ROBBINS

Stairway of Love; Just Married
(Fontana H128)***

UNUSUAL to find Marty Robbins on a coupling which does not include one of his own songs. Such is the case this time.

Ray Conniff gives Marty a twanging backdrop and a bell-sounding male group in Stairway of Love. A lightweight beat number it is sung easily by the Robbins man. Whether it can get away up the hit parade stairway is a matter about which I've doubts. Don't think it's strong enough for that.

Similar sort of pace is brought to bear on Just Married which Marty sends out for the other side. Weeper that doesn't come off for my cash.

MUSIC IN THE AIR

Radio

Luxembourg

APRIL 24

7.0—208 Music Shop.
7.45—Ranch-House Serenade.
9.0—Paul Anka Show.
9.15—Liberace.
10.0—It's Record Time.

APRIL 25

7.0—208 Music Shop.
7.45—The Song And The Star, featuring David Rose.
8.30—Friday's Requests.
9.15—The Dickie Valentine Show.
9.45—Godfrey Winn's Concert.
10.15—Record Hop.

APRIL 26

7.0—Saturday's Requests.
9.30—Scottish Requests.
10.0—Irish Requests.
10.30—Spin With The Stars.
11.30—Jack Jackson's Record Round-Up.

APRIL 27

7.0—Sunday Requests.
7.30—The Winifred Atwell Show.
8.30—Calling All Stars.

9.0—Roxy Time with Jim Dale.
9.15—The Magic Of Sinatra.
9.30—Cream Of The Pops.
10.0—Record Rendezvous.
10.30—Humphrey Lyttelton Show.

APRIL 28

7.45—The Song And The Star.
9.15—Smash Hits.
9.45—Rosemary Clooney and the Hi-Lo.
10.0—Jack Jackson's Hit Parade.
10.30—Pete Murray's Top Pops.

APRIL 29

7.45—Ranch-House Serenade.
8.30—Tuesday Serenade.
9.15—Dennis Day Show.
9.45—Tomorrow's Top Ten.
10.0—The Capitol Show.
10.30—Fontana Fanfare.

APRIL 30

7.15—Great Tunes From Great Shows.
7.45—Midweek Merry-Go-Round.
9.15—Favourites Old and New.
9.45—Amateur Skiffle Club.
10.0—Pete Murray's Record Show.

AFN

APRIL 24

7.0—Music In The Air.
10.0—Music From America.
11.0—Request Show.

APRIL 25

6.0—Music On Deck.
7.0—Music In The Air.
10.0—Stars Of Jazz.

APRIL 26

7.0—Music In The Air.
9.0—Bandstand USA.
11.0—America's Popular Music.

APRIL 27

3.15—Dinah Shore.
4.0—Highway Of Melody.
10.0—Mitch Miller.
11.0—Portraits In Music.
12.0—Philadelphia Orchestra.

APRIL 28

7.0—Music In The Air.
10.0—Hollywood Music Hall.
11.0—Late Request Show.

APRIL 29

7.0—Music In The Air.
10.0—Modern Jazz 1958.
11.0—Late Request Show.

APRIL 30

7.0—Music In The Air.

EXTENDED PLAY

Here's a disc with four bright, new voices

TEENAGE TOPS (RCA RCX111)

Jimmy Dell, *Teeny Weeny*; Marlin Greene, *Walkin' To The Dance*; Barry de Vorzon, *Barbara Jean*; Ray Peterson, *Let's Try Romance*.

voices

by
Jackie Moore

Certainly he sounds so much better on the Jerome Kern *All The Things You Are* than on some of his previous titles. Anyway, you Lawrence fans, here is a reminder of your favourite singer, now over in the States.

UP NORTH WITH THE FIVE SMITH BROTHERS (Parlophone GEP8667)

Blaydon Races; *A Gordon For Me*; *Oh My! Moor Bah! Ai!*; *Oh My! Jock Mackey*.

THIS should go down very well with my in-laws up there in Newcastle-on-Tyne, where the Smith boys originated. Four traditional songs from north of the Wash, they will be appreciated by anyone who enjoys the Smith

BING and THE DIXIELAND BANDS

Bing Crosby

(Brunswick OE9359)

Nobody's Sweetheart; *That's A Plenty*; *Ida, Sweet As Apple Cider*; *It Had To Be You*

FOR those who like their Crosby à la Dixie. They do say that Dixieland is to be the next big craze. Maybe some of this kind of Crosby beat will soon have the Americans out of their recession blues.

The Old Man swings like crazy through these four old timers, and even succeeded in cheering me out of some very severe 'flu depression. This may not be the genuine Dixie, but it sounds a lot better this way.

YOU ARE MY LUCKY STAR, Part One

Petula Clark

(NEP 24060)

It's Foolish But It's Fun; *Sonny Boy*; *Zing Went The Strings Of My Heart*; *Alone*.

FOUR tracks from Pet's LP, which caused quite a stir when it was originally released. Well worth re-issuing because if you couldn't afford the whole album you might be able to manage an EP, and it's good enough to scrounge around for enough pennies.

Some of the best work Pet's done to date, especially on *It's Foolish But It's Fun*.

LEE LAWRENCE

(Columbia SEG7780)

All The Things You Are; *The Valley Of The Moon*; *Lovely Ballerina*; *Sold To The Man With The Broken Heart*.

LEE LAWRENCE has never had the success with records that his voice merits. Possibly a lot of the trouble has been the type of material he's used to date.

harmonies.

It's a change to hear some of our own old songs, especially sung in their original dialect, instead of the eternal phoney American folk songs.

RIVERBOAT DANDIES

Ray Banduc-Napp Lamare and their Dixieland Band
(Capitol EAP 2-877)

Big Noise From Winnetka; *Bill Bailey Won't You Please Come Home*; *Tin Roof Blues*; *That Da-Da Strain*.

SOME good old-fashioned corn to sit back and enjoy without having to think about it. The kind of Dixieland that's good to listen to because everyone seems to have had a whale of a time making the disc.

Banduc and Lamare are ex-Bob Crosby men who excel in producing that happy two beat sound.

COUNTRY GUITAR, Vol. Two (RCA RCX110)

Anna Marie, *Jim Reeves*; Skeeter Davis, *Lost To A Geisha Girl*; Hank Snow, *Unfaithful*; Don Gibson, *Oh Lonesome Me*.

SOME genuine Country and Western music—it must be because the singers all wear those



Lee Lawrence will please with his "All the Things You Are."

shoe-lace bow tie. My favourite is Don Gibson who doesn't sound a bit unhappy on *Oh Lonesome Me*, a snappy beat number.

Or there's an incredible tale from what must be Miss Skeeter Davis, who has lost her love to a Geisha girl from old Japan, dressed in "oriental style." Which seems to prove that a cup of tea is better than a geetar when it comes to getting a man . . . though a geetar is handy if you want a place in the Hit Parade.

Despite the flippant remarks, I enjoyed this disc. The singers don't take themselves too seriously.



DIANE TODD—her name was applauded.

OVER THE BORDER

Diane's petite feet are firmly on the ground

DIANE TODD is a Scot, very proud of it, and she still looks on Edinburgh, where she was born and lived for ten years, as her home. So what more natural than she should choose Scotland for a very rapid, two-week holiday after the most hectic period in her whole life?

What Diane didn't anticipate, though, was that the film of *6.5 Special*, which is, of course, "Introducing Diane Todd" to filmgoers, should be showing in Edinburgh that week.

"Every time I went into a shop people seemed to recognise me," she told me. She is now finding what it is like to be a national name. Responsible are that film and, even more, the television programme "Tonight."

Miss Todd, I would say, is something of a phenomenon in this gimmick-ridden world of entertainment today—a singer who can really sing.

And a singer who can sing what she chooses, and get away with it. It amazes no one more than it amazes Miss Todd.

Her greatest surprise came when she was talked into seeing a preview of her own film.

When the credit titles were shown at the end a group of teenagers sat and cheered when Diane's name appeared. And she was the only one they applauded.

"There, you see!" her friends pointed out.

Diane is still wide-eyed and often wondering about her quick climb up the fame ladder. But her petite feet are firmly planted not only on the ground . . . but also on a stage grounding that will stand up to most challenges.

Normally the question shot at any singer who seeks to venture beyond just singing is: "Ah yes, you can sing . . . but can you act?"

That's an easy one for Diane, for her first professional stage job was as the juvenile in *Diary of a Nobody*—with Leslie Phillips and Dulcie Gray.

"I was very fortunate in my stage work, in that I was produced by some of the finest producers in the country," she added.

But her biggest break of

course, was in the revival of "Kismet" at the Princes, which stayed there long enough for people to see just how good Diane was.

It also gave her a chance to show she could sing. And this is an opportunity she welcomes.

And that ranges from pops to opera.

Her next television date, for instance—on Cyril Stapleton's *Showband Show* on BBC TV—will delight her. On it she is to sing her next record release, *I Could Have Danced All Night* . . . sure to be one of the big hits in the musical *My Fair Lady*.

That TV date will be two days after the show opens—and one day after that, on May 3, she will also sing it on the Light Programme's *Toast of the Town*.

Which is going to terrify Diane, because Julie Andrews, who sings the song in the show, will also be in the programme—singing another of the hit songs.

Diane thinks she is taking a liberty. . . . "Because I'm such an admirer of hers," she told me. "She has a quality all of her own."

Diane's first record—It's a *Wonderful Thing to Be Loved and You Are My Favourite Dream*, both from the "6.5"

film—sold 10,000 in the first three weeks of its release, before the film had gone on general release.

Her versatility? On May 25 she will appear on BBC TV in a light opera with Owen Brannigan. That's proof enough.

Beyond that? "I have the offer of two series. But I don't know which one to take . . . and I'm not trying to be difficult."

Still 20—she's 21 this summer—Diane reckons she's lucky. She has a musician father to guide her—he played with the Billy Ternant orchestra for 12 years—and a mother, as personal manager, who is "brilliant."

MURRAY GAULD

LP

PUTTING ON THE STYLUS

Line-up

Here's a great record of a great musical

SOUTH PACIFIC
(RCA RB16065)

The sound-track of the film starring Mitzl Gaynor, Rossano Brazzi, Juanita Hall, Bill Lee, Ray Walston.

Overture; Dites - Moi; A Cock-Eyed Optimist; Some Enchanted Evening; Bloody Mary; My Girl Back Home; There's Nothing Like A Dame; Ball Ha!; I'm Gonna Wash That Man Right Out Of My Hair; A Wonderful Guy; Younger Than Springtime; Happy Talk; Honey Bun; Carefully Taught; This Nearly Was Mine.

THE sound-track recordings from films are seldom worth the price we have to pay nowadays, but then, let's face it, films so rarely have as many wonderful songs as the Rodgers and Hammerstein South Pacific. This film version has already been acclaimed as one of the best musicals in recent years—and that kind of praise can also be applied to the LP.

Mitzl Gaynor is a gentler Nellie Forbush than Mary Martin, but she is first-class in all her numbers. Mitzl has, in fact, the lion's share of the songs, and they are not the easiest to sing by any means. I liked her very much indeed—and that comes from a confirmed Mary Martin fan.

Rossano Brazzi, as it happens, was born in the same town as the original star of the show, Enzo Pinza. He hasn't Pinza's magnificent voice, and one wouldn't expect him to have—after all he hasn't

been singing in opera all his life. But the singing he does is most attractive and that delicious accent adds just the finishing touch.

Ray Walston and Juanita Hall, who share the comedy in the show, were in the original Broadway production, and Walston also appeared in London. They repeat their previous success, especially Juanita Hall, who sings *Happy Talk* better than ever before, though I did miss the "You like?"

Bill Lee supplies the voice for John Kerr in the songs, and does a fine job of dubbing.

In all a great disc, better, I think, than all except the original Broadway recording.

"JIM!"

Jim Dale

(Parlophone 1055)

The Story Of My Life; I'm In The Market For You; Tread Softly Stranger; Crazy For You; Undecided; I Sit In My Window; Song Of The Pine Trees; Kisses Sweeter Than Wine; June Belinda; Taint What You Do.

ON his first LP, Jim Dale has the backing of the Ken Jones Orchestra and the Michael Sammes Singers on a selection of songs aimed at showing his versatile style. *I Sit In My Window* and *Crazy For You* come nearest to the sort of number we've been used to from Jim, but *I'm In The Market For You*, *Undecided* and *Taint What You Do* gave me the most pleasure. On these Jim has a great chance to show just how well he can cope

by JACKIE MOORE

with up-tempo titles with a big band arrangement behind him.

Kisses Sweeter Than Wine is more the kind of song that Jim sang for pleasure, in the days before he became a top selling disc star. With a simple guitar accompaniment, he seems very much at home on this oddie.

I think he still has a lot to learn when it comes to straight ballads like *Tread Softly Stranger*—the lyrics don't seem to mean very much yet, but this, I'm sure, is something Jim will deal with in time.

KISS ME KATE

(Original Broadway cast)

Alfred Drake, Patricia Morrison, Lisa Kirk and Harold Lang.

(Philips BBL7224)

Overture - Another Op'nin, Another Show; Why Can't You Behave; Wanderbar; So In Love; We Open In Venice; Tom, Dick Or Harry; I'm Come to Wife It Wealthily in Padua; I Hate Men; Were Thine That Special Face; Too Darn Hot; Where Is The Life That Late I Led; Always True To You; Bianca; So In Love; Brush Up Your Shakespeare; I Am Ashamed That Women Are So Single; Finale.

QUITE why we get the original *Kiss Me Kate* after all this time I don't know, but it's the best

ever, so why worry? The great Alfred Drake at his best in the Cole Porter score with very much more than competent assistance from Patricia Morrison, who starred in the London production, and Lisa Kirk, not to mention the attractive Harold (Pal Joey) Lang.

When I first saw this show I wasn't so very impressed but over the years I've come to appreciate the Porter lyrics. If you collect theatre albums, or if you join me in the Alfred Drake admiration society, you'll like this LP.

SING ME A BLUE SONG

Hank Williams and his Drifting Cowboys

(MGM D150)

Low Down Blues; May You Never Be Alone; I Won't Be Home No More; Why Should We Try Anymore; Blue Love (In My Heart); My Sweet Love Ain't Around; (Last Night) I Heard You Crying In Your Sleep; Mind Your Own Business; They'll Never Take Her Love From Me; Singing Waterfall.

THE late Hank Williams started his singing career at the age of eight or so, and had his own band when he was 13. On this LP he sings a mixture of songs, from the so-unhappy *Crying In Your Sleep* to the quietly funny *Mind Your Own Business*. This is a disc which should go down well with the whole family.

The kids who go for Country and Western singers will find Hank Williams the Daddy of them all, and their parents will be reminded of the old hill-billy programmes. I would say, though, that the men in the house will enjoy Hank Williams more than the feminine element.

JUST FOR VARIETY

Vol. Two

(Capitol T945)

Ray Anthony, *What Can I Say After I Say I'm Sorry*; Tennessee Ernie Ford, *Nine Pound Hammer*; Billy May, *Frenesi*;

'A BIG SHOW'—BEST IN YEARS

AT one point in "South Pacific" Russ Brown turns to Mitzl Gaynor with the line "This isn't only a little show—it's a big show." Which just about sums up the film adaptation of the Rodgers and Hammerstein musical.

The fabulous TODD-AO technique, the stereophonic sound and the superb performances of the entire cast add up to one of the best musicals in years.

For a pleasant change, too, this version is the same as the stage show, but it uses the greater possibilities of film technique to make the most of the exteriors without altering the story or changing a note of the songs.

In the past I haven't been a particular fan of Mitzl Gaynor, but as Nellie Forbush she scores the hit of her career to date.

As for Brazzi, the role of the romantic Emile de Breeque is so right for him it might almost have been written with him in mind.

John Kerr has a perfect approach for the part of Lieutenant Cable. Juanita Hall and Ray Walston are South Pacific veterans, both having starred in the original Broadway production and the pair of them steal every scene they're in.

My only complaint about the film is the colour. Absolutely wonderful most of the time—I think the producer was a little carried away. We had rather too much of the one-tone effect during some sequences.

Despite this South Pacific is a great film.—J.C.

The film, which opened in London this week, will be shown in Manchester from next week, and then at certain other cinemas throughout the country.

In England for the premiere of the film last Monday were Oscar Hammerstein II himself (left), George Skouras and Joshua Logan, who directed it. (Disc Pic)



CONWAY GIVES IT A BAR ROOM SWING

SOUTH PACIFIC POPS
Russ Conway

(Columbia DB4111)

Some Enchanted Evening; Ball Ha!; Younger Than Springtime; Honey Bun; Wonderful Guy; I'm Gonna Wash That Man Right Out Of My Hair.

THE best-known music from South Pacific, translated into the Conway party-type piano, given a slightly bar room swing. Fine for party sing-songs, but if you really like the music, I'd stick to the LP.

By the way, this isn't really an EP, but there are so many numbers on the two sides that it almost qualifies for the EP label.

June Hutton, *I Should Care*; George Shearing, *Autumn In New York*; Lou Busch, *11th Hour Melody*; Nelson Riddle, *The Argentine Fire Brigade*; Dean Martin, *Money Burns A Hole In My Pocket*; Joe "Fingers" Carr, *Sam's Song*; The Four Knights, *Oh Baby Mine*; Helen Forrest, *I Don't Want To Walk Without You*; Bobby Hackett, *Flamingo*.

Vol. Three

(Capitol T946)

Dean Martin, *That's Amore*; Les Baxter, *Busy Port*; Les Paul and Mary Ford, *Vaya Con Dios*; Joe Bushkin, *As Time Goes By*; June Christy, *It Could Happen To You*; Billy May, *All Of Me*; Nat "King" Cole, *Mona Lisa*; Pittsburgh Strings, conductor Richard Jones, *The Donkey Serenade*; The Four Freshmen, *Tuxedo Junction*; Chuy Reyes, *Linda Mujero*; Helen O'Connell, *No Other Love*; Stan Kenton, *September Song*.

NEXT two in the new Capitol series. Volume Two has some great instrumental numbers, particularly the Billy May *Frenesi*. Then there's the old familiar *Sam's Song*, in the Joe "Fingers" Carr version which has become a part of our disc lives, with the Sam Costa show. Plus Dean Martin at his most relaxed.

Highspot of Volume Three is June Christy's *It Could Happen To You*, but as you can see from the titles, this album is packed with top numbers. Especially happy reminder is the Nat Cole *Mona Lisa*.

Good value, both of these.

RENDEZVOUS WITH KENTON
Stan Kenton Band

(Capitol T932)

With The Wind And The Rain In Your Hair; Memories Of You; These Things You Left Me; Two Shades Of Autumn; They Didn't Believe Me; Walkin' By The River; High On A Windy Hill; Love Letters; I Get Along Without You Very Well; Desiderata; This Is No Laughing Matter; I See Your Face Before Me.

THIS Kenton disc was recorded in the Rendezvous Ballroom, Balboa, California, the place where the Kenton band started way back



STAN KENTON—A swinging, big band noise.

in 1941. I think dancers would find it difficult to know what to do with some of the numbers; the beat is there, without a doubt, but not for dancing. For swinging, big-band noise with that Kenton touch, though, this is a fine disc.

Most of the numbers are standards, with two originals written by Jose Coccia, *Desiderata* and *Two Shades Of Autumn*. Coccia also dealt with the arrangements for the disc.

BLACK SLACKS AND BOBBY SOCKS
(HMV CLP1167)

Joe Bennett and The Sparkletones, *Black Slacks*, *Penny Loafers* and *Bobby Socks*, *Rocket*, *Boppin' Rock Boogie*;

Earl Williams, *Someday Sweetheart* and *A Fool In Love*; Johnny Janis, *All The Time* and *Later Baby*; Alan Dale, *Heartless Heart*; Clint Miller, *Bertha Lou* and *Doggone It Baby*; *I'm In Love*; Jack Scott, *Two Timin' Woman*; Hoke Simpson, *Gi-Gi*; Danny and the Juniors, *At The Hop*.

THIS disc sounds like a "Cool For Cats" programme, with some beat music just fine for dancing. Mind you, if you're a real cool cat I think you'll find these titles already in your disc collection.

Strictly for the Black Slacks and Bobby Socks age, this disc, because for one thing the Mums and Dads won't be able to tell one track from another!

Just right for waltz lovers

JOHANN STRAUSS CONCERT

Vienna Philharmonic Orchestra, conductor Willi Boskovsky
(Decca LXT5432)

Champagne Polka; *Wiener Blut Waltz*; *Pizzicato Polka*; *Liebeslieder Waltz*; *Heiterer Mut Polka*; *Explosions Polka*; *Wiener Bonbons Waltz*; *Perisian March*; *Waldmeister Overture*.

WE seem to be hearing a lot about the Strauss family at the moment, with every label providing us with more and more recordings of the waltzes and polkas which flowed so smoothly from the various Strauss pens.

This LP was recorded in the Solfenile in Vienna, the building where the Strauss family orchestra played.

Included in the selection are some of the lesser-known Strauss works, plus those which are among everyone's favourites. The quality is excellent on the recording side, and the standard of performance every bit as exciting as you would expect.

I'd recommend this wholeheartedly to any waltz lover.

DELIBES

Coppelia
(HMV 7EP7057)

Royal Opera House Orchestra Covent Garden conducted by Robert Irving.

The second EP containing extracts from the Delibes' ballet score. This one includes the

CLASSICAL CORNER

by J. C. DOUGLAS

Dance Of The Toys and the waltz in which Swanilda pretends to be the doll *Coppelia*, from Act Two. And from the last Act, the attractive *Waltz Of The Hours* and the *Work Dance*.

We don't hear these extracts quite as much as some of the score, and it is a pleasure to be able to sit back and enjoy the excellent performance by the Opera House Orchestra.

SEMPRINI PLAYS CHOPIN
(HMV 7EG8330)

Fantasia Impromptu In C Sharp Minor; *Tristesse*; *Nocturne in E Flat Major*; *Etude In A Flat Major*.

IT is important to remember that Albert Semprini was well known as a concert artist in Italy, and studied the piano, composition and conducting at the Verdi Conservatoire, Milan, before turning to the lighter side of the musical world.

As the cover notes to this EP point out, his radio and television programmes have introduced classical music to many who would not normally have listened to Chopin or Liszt. And now, through his discs, he is bringing a wider public to classical music.

On this EP, Semprini concentrates on Chopin, and four of his less troubled works. In *Tristesse* he has the accompaniment of the George Melachrino Orchestra. You may, perhaps, remember this piece as *How Deep Is The Night*.

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NEWS FROM BEHIND THE LABEL

DISCLOSURES

by Jean Carol

Watch 'Chalyпсо'

WE had a visit last week from Gene Goodman, Benny's brother, a top music publisher in the States. With Gene was Leonard Chess of Chess Records, and the two of them had a whale of a time seeing the London sights.

They left behind them a song called *The Book Of Love*, way up on the American lists, in the best lines of "At The Hop," another of their numbers.

Gene and Leonard are convinced that chalyпсо—cha-cha plus calypso—is due to be the next craze.

While they were here they took a trip to Petticoat Lane, and were fascinated by the market, especially the stalls selling discs. Seems there is nothing like it in the States.

Vanessa's back

VANESSA LEE has been absent from the disc scene for too long and it's good news to hear that she has made an EP to be released under the EMI banner. The four numbers will be *Baubles*,

Bangles and Beads and *This Is My Beloved*, both from "Kismet," and of course it would be difficult for Vanessa to avoid a couple of Novello songs, *My Dearest Dear* and *We'll Gather Lilacs*.

Why these particular titles? "Every time I do a radio or television series, I am swamped with requests for these songs, so when I came to make a disc, they seemed an ideal choice."

All the talents

JUST moved into a new flat, Danny Martin, who has another EP on the way soon. Danny has a fair amount of television lined up, including a commercial series. With his singing and dancing talents, plus his very attractive personality and looks, this boy could develop into a top-class artiste. I can guarantee that the girls will go for him in a big way.

A 'Fair' record

CYRIL ORNADEL, who has been rushing backwards and forwards from Palladium shows to

My Fair Lady rehearsals, made an appearance on American radio during his recent visit. The reason for his presence on the show had nothing to do with his reputation as a musical director. But he had seen "My Fair Lady" 10 times in seven days, and that, apparently was a record.

On Saturday Russell Turner brings a new dance to "Six-Five Special." Called the Kwela, it comes from South Africa, and is the current craze among teenagers there. Don't say I didn't warn you.

Damp holiday

THE Spanish holiday which Renna Lotis and Mrs. Ronnie Verrall intended to enjoy for a month came to a damp end, with freak winter weather over the whole country. So the Lotis-Verrall caravan came trekking back to Mill Hill, where at least they can see some sunshine.

Dennis is at work, meanwhile, on a new LP called "Sentimental Journey," featuring oldies in the "What Makes A Sunset" vein. Backing orchestra on the album will again be under Tony Osborne. Tony has been busy, too, on a 78 disc with the orchestra. Another



VANESSA LEE — Songs by request. See "Vanessa's back."

of his own compositions, this time it is *The Man From Marseilles*. Norman Newell was so happy with the test pressings that he took one over to the States with him.

Tony's LP *Where In The World*, which he made for Nixa, is being used to demonstrate stereophonic sound, newest development in the record scene.

This guy Osborne pops up all over the place. Seems he is a top favourite in Germany, where his honky-tonk piano discs are going down well.

Same, yet not

TWO discs this week have the same title, yet both numbers have different composers. *Straight Down The Middle* on the Phillips label means Bing Crosby and a Cahn / Van Heuson song. On RCA there's a somewhat different approach from the Sauter-Finegan orchestra, and *Straight Down The Middle* in this case bears a Finegan credit.

Reports from Australia are very enthusiastic re Shani Wallis in "Bells Are Ringing." So much so that there's talk of her taking over from Janet Blair when the American star leaves the show.

Basie himself

MORE news about the BBC Radio Record week. Among the musical personalities talking from the States on Monday, May 12, will be the great Basie himself, exchanging news with Johnny Dankworth. Also on Monday, *Desert Island Discs* will turn the tables on Roy Plomley, who will find himself the castaway.

Johnny Duocan will introduce Marvin Rainwater on May 15, and the Television service will have a special show on May 17 presenting top stars and disc jockeys.

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Meet the quiet giant of American musicals

Oscar Hammerstein II

A QUIET giant arrived in London last week. A giant in more than one respect. He's big in stature, a tall, broad American with greying hair and a face that smiles easily. But in his work he is even more of a giant.

For Oscar Hammerstein II is the man behind two score or more of the musicals that have given so much pleasure over the last few decades. *Rose Marie*, *Sunny*, and *Showboat* are just three of the shows with which he was associated before the war.

Then came that wonderful evening when the whole face of the musical show was changed and *Oklahoma!* hit us for six. In quick succession came *Carousel*, *South Pacific* and *The King And I*.

Together with Richard Rodgers, Hammerstein revolutionised the theatre.

What kind of a man is he, who supplied the lyrics for such classics as *Of Man River* and *Some Enchanted Evening*? Shy, even gentle. Not the bustling American businessman type, rather more an unburied, country man. It was no surprise to find that he raises cattle on a farm in Pennsylvania.

I asked him how he produced the seemingly never-ending store of hit songs and ideas for musicals. "I find the only way to keep up to schedule is to work a nine-to-five day. I mostly stay on the farm, coming into the city only to deal with any business affairs which may need attention.

"I'd like to be able to work during the evening, as so many folk do, but it's no use. Once dinner is

over, I'm finished. So I just have to keep on through the day time, telephone or no telephone."

Bearing in mind what happened to the recent film version of *Pal Joey* I asked Hammerstein if there was very much difference between the film and the play in the case of *South Pacific*.

"Oh no. We took good care of that. No songs have been left out, and the one we put in was in fact a number we originally wrote for the show. It was only omitted then because the show was too long.

"I always felt that *South Pacific* was particularly suited to turn into a movie, and everyone working on it has made a fine film. *Mitzi* is great in it, because she acts as well as she sings.

"Personally I'm very happy about *South Pacific* as I was about *The King And I*."

Unfortunately Oscar Hammerstein wasn't able to stay in Britain for long. He has to get back home to the States to continue working on a play, which is due to open on Broadway in November.

He makes no secret of the fact that writing lyrics isn't easy. There's no nonsense about "inspiration." As far as I can see, from talking to the man himself and to people who know him, he leads a quiet, happy life. Which is probably why he writes so many quiet, happy songs.

But also part of the Hammerstein character is a very intense sympathy and interest in humanity, a feeling which comes through in songs like *Of Man River*, or *Carefully Taught*.

—J.C.

SIDE TRACKS

This disc could only appeal to those with a morbid sense of humour

Dracula strikes again—on wax!

ECHOING in the damp, dark, bat-infested tunnels of the DISC office a blood-curdling scream rings out and is followed by a spine-chilling burst of maniacal laughter. Well, catch a falling corpse! Dracula strikes again—and this time the victim is the record business.

Coming up fast in the States is a disc with the endearing title *Dinner With Drac*. This boiling-hot waxing could only appeal to those with a morbid and gruesome sense of humour—and let's face it, healthy young citizens of this fair isle, that means us.

The disc simply consists of macabre, blood-stained limericks, recited in a booming, sinister voice against a background of wailing rock 'n' roll.

This record is disgusting. In fact it's a must!

I am told Dracula-type discs are considered to have such big potential that record companies are seriously thinking of changing the titles of their current numbers. Of course some of them are O.K. as they stand—*Don't!!! I BEG OF YOU!!!* is all right; so is—to quote the new Drac-style blurb "our latest piece of Capitol punishment, *Witchcraft*."

But others are being altered as follows:

TEQUILA

To kill 'er.

SWINGING

SHEPHERD BLUES

Hanging Herdsman Noose

BREATHLESS

Mrs. Lewis, you must

prepare yourself for a

shock.

WHOLE LOTTA

WOMAN

Generous Portion of

Fried Female.

BABY LOVER

Connosieur Cannibal.

AT THE HOP

Jump, you one-legged

so-and-so.

No fast fade-out

"Oh, oh, they're getting me wrong again." Last week I commented upon signs of stagnation in the production of new big beat discs. Immediately I was quoted as saying that rock 'n' roll is finished and that something else will quickly take its place.

Well, don't gloat too soon all you strict-tempo ballroom addicts. You can be quite sure that there will be no fast fade-out for rock.

The idea that "Rock" could suddenly fade out and be forgotten is a product of not thinking straight. Or of thinking about statistics rather than people.

The fact that sales of *Rock Around The Clock* are virtually nil now doesn't mean that the number is dead. On the contrary it happens to mean that over a million people have a copy of that recording and that sales have

reached saturation point.

Current hit parade statistics tell us nothing about how many times last week *Rock Around The Clock* was played on gramophones throughout the country.

But it would be absurd to assume that this figure isn't still considerable when roughly one person in every 48—man, woman and child—in Great Britain owns a copy of it, and in most cases has taken the trouble to buy it.

And this is only one record. Think of discs like *Diana*, *All Shook Up*, *Too Much, That'll Be The Day*, etc., etc., etc., and it will be clear that, unregistered by the current hit parade, a fantastic, but FANTASTIC, number of rock records must be played every minute of the day.

You can prove it to yourself by listening to what is played on your local juke box. Of course the latest hits get more plays than the others, but the older numbers—that is from *Hound Dog* to *Bony Morone*—are still getting plenty of hearings.

Think too, that our generation has been living in a rock 'n' roll era for the last two or three years. The beat has been drumming in our ears continually day after day. It has become part of us. And it is just as likely that we will suddenly forget it as Mum is likely

The band leader who started a new fashion in music, Glenn Miller,

to forget her cup of tea and Mrs. Dale's Diary.

Remember, also, that teens and early teens are some of the most impressionable years of our lives and of all things that are liable to make impressions, music must be the strongest.

Twenty years ago the teenagers were crazy about Glenn Miller's music. Those teenagers are now between 35-40. Have they forgotten their teenage craze? Not at all.

The recent tour of the G.M. Band did bigger business than Count Basie. It is reasonable then to imagine that a tour of Haley's "Comets" in 1970 will be a sell-out! And though the white heat of the 'n' r craze must cool down, it will not—at least for some 20 or 30 years—cease to be a powerful influence.

He has star potential

So the tax on the cinema industry has been halved. That's great. Up to now it has looked as if the only way the films have been able



to make both ends meet has been by churning out films based on the rock-craze—and with two exceptions ("The Girl Can't Help It" and "Loving You"), what disappointments these have been.

I am not saying that I hope we will have no more "rock" pictures. On the contrary. But let's have only well-produced and well-acted ones. In colour too, please ("rock" is not black and white).

The film industry seems to have thought anything will do for pop music fans. Well, it won't. And film companies, if you can't afford to do a big-beat feature well, please, please don't do one at all.

If you can afford to make a good

film and you are looking for new film talent, may I make a suggestion?

A boy with real star potential, who can sing and act and who looks like James Dean is, for some unaccountable reason, doing nothing at the moment. His name? Adam Faith.

Still after my blood

IT'S no good. I can't get away from them. Those Presley fans are still after my blood. Following the column headed "The Army May Make A Man Of Elvis," this happens: "We'd like to know what you mean by putting 'The Army may make a man of Elvis.' What do you think he is. All you think of doing is running down Elvis, why can't you run down Frank Sinatra who deserves it?"—4 Elvis Presley fans.

Well now, darlings, thank you for your sweet letter, but I should like to point out I don't write the headings to my column. I only write the stuff in small print underneath, the bits you don't read, in other words. I promise to run down Frank Sinatra at the first opportunity he gives me by making a bad record. But you will probably have grown up by then.

Keep an open mind—until you've heard the lot

IT would be a very good thing if disc-buyers, when they hear a number they like, made a point of asking their dealers to let them hear all the rural versions before they buy.

Usually on any one number there is only one version that is really good.

Everyone in the record business is trying to get as many plays as possible of their own particular version, on radio and TV, and it can very easily be that you hear more of one brand of a number than any other. This does not always mean that it is the best version.

For instance a British artiste can make personal appearances on radio and television to boost sales on his latest disc. His American counterpart can't often do this.

But apart from this you have no idea what goes on there can be which turn the balance in favour of one artiste rather than another.

For instance, music publishers have a release date. This date is like the starting-tape in a race. So that all the competitors get a fair chance they aren't allowed to start their race for a hit until the tape is up.

But there is one big difference.

In a horse-race if one competitor breaks the tape and runs away he is disqualified. In the pop-music field, however, the one who breaks the tape often gets the winner.

And sometimes it looks as if a publisher uses a release date in order to hold back the versions of their numbers that they don't wish to support, whilst a blind eye is turned on the favoured disc when it is given a public playing before the release date.

Here are two actual examples, involving, strangely enough, the same firms. I don't say there was any monkey business. But it all seems very odd. Publishing company X has a number. Record company Y has one version, so has record company Z. Y's version breaks the release date by being played in a top TV show.

A week later exactly record company Z is refused permission by publishing company X to have its version played on a rival top TV show, because "there must be no further breaches of the release date."

Result: version Y is in the hit parade, record version Z is not.

Last month the same publisher X had a ballad. Once again both Y and Z had versions. Once again Y breaks the release date. This time on two top shows in the space of three days. Z's version is refused permission to be played until 10 days later.

Result: to date, happily, neither version appears in the Hit Parade.

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HALL MARKS THE BEST IN JAZZ BY TONY HALL

THE number of jazz discs issued in Britain these days is incredibly large. No reviewer can hope to deal at length with all these releases. But since DISC is designed entirely for record fans, I've decided to do away with my "lead" story this week; to cut the cackle and devote almost all the available space to recent releases.

Under the heading "Reviews in Brief," I am dealing with re-issues and also records which aren't strictly jazz, but which could—and, indeed, should—interest musically broadminded readers of this column.

Now, let's see, what's new? There are two

five-star discs; a badly-recorded, "live" Charlie Parker date on Melodisc, which despite its drawbacks, should be a must—and a gloriously relaxed Ruby Braff-Ellis Larkins' get-together. Vic Dickenson, tenorman, Budd Johnson and five other swing stars have an enjoyable LP on Columbia. On the same label: a "cool school" special by the Stan Getz Quartet. And on HMV, hear Zoot Sims wailing on alto, tenor and baritone.

In the "In Brief" section, two to note are expert vocal outings by Lena Horne and new star, Eydie Gorme.

In all, 17 LPs and EPs are dealt with this week.

With *The Key To Your Heart?*; *Every Day Blues*; *Did I Remember?*

(12in, COLUMBIA 33SK1076)

AN out-of-the-rut LP, which I enjoyed very much. The music is a mixture of mainstream-cum-swing. Most of the originals have a pleasingly melodic virility. And the same goes for the arrangements and the solos. The personnel comprises six American swing-era jazzmen and a French pianist.

The Yankees: Budd Johnson, a very underrated veteran tenorist, who really boots along with authority, conviction and drive; Vic Dickenson, the huskily warm trombonist, in fine form here; former Ellington trumpeter, Taft Jordan, who blows with guts and vigour; ex-Goodman baritonist, George Berg, a valuable ensemble voice; Arvell Shaw, the most able, swinging bassist, formerly with Louis Armstrong; and Gus Johnson, whose relentless, roaring but tasteful drumming sparks the entire LP. From France: pianist André Persiani, a very competent, mainly chordal player. Charles Fox supplies liner notes that match the quality of the music.

Most of the men have a feature track: i.e. Gus (the title tune), Budd ("Idea"), Taft ("Horn"), Dickenson ("Key"), etc. The recording balance is excellent. The feeling between the musicians is exceptionally emphatic. The solos are generally very good.



ZOOT SIMS—A most successful experiment in multi-track technique.

Mainstreamers, you'd be on a perfectly safe wicket to go out and buy almost without hearing it in the shop. And it should also appeal to all but rabid purists. (****)

ZOOT SIMS

Plays Alto, Tenor, Baritone
Blueset; *The Trouble With Me Is You*; *Where You At?*; *Zankin'*; *Nashin'*; *Major*; *Major*; *Minor*; *Minor*; *Paganus*.

(12in, HMV CLP1165)

ANOTHER excellent HMV entry from the ABC-Paramount catalogue. A and R chief, Creed Taylor has conducted a most

Braff-Larkins volume two is even better

RUBY BRAFF-ELLIS LARKINS Two-part Inventions in Jazz (Vol. 2)

Blues For Ellis; *A City Called Heaven*; *What Is There To Say?*; *Sailboat In The Moonlight*; *When A Woman Loves A Man*; *You Are Too Beautiful*; *Skylark*.

(10in, VANGUARD PPT12022)

MAINSTREAM trumpeter Ruby Braff has made many recordings since his emergence in 1954 as an important new player with deep roots in the Armstrong tradition plus modernish overtones. Some of the best have been his duets with the sensitive, definitely two-handed pianist, Ellis Larkins. Volume One (PPT12010) was first-class. This successor is possibly even more satisfying.

The opening medium-tempo 12-bar apart, most of the tunes are ballads. The blues is deeply rooted, "Heaven" taken partly out of tempo, is a spiritual most movingly "sung" by Braff's beautiful horn.

The other tracks feature poignant, lyrical trumpeting by Ruby, whose sound is full of good, warm red blood! Ellis' accompaniment are in superb good taste, never too busy and always perfectly apt.

This is a wonderfully relaxed and relaxing, heart-warming album. It sounds best at three or four ack-emma. But I'll take it with my breakfast, too. And that can't be said about all that many discs! (*****)

AL BELLETTO SEXTET Whisper Not

Falling In Love With Love; *Whisper Not*; *Cross Your Heart*; *Lover Man*; *Deed I Do*; *All For Blues*; *Sunday*; *Rudy Tootie*; *What's New?*; *64*.

(12in, CAPITOL T901)

EASILY the most important offering thus far by the Stan Kenton "discovered" Belletto Sextet, which has recently been incorporated, lock, stock and barrel, into the Woody Herman Herd. Al on alto leads Willie Thomas (trumpet), Jimmy Guinn (trombone), Fred Crane (piano, baritone), Tom Montgomery (drums) plus the reliable Kenny O'Brien, who swings everything along on bass.

The leader's Peppery alto provides good solo spots (especially on *New*) and there's some warm

Conte Candoli-like trumpet on *Lover Man*.

The group's chief charm comes from their ensemble-playing, which has precision and a solid sense of dynamics. Best of the originals is Benny Golson's semi-standard *Whisper Not*. Dave Figg's *Tootie* is a vehicle for O'Brien. Nat Pierce wrote *64*. On *Cross and Sunday*, there are Four Freshman-type group vocals.

The Sextet's sound and instrumentation sometimes bring to mind our own Jimmy Deuchar-Derek

Humble-Ken Wray team. Except that the British boys are much better jazz-players.

My rating may be a trifle harsh. (****)

VIC DICKENSON, BUDD JOHNSON

Skin Tight and *Cymbal Wise*

Arvell's Tune; *Man Plays A Horn*; *Moten Swing*; *Skin Tight* and *Cymbal Wise*; *Budd's Idea*; *Blue Lou*; *Taft's Blues*; *What Have You Done*

REVIEWS in BRIEF

Good, swinging buy

● To coincide with her third UK tour, the Pye people have put out SWINGIN' EASY WITH SARAH VAUGHAN AND HER TRIO (12in, Em Arcy ELL1273). Eight of the tracks (*Shuttle A Bop*, *Polka Dots and Moonbeams*, etc.) are already available here on a 10in LP (which has, in fact, been issued twice!). The four new tunes (*I Cried For You*, *All Of Me*, *Words Can't Describe*, *Pennies From Heaven*) employ Jimmy Jones (piano), Richard Davis (bass), Roy Haynes (drums). For new Sarah fans, a good, swinging buy.

Warm and sincere

● Other Vaughan re-issues, 1945-ish period with studio bands, can be heard on 7in, MGM EP637.



LENA HORNE—Her best recordings in a long time. See "Luscious Lena."

Titles are *You're Blasé*, *A Hundred Years From Today*, *I Can Make You Love Me*, *You're Not The King*. Somewhat immature, but warm and sincere.

Dankworth Workshop

● Four Johnny Dankworth Orchestra single sides (*Apple-cake*, *Coquette*, *Melbourne Marathon*, *Firth Of Forth*) are now available on THE DANKWORTH WORKSHOP (Vol. 1) (7in, Parlophone GEP8653).

Remember Gene?

● Remember the very fine, swing-cum-melodic bop, big band Gene Krupa led around 1945-6? Among the personnel: Charlie Ventura (tenor), Charlie Kennedy, (alto), Don Fagerquist (trumpet), etc. You can hear *How High The Moon*, *Leave Us Leap*, *Yesterdays* (for Ventura) and *Lover* on 7in, Philips BBE12173.

Over-dramatic

● Radio and TV star, ex-Tony Kinsey singer, Rosemary Squires, had to make discs for America before she could notch up a local disc contract. Four of these tracks have now re-recorded the Atlantic on *MY LOVE IS A WANDERER* (7in, MGM-EP-640). Other titles are *April Heart*, *Just Another Day Wasted Away* and *Summer Is A-Comin' In*. I've always liked Rosemary's voice. But not in this

coy, saccharine setting. And she tends to be over-dramatic. Jazz fans can give this a miss.

For some precision-built, well-recorded modern dance music, try Ted Heath's Music playing ALL TIME TOP TWELVE (12in, Decca LK4208). Extremely pleasant of its mechanical kind, but almost completely devoid of interest for jazz fans. The tunes include *April In Paris*, *September Song*, *I've Got The World On A String*, *'S Wonderful*, *Autumn Leaves*, etc.

Soulful, vital

● From the ABC-Paramount label comes EYDIE GORME (12in, HMV CLP1156). Here is the freshest superior pop singer of the year. A soulful, sincere, vital voice. Her influences? I hear some Judy Garland. Backed by a big, kicking studio band (conducted by Don Costa and featuring Al Cohn on tenor), she sings 12 off-the-beaten-track tunes. Among them: *I'll Take Romance*, *Guess Who I Saw Today* (a gem!), *Too Close For Comfort*, *This Is No Laughing Matter*, *Day By Day*, etc. Of its kind, a five-star effort. And already British singers are copying her phrasing and these arrangements! Need I say more?

Luscious Lena...

● Luscious Lena Horne has come up with her best recordings in a long time on *STORMY WEATHER* (12in, RCA RD-27063). She sings first with tenderness, then fire, then fury on

some more great material (including *Out Of This World*, *Mad About The Boy*, a funky *Baby*, *Won't You Please Come Home*, *Any Place I Hang My Hat Is Home*, *I'll Be Around* (one of my favourites), *I Wonder What Became Of Me* and *Just One Of Those Things*, Husband Lennie Hayton directs the band. Another excellent album.

... and classic Billie

● Then on *LADY DAY* (7in, Fontana TFE17010), there are four really classic Billy Holiday 1936-7 tracks. Hear *I Cried For You*, *Billie Blues*, *I Must Have That Man* and *Me, Myself and L*. Then compare them with the sad story told by her recent *At Newport* LP. Teddy Wilson leads Benny Goodman. Lester Young, the late Bunny Berigan, Johnny Hodges, etc., in support. A collector's item.

Two vocal LPs you ought to hear and have...

Where's Sinatra?

● If you've dug Nelson Riddle's backings on Frank Sinatra albums, you'll enjoy his new band album, *C'MON... GET HAPPY!* (12in, Capitol 1893). It contains commercial, beaty, big band arrangements of 12 standards, all skillfully scored and well interpreted by top Hollywood studio men. You'll hear *Without A Song*, *I'll Get By*, *Time Was*, *Something To Remember You By*, *For All We Know*, etc. Only snag: you keep thinking Sinatra should be in these wailing the lyrics!

DISC PIC

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successful experiment with Zoot Sims. Zoot is probably the most unambiguously swinging white tenor in jazz today. ("He has the blackest soul of any white musician I know," a visiting coloured American jazzman told me last year). Here he plays alto and baritone, too.

All the material is by George Handy, better known as a big band arranger. His themes are ideal for this setting. My favourites are *Blamet, Major and Minor*, I think. (Maybe you heard our own Jazz Couriers play them in their early days?). *Trouble* is a pretty ballad featuring warmly emotional tenor throughout. Zoot boots through all the others like a house on fire!

In addition to Handy's writing, Zoot is most ably served by a roaring rhythm section of Johnny Williams (piano), Knobby Totah (bass) and Gus Johnson (drums). Williams is less busy (and hence less individual) than in his Getz days. Here he is more of the Horace Silver school, but strikes me as being in the process of finding a new style for himself.

By the way, apart from playing three saxophones, Zoot "sings" on one track *Where You At?* He shouldn't!

But, I repeat, this is a most enjoyable album. Zoot is a free-wheeling "gas" throughout. Hear it soon. (*****)

JIM HALL TRIO

Jazz Guitar

Scootin' At The Savoy; Things Ain't What They Used To Be; This Is Always; Thanks For The Memory; Tangerine; Stella By Starlight; 9:29 Special; Deep In A Dream; Look For The Silver Lining;

Seven Come Eleven,

(12in. VOGUE LAE12072)

GUITARIST Jim Hall, 27, rose to fame through his association with the Chico Hamilton Quintet. Currently he is with the Jimmy Guiffre Trio (the third man being valve-trombonist Bob Brookmeyer). As a stylist, he shows the influence of the late Charlie Christian and Barney Kessel, his admitted favourites. He has good command of his instrument and improvises with long-lined warmth. He has the gift of lyricism, yet can dig his toes in and swing when he wants to. Up to a point.

Yet, despite these obvious virtues, on this record I found him amazingly unmoving.

Verdict? Tasteful, pleasant, sometimes swinging. But, on the whole, a disappointment and rather dull. (***)

STAN GETZ QUARTET

Cool Sounds

Of Thee I Sing; A Handful Of Stars; Love Is Here To Stay; Serenade In Blue

(7in. COLUMBIA SEB10089)

ON this 1955 recording, Getz used the pianist who'll be with him on the JATP tour, Lou Levy; Leroy Vinnegar (bass) and Shelly Manne (drums). The tenorman gets away from his recent stomping kick and reverts to the immaculate, unruffled, "cool" style, which brought him so much prominence in the very early '50s. But there's a difference in that his sound is rounder, more mature and much warmer than in those early days. Ideas flow easily from his horn on all four tracks, three of which are taken at very relaxed tempo and the fourth (*Of Thee*) isn't much faster.

This is immensely tasteful tenor-

playing and the supporting cast is in the same easy, unhurried groove. The two-handed Levy still swings incessantly, as is his custom. Leroy strolls firmly and Shelly couldn't be more considerate.

Pretty music, extremely good of its kind. (****)

CHARLIE PARKER

Bird At St. Nick's

I Didn't Know What Time It Was; Ornithology; Embraceable You; Visa; I Cover The Waterfront; Scapple; From The Apple; Star Eyes; Theme; Confirmation; Out Of Nowhere; Hot House; What's New? Now's The Time; Smoke Gets In Your Eyes;

Theme.

(12in. MELODISC MLP12-105)

YOU'LL have to make up your own mind about this one. Here are the facts. These were recorded in February, 1950, at a dance at St. Nicholas Arena, New York. On a humble, home tape recorder. And only Bird's bits were taped. You can hear the rhythm section (Al Haig—piano, Tommy Potter—bass, Roy Haynes—drums), but only fragmentary phrases (mainly a few "fours") from trumpeter Red Rodney. The quality is terrible. Rather like bad short-wave radio reception. Editing is generally excellent.

But Bird is brilliant. And I feel sincerely that every modern jazz collection should contain anything and everything he ever recorded. These are particularly important as, in the pre-LP days, Bird was seldom heard improvising at greater length than the three-minute maximum of 78s. Here he stretches out more and there is so much to be heard and learned by every musician and fan. In fact, this is some of the most free-sounding Bird I ever heard. Charlie Mingus trombonist; Jimmy Knepper's liner notes are most sincere.

Low-6. But so what? It's great Parker and great jazz; hence the rating. Try to get with it. You won't regret doing so. (*****)

JAZZ DISCLAND, U.S.A.

● A most unpretentious and exceptionally enjoyable recent East Coast offering is "For Lily" (Prestige 7106). The hornline: *Jarvis Basette, Paul Quinichette on tenor and a 26-year trumpeter of great taste and warmth named Webster Young. He plays very much in the Miles Davis vein. (He even uses Miles' French cornet on the date). This "happy/sad" collection of Billie Holiday songs includes: "Strange Fruit," "God Bless The Child" and "Moanin' Low."*

label has also signed a new pianist, Evans Bradshaw, who grew up with Phineas Newborn. His first LPs are already "in the can." Wilbur Ware and Philly Joe Jones are in attendance.

Ambitious

Heard about Norman Granz' most ambitious venture? It's a four-album set called "Ella Fitzgerald sings the Duke Ellington Song Book." Ella, backed by Ellington's Orchestra, sings 36 of Duke's songs. The final side comprises a special "Portrait of Ella" (in four movements: "Royal Ancestry," "All Heart," "Beyond Category," "Total Jazz") and "The E and D Blues (E for Ella, D for Duke)." Granz is giving the set the largest and most expensive advertising promotion ever known in the jazz field.

New pianist

Riverside (London here) is preparing a new Thelonus Monk Quintet/Sextet album. Definitely set for the date: tenorman Johnny Griffin and bassist Wilbur Ware. The



CHRIS BARBER—He has simplified Jazz, yet he has no imitators.

TRADITIONAL

by Owen Bryce

Why don't they copy Chris?

IN other spheres of show business, success by one artiste invariably results in a deluge of absolute copyists. Not so, it would appear, in the trad. field.

Otherwise, why is it that Chris Barber, who has simplified Jazz almost down to nursery rhyme level, has no imitators? Why has no one tried the Humphrey Lyttelton formula for success? And why is Mick Mulligan's still the only British Jazz band with a male vocalist?

When the George Webb Disclanders hit the Jazz scene some 15 years ago there were those who accused them of copying the Lu Watters outfit. One venerable critic even called the band "thrice copyists." This was, however, far from the truth. The Webb Band never copied Watters. They were not even influenced by him.

The fact is that both groups, pioneers in their own ways, were under the same influences—and there is all the difference in the world between influence and copying.

The Webb band never copied but it was influenced by a large number of American recording groups.

But what of the other influences in British Jazz? Just how much have our bands been swayed by others? The Webb Band had its own copyists... notably one John Hain, whose tragic death years ago came as such a shock. But it has always struck me as odd that no one

has attempted to follow Humphrey or any of the other top Jazz stars. Only Colyer has his imitators, and they number thousands. Every new band today starts on a Colyer-kick.

But after all this time, comes a record by a band which seems to have derivative tendencies.

TRADITION IN COLOUR

Terry Lightfoot's Jazzmen

Green For Danger; Blue Turning Grey Over You; Orange Blossom Time; Yellow Dog Blues; Red Wing; Old Grey Mare; Burgundy Street Blues; Black Diamond Rag; Mood Indigo; My Blue Heaven; Black And Blue. (Columbia 1073)

SWITCHING the radio on some weeks ago I thought I heard Sandy Brown play. I didn't. It was Terry Lightfoot.

For here is the Sandy Brown influence making itself felt to a marked degree. This is particularly evident in *Green For Danger*, written by young Colin Smith, the trumpet player. This could well be an Al Fairweather composition, with Al himself on horn and Sandy Brown (on an

off day) right beside him.

After this astonishing track Colin Smith plays a highly sensitive version of *Blue Turning Grey Over You*. And then we come to a mixed bag. The Lightfoot composition *Orange Blossom Time* turns out to be a 12 bar blues in fast tempo already well known under another name.

Yellow Dog Blues is the best track. Good tunes take a lot of beating and this is one of W. C. Handy's best with its beautiful chord progression in the first two bars of each chorus.

Red Wing is simply a typical crowd getter. This band is a great CLUB band.

On this one they pull out all the stops for creating excitement. And most of them work!

CLUBLAND JAZZ

Dick Charlesworth's Jazz Band; Marie; Canal Street Blues; That's When I'll Come Back To You; Creole Song. (Melodisc EPM7-76)

I HAVE for long been a Charlesworth fan and having played with him on a number of

occasions I know just how he can bring a mediocre band to life with his invigorating clarinet. And knowing this I realise that this is just one of those mediocre bands. While the whole disc swings along happily enough it is only because the leader pushes it all the time. A little more experience might work wonders but playing to the same two or three enthusiastic audiences every week is not a good thing when it comes to making records.

That's When I'll Come Back To You is well above average for British bands with its easy swing, in spite of its over-prominent banjo.

FOOTSTEPS

The Les Jowett Seven

Footsteps In The Sand; House In Harlem For Sale; Louisiana; Spain. (77 EP12)

ONE must have a good reason for being different—and it sounds as though this band is trying. But I don't think Les

Jowett a good reason. We have an alto in the band but he serves little purpose, playing a rather pedestrian saxophone when his more agile clarinet would have had rather more appeal. The whole band plods along a bit.

At first I put it down to lack of recording quality and I may still be right.

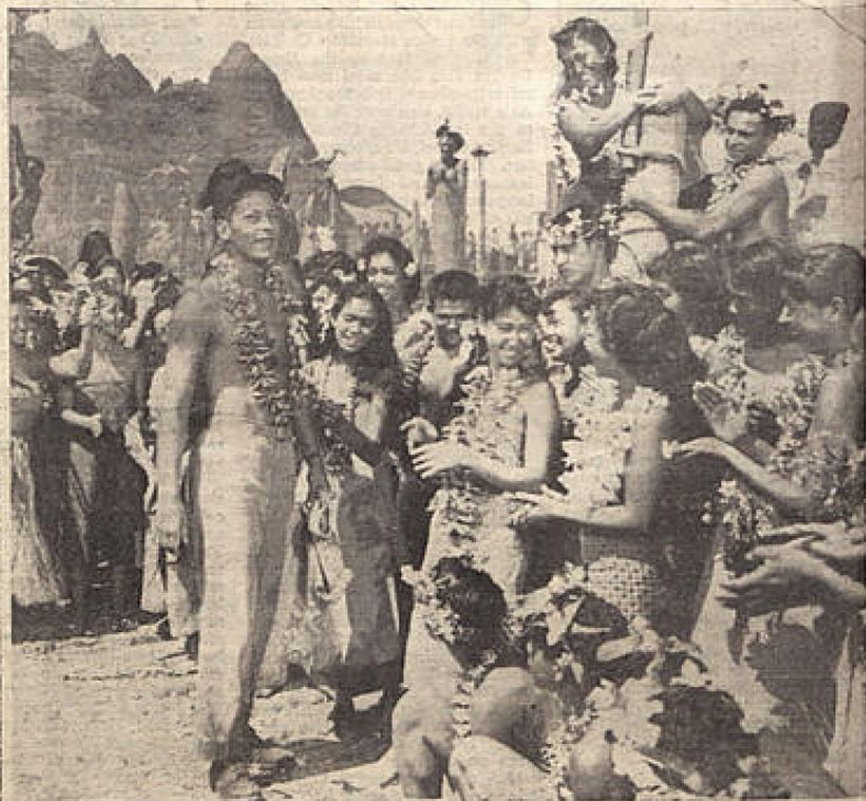
Footsteps In The Sand is a dull tune to start with. So is *House In Harlem*, although on this side Les Jowett, on trumpet, does a note for note copy of Henry Allen's solo.

Louisiana is better and brighter, with very good drumming, but *Spain* (what a lovely melodic number) gets back into monotonous routine. I do feel, however, that better recording and at least one brighter number in place of *House In Harlem* would have worked wonders. Stu Emsley plays such a sensible clarinet on the only lively side that we should have heard a lot more of him.

P.S.—I heard the band behind an interval spot on TV the other night and they sounded great. Put a lot of the above remarks down to recording.

'SOUTH PACIFIC' COMES TO TOWN!

Spectacular musical has London premiere



A GREAT spectacular TODD-AO film opened this week at London's Dominion Theatre—"South Pacific." The premiere is fully reviewed elsewhere in this issue, but this page is devoted to a few scenes from this important movie.

The film stars Rossano Brazzi, Mitzi Gaynor (both pictured on this page) and John Kerr, and features Ray Walston and Juanita Hall. The music was written by Rodgers and Hammerstein.

The showing of "South Pacific" gives British cinema-goers a first glimpse of the exciting new screen presentation called TODD-AO.

