

February 22, 1958.

THE NEW RECORD & MUSICAL WEEKLY

DISC



Every Thursday, Price 6d. No. 3.



**LONNIE
DONEGAN**

the "MONARCH OF SKIFFLE"

Lonnie Donegan

SINGS TWO GREAT SONGS

"JACK O' DIAMONDS" and "HAM 'N' EGGS"

N 15116 (78 & 45)

nixa

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POST BAG

Easy to read

"DISC" is just what we teens and over wanted. It is varied, keen and concise. Easy to read too. Classic columns pleased me so much. Please keep "Disc" just as you have started.

BETTY HAWKINS—Ver Road, Rebours, Herts.
(Thanks Betty—we shall.)

What about 45s

A BRILLIANT paper. Hope you can give a good show to the 45 r.p.m. Standard Play record. It has many advantages over the 78 r.p.m. For instance—superb reproduction with no scratchy, unbreakable qualities; no scratching on autochangers; takes up little storage space and is a lightweight job. If more people knew about these marvellous records they would be happier about taking a pile of "pops" round to their friends.

FRANK GRIMWOOD—Rookwood Garden, Forest Road, Hford. (In most cases there is a 45 r.p.m. equivalent. Check with your dealer.)

He grows on you

I could not agree more with your article on Michael Holliday. He is the sort of person who grows on you and I hope to hear more about him in "Disc".

ANNE WADE—Westborough Drive, Halifax, Yorks.
(You will!)



MICHAEL HOLLIDAY

HURRY UP

... and place a regular order for "DISC" with your newswagent. There is a big demand for this exciting new paper and if you do not make sure of your copy in this way you may be unlucky.

Be certain of getting "DISC" every week by filling in the subscription form below and handing it to your newswagent. The rate for one year (including postage) is £1 10s. 10d. inland and foreign and £1 10s. 4d. Canada (4 dollars). The rate for six months is exactly half in each case.

(BLOCK LETTERS PLEASE)

NAME

ADDRESS

Please send me a copy of "DISC" every week for one year/six months (strike out whichever does not apply.)

I enclose Postal Order value

"DISC" had another heavy post this week—only have room for just a selection of the hundreds of letters we have received. Don't forget—this is YOUR column. For the most interesting letter published each week we are offering a prize of an LP of the winner's own choice. So write to us at "Disc," Hulton House, Fleet Street, London, E.C.4.

This wins the prize

CONGRATULATIONS to you, DISC—

You really are a winner!
With just one entry you've proved yourself A sure "TOP TWENTY" spinner.

All record lovers welcome you,
This first release we greet;
For, when it comes to NEWS and views
You've really got that BEAT!

A fitting sleeve note, by the way,
Insists you're lots of FUN,
AN ENTERTAINMENT packed Long-Play
To suit just EVERYONE!

RUTH OLWYN BENNETT—Carlton Road, Leyland, Near Preston, Lancs.

We've heard many worse lyrics on some Rock 'n' Roll records! Anyone like to put music to this? (Let us know your choice of L.P., Miss B.)

Bigger Frankie

COULD you print a larger photograph of Frankie Vaughan in one of your forthcoming issues—I think he is super.

SYLVIA UPTON—Cremorne Avenue, Alum Rock, Birmingham 8. (Frankie picture coming soon.)

three of my special favourites—Perry Como, Sinatra and Mike Holliday. I am sorry that Donald Peers is not making any records these days.

JON WATERFIELD—Avalonle Terrace, Devonport, Plymouth 8. (Advance information shows more ballads on the way.)

Plus ten

CONGRATULATIONS on an excellent publication. One suggestion only—can you extend the American Top Ten to Top Twenty? JACK KENT—Buchanan Gardens, Fulwood, Southampton.

(Watch future issues for this.)

And another one

I WOULD like to see the "Juke Box Top Ten" as at present but would prefer the "Top THIRTY" best selling records. I hope the cover personality will be kept up.

A. HARDMARSH—Cashmore Road, Millingfield.

(Cover personality is a permanent feature.)

More organists

CAN you give a little more detail to records by organist? I like Robeta Richmond, Ken Griffin and Jerry Allen but when I enquire at



RONNIE HILTON

English Como

HOW good it was to see a photo of Ronnie Hilton and such a deserving write-up. Ronnie, with such a charming voice and an equally charming personality, is surely the Perry Como of England—don't you agree?

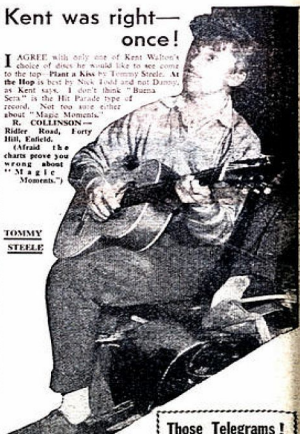
MARGUERITE BUTT—Hatch Lane, Radg. Basingstoke, Hants. (We like Ronnie, too.)

Kent was right—once!

I AGREE with only one of Kent Walton's choice of discs he would like to see come to the top—*At a Glance* by Tommy Steele. At the top is best by No. 1. Good and not Dumpy, as Kent says, I don't think "Bama Sea" is the Hit Parade type of record. Not too sure either about "Magic Moments".

R. COLLINSON—Bridle Road, Forty Hill, Epsford.
(After the charts prove you wrong about "Magic Moments".)

TOMMY STEELE



the shops I am told they have not made recent recordings. Would appreciate your help.

BARBARA BATES—Baldock Road, Buntingford, Herts.
(We will review them all when released.)

Sinatra fan

FRANK SINATRA is my favourite singer and anything you write about him I shall be very pleased to read. May I say I think "Disc" is really terrific—it tops the lot.

BARBARA BATES—Judd Street, Kings Cross, W.C.1.
(Hope last week's cover was what you wanted.)

One more size?

I SHOULD like to ask whether a new sized record midway between the EP and 10ins. LP sizes would be a practical proposition for the record industry. I think such a size would be very popular with the public if it had six tracks and retailed at about 1/6.

PETER L. HODGSON—Elders Lane, Clayton-le-Woods, Chorley, Lancs.
(We feel there are enough sizes and speeds now.)

Soundtrack music

HOW about a Movie Music Section—soundtrack music is becoming increasingly popular.

RAYMOND WINBORNE—Lake House Road, Wanders, E.H. (Watch the weekly LP series.)

'At a glance'

I AM sure that your "Music in the Air" feature will be appreciated by many. It's such a handy "at a glance" guide to our radio and TV music and record programmes. Congratulations for giving us the magazine, we've been waiting for.

THEYRON PENNINGTON—Dewbig Place, London, S.W.1. (Glad you like it.)

Those Telegrams!

We have been snawed under with requests for originals of "good luck" telegrams from the stars. Sorry to disappoint—but we DO need these for our records.

Bright young man

I AM especially delighted that a whole page has been given to Patsy Murray. He's the brightest young man in Britain and I hope his future is permanent. Your disc reviewer Jackie Moore is a most fair critic and I enjoy Tony Hall's very good jazz feature.

H. E. WARD—Mayfield Road, Edinburgh 9.
(All three say "thanks a lot.")

Kent is best

THE most enjoyable article to my mind, is the one by Kent Walton. He is my favourite personality. Apart from that I think they ALL are second best.

GLORIA PANNAMAN—Woodside Park, North Finchley, N.12. (Kent thinks you're "Cool," too.)

Presley and Lewis

PLEASE put more photographs of Elvis Presley and Jerry Lee Lewis in "Disc" which is the record paper I have been waiting for—I think it's great.

SANDRA GRIFFITHS—Kear Street South, Birmingham 5.
(Give us time, Sandra. They'll all appear in due course!)



SAMMY DAVIS
I'M COMIN' HOME

05712
Brunswick
RECORDS
45/78
Brunswick and branch of
The Decca Record Company Ltd.
1-9 Ripston Road London W7C



THE TWIN TUNES
QUINTET
BABY LOVER

RCA-1046 **RCA** 45/78

RCA Records
1-9 Ripston Road London W7C

TOP TWENTY

WEEK ENDING

FEBRUARY 15th

	<u>Title</u>	<u>Artist</u>	<u>Label</u>		
Last Week	1	The Story Of My Life	Michael Holliday	Columbia	
This Week	5	2	Magic Moments	Perry Como	RCA
	2	3	Jailhouse Rock	Elvis Presley	RCA
	3	4	At The Hop	Danny and the Juniors	HMV
	4	5	Oh Boy	The Crickets	Coral
	9	6	You Are My Destiny	Paul Anka	Columbia
	7	7	April Love	Pat Boone	London
	8	8	Love Me Forever	Marion Ryan	Nixa
	6	9	All The Way	Frank Sinatra	Capitol
	10	10	Great Balls Of Fire	Jerry Lee Lewis	London
	11	11	Peggy Sue	Buddy Holly	Coral
	14	12	Bony Moronie	Larry Williams	London
	12	13	Ma	Johnny Otis/Marie Adams	Capitol
	13	14	Kisses Sweet Than Wine	Jimmy Rodgers	Columbia
	—	15	Kisses Sweeter Than Wine	Frankie Vaughan	Philips
	18	16	The Story Of My Life	Gary Miller	Nixa
	—	17	Sugartime	McGuire Sisters	Coral
	—	18	Bye, Bye, Baby	Johnny Otis	Capitol
	17	19	Put A Light In The Window	King Brothers	Parlophone
	—	20	Cry My Heart	David Whitfield	Decca

Compiled from dealer's returns from all over Britain

(left) Danny and the Juniors, No. 4



Elvis Presley, No. 3



Pat Boone, No. 7

Gary Miller, No. 16



Marion Ryan, No. 8

American Top Ten

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

Last Week	This Week	Title	Artist
1	1	AT THE HOP	Danny and the Juniors
2	2	GET A JOB	The Silhouettes
3	3	SHORT SHORTS	Royal Teens
4	4	DON'T	Elvis Presley
5	5	SAIL ALONG SILVERY MOON	Billy Vaughn
6	6	THE STROLL	The Diamonds
7	7	SUGARTIME	McGuire Sisters
8	8	I BEG OF YOU	Elvis Presley
9	9	GREAT BALLS OF FIRE	Jerry Lee Lewis
10	10	PEGGY SUE	Buddy Holly

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending February 15th)

Last Week	This Week	Title	Artist
2	1	THE STORY OF MY LIFE	Michael Holliday
1	2	JAILHOUSE ROCK	Elvis Presley
5	3	OH BOY	The Crickets
4	4	MAGIC MOMENTS	Perry Como
3	5	AT THE HOP	Danny and the Juniors
4	6	YOU ARE MY DESTINY	Paul Anka
7	7	OH JULIE	Sammy Salvo
9	8	GREAT BALLS OF FIRE	Jerry Lee Lewis
8	9	RAUNCHY	Bill Justis (Equal plays Ernie Freeman)
10	10	STOOD UP	Ricky Nelson

Published by courtesy of "The World's Fair"

COVER PERSONALITY

WE salute this week another British star on our front cover—the dynamic Lonnie Donegan. If ever an artist embodied himself on the British music scene, then that artist is Lonnie Donegan.

Without doubt he has done this through sheer originality of style. Many have copied him, but without the same measure of success.

Claimed as a star wherever he goes, whether it be the length and breadth of Britain, the other side of the Atlantic, Lonnie enjoys the success which he has rightfully made his own.

This impact-filled performer made

Claimed as a star wherever he goes

his entry into the London music scene like many others, through the jazz club.

Always a keen follower of music, Lonnie Donegan claimed his first

guitar at the age of 17. Though it was a late age to enter the music field, the determined Donegan pursued the study of this instrument with every ounce of enthusiasm.

His debut in a jazz club was in 1949, but it was unable to pursue this further due to the fact that the services besought him in the meantime.

Though an ardent theatre man, Lonnie did not surrender his love of music and continued to play whatever the opportunity presented itself.

It was during his army days, in Victoria, in fact, that Donegan first sang to the accompaniment of his guitar.

Many a long tedious hour was passed away in Lonnie's hands, his guitar, and his singing to his service chums.

Demobilised in 1951, Lonnie knew that music was to be his location. He formed his own band, but soon surrendered that to join the nucleus of the highly successful Chris Barber unit.

From within this band, the first skiffle offshoot was to come into

being. Always interested in folk music, Lonnie's leanings in this direction developed even further.

It was with the Barber unit that the now-famous Rock Island Line burst upon us. The success of this is now important to present music history. It was certainly the means of establishing Donegan as a star in his own right.

At every major theatre, started at the Palladium, the Prince of Wales, the London Hippodrome, apart from repeated visits of great success to America.

He has notched up tremendous disc sales, and his current single *King of Diamonds* is also claiming a healthy share.

May be continue to enjoy the successes he is obtaining in every sphere of show-business. He works hard to retain an original style, and has a go in all that he does.

D. G.

Like many others, Lonnie made his entrance into the music scene through the jazz clubs.



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YOU like your '6.5' as it is

HAVING waded through thousands of your letters, and read your views, we can now summarise YOUR wishes as to "How You Like Your Six-Five."

As far as DISC is concerned, you are overwhelmingly in favour of seeing "Six-Five" left as it is. Most of you find it easy to watch, and you are sure of finding on this programme the type of artists that you prefer.

It has proved itself a spring-board for young talent—a spring-board that is seldom offered by any other programme. "Six-Five" has done what it intended to do. It has never been over-entertained or over-produced. It has given you a liberal measure of the type of entertainment you are seeking AND, according to you, THE VIEWER, that is just how it should remain.

In fact, out of all our findings, 72 per cent. of you wanted no change in the programme as it now stands. "No further infiltration of jazz" is the general cry. "Six-Five" viewers feel that any specialised art forms should be left to programmes designed for that purpose. If any jazz is to be included it should be suitable for dancing and easy to understand.

Against the 72 per cent. who wish the programme left as it is, 19 per cent. wanted a certain jazz content to be included. The remaining 9 per cent. wanted all forms of specialised jazz removed.

Most criticism is aimed at the comedy content. Many of you feel that it is unnecessary. It slows up the tempo of the show, and much of it is without purpose.

This is no reflection on the performers, but on the comedy lines with which they are served.

Our thanks are due to Douglas, Pete Murray, Don Lane, Freddie Mills and the many regulars who make up this successful television production.

LONG MAY "SIX-FIVE" SPECIAL FLOURISH!

OF the many letters received, our panel chose the writers of the following as submitting the most constructive suggestions. If they will let us know the LP of their choice, it will soon be on the way.

Peter Hodgson, "Camborne," Fiddler's Lane, Chorley, Lancs; Brian Graham, English Street, Carlisle; Karen Armstrong, 35, Elms Street, Ayr, Scotland; F. C. Watts, 198, South Liberty Lane, Bristol; Jennifer Wyatt, Colehays, Waveney, South Devon; Patricia Marston, 23, Chatsworth Gardens, New Malden, Surrey.



Lonnie Donegan
"KING OF SKIFFLE"
RECOMMENDS
THIS PROFESSIONAL STYLE
GUITAR £6 7/6
SENT 5/- POSTAGE FREE TRIAL
BALANCE PAYABLE BY 21
FORTNIGHTLY PAYMENTS
OF 3/-

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and GREAT SUPPORTING COMPANY

When and Where to Book

March 1st—ABERDEEN

The Music Hall 6.15 and 8.30. Book at Ferguson, Sons & Marr Wood, 183 Union Street, Tel. 21339. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 2nd—DUNDEE

Calzed Hall 6.30 and 8.0. Book at Lacey, Music-ellers, 16-24 Whitehall St., Tel. 1001. Ext. 25. Prices 10/6, 7/6, 6/6, 5/-, 4/-, 3/6.

March 3rd—EDINBURGH

Usher Hall 6.0 and 8.45. Book at Edinburgh Book Shop, George St., Tel. Caledonian 4905. Prices 10/6, 8/6, 7/6, 6/6, 5/-, 4/-.

March 4th—NEWCASTLE

City Hall 6.30 and 8.0. Book at Waddington's, 7, Northburn Road, Newcastle upon Tyne, Tel. 24279. Prices 10/6, 9/-, 7/6, 6/-, 5/-, 3/6.

March 5th—SHEFFIELD

City Hall 6.30 and 8.0. Book at Wilson, Peter, Ltd., Fargate, Sheffield. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 6th—LEICESTER

De Montfort Hall 6.30 and 8.30. Book at De Montfort Book Shop, George St., Leicester, Tel. 27622. Postal Application will be accepted on S.A.E. and remittance. Prices 8/6, 7/6, 6/-, 5/-, 4/-, Promenade 5/-.

March 7th—BRIGHTON

The Dome 6.30 and 8.45. Book at The Dome Office, Church St., Tel. 59317. Prices 10/6, 7/6, 5/-, 3/6.

March 8th—to be announced

March 9th—HARROW

Dominion 6.15 and 8.30. Book from February 24 (Dominion Box Office, Tel. Harrow 1743. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 10th—BRISTOL

Colston Hall 6.30 and 8.45. Book at Colston Hall Box Office, Tel. 27563. Prices 10/6, 8/6, 7/6, 5/-, 3/6.

March 11th—PLYMOUTH

Theatre Royal 6.15 and 8.30. Book from February 26 at Theatre Box Office, Tel. Plymouth 63679. Prices 8/6, 7/6, 6/-, 5/-, 3/6.

March 12th—BOURNEMOUTH

Winter Gardens 6.30 and 8.20. Book from February 26 at Winter Gardens Box Office, Tel. 4800. Prices 10/6, 8/6, 7/6, 6/-, 5/-, 3/6.

March 13th—to be announced

March 14th—to be announced

March 15th—YORK

Rialto Cinema 2.15, 5.15 and 8.0. Book from February 21 at Rialto Box Office, Tel. 22119. Prices 10/6, 7/6, 6/-, 5/-, 3/6.

March 16th—HULL

City Hall 6.30 and 8.0. Book from February 21 at Gough and Davy, 13 Victoria Street, Hull, Tel. 27906. Prices 10/6, 9/-, 7/6, 5/-, 3/6.

March 17th—to be announced

March 18th—MANCHESTER

Belle Vue 8.20 and 8.40. Book at Belle Vue Box Office, Tel. 2766. Prices 10/6, 9/-, 7/6, 6/-, 4/-, Unreserved 3/6.

March 19th—LIVERPOOL

Philharmonic Hall 6.15 and 8.30. Book at Rushworth & Draper, Ltd., Liverpool Oversea, Tel. North 0131, and at 211 George Street, Chester. Also tickets at H.M. Prices 10/6, 8/6, 7/6, 6/-, 5/-, 3/6.

March 20th—LONDON

Savoy 6.15 and 8.30. Book from February 27 at Savoy Box Office, Tel. London 2, Prices 8/6, 8/6, 7/6, 5/-, 3/6.

March 21st—HARLEY

Victoria Theatre 8.20 and 8.45. Book at J. C. Sherborn & Sons, Market Square, Tel. Soken-on-Trent 1821. Postal applications may be accompanied by S.A.E. and remittance. Prices 8/6, 7/6, 6/-, 5/-, 3/6.

March 22nd—CROYDON

Davis Theatre 6.0 and 8.30. Book at Davis Theatre Box Office, open 6 days 10 a.m.-8 p.m. Tel. 8111, and 4/6. Prices 10/6, 8/6, 7/6, 6/-, 4/-, 3/6.

March 23rd—FAREWELL CONCERT

details to be announced

CUT THIS

OUT FOR YOUR FUTURE REFERENCE

"DISC" EXCLUSIVE!

JACK JACKSON—the Peter Pan of Disc Jockeys

O OOOOH It's Thursday! And that's a sneaky way of creeping into a feature on the Peter Pan of disc jockeys—Jack Jackson.

If anyone signifies perpetual youth, it is surely this popular Saturday visitor on our television screens. On would hardly think that the man who bobbles with fun in his 56th year.

Wondering just how this top-viewing TV show got on the air each week, DISC went behind the scenes, right behind, in fact, to Rickmansworth in Hertfordshire, where the man himself lives.

Much of the show is planned and prepared in his own home, an "old world" farmhouse. Nearby stands what was once the stables of the household. This is the nerve centre of the Jackson Show.

This outbuilding was completely converted by Jack and his charming wife, Eve. And now the scene inside would make many a recording engineer envious. A good-sized studio, fitted with an array of microphones, a grand piano, an organ, drum and

For the first time, this most famous of all D-J's has allowed a reporter and a photographer into his fantastic private recording studio at his Hertfordshire home where the "Jack Jackson Show" is prepared. The result is this great article, exclusive to "Disc"

by
DOUG GEDDES

a variety of sound effects equipment. Partitioned off from this is the superb recording department.

In this section much of the work is actually performed, and the show as we hear it is put together. Four tape decks take up one side of the room, and on these the final tapes are superimposed, edited and assembled.

Another side houses the record players, and a battery of these allow Jackson and his colleagues to play several discs at one time, and switch the portions for which they are searching.

What room is left is given over to racks for the discs used in any cur-

rent production. In one Jackson show three tape decks are busy on anything up to 50 records. Another important set of racks contain every sound effect tape one can think of.

If the zany script calls for the sounds of lions, camels, passing trains, soldiers on parade, or someone falling into the river, Jack is able to put his hand on just the right effect.

If, by chance, he hasn't got what he needs, he will soon produce it.

A cupboard contains gadgets for producing noises, so that usually it's a simple job to produce the desired sound.

When I watched a programme under way, it was suddenly found that a large "guy" was required. Without more ado, Jack hastened into the studio, stood before the mike, and gave his impression of the sound to be placed on tape. Not only will that suffice for the programme in hand, but this "guy" will now become a standard effect which he knows he can draw on at any time.

HOURS SPENT ON EDITING

The studio, being fitted with its own "echo chamber," is able to magnify the smallest sound into a frightening rumble.

As I've said, Jackson and his colleagues are never defeated for the lack of the unusual noise. In fact, they have real hoaxes hooves, from which they can get a life-like effect of two coconut shells being rattled together!

Editing the tapes, and placing everything in its right sequence is one of the biggest tasks. Hours are spent on this each week, and here Jack's associate, Mark White, is a valuable key member to the production.

From dozens of sections of magnetic tape, music, sounds and other ingredients are joined together.

Split-second timing is of foremost importance, and the show must never fall. In a sequence I watched being assembled the sound of real heartbeats was being used.

Jack listened to the effect of this and decided that five beats would be better than six! The long—but came the sequence too long—so out came one throb.

LOST COUNT OF HIS RECORDS

Each week's script is started up on within hours of the preceding programme coming off the air.

Sunday and Monday are spent devising new comedy ideas, and from this comes the selection of discs that will be required.

Complete scripts are soon on the way to the show's residents and Glen Mason, Joan Savidge and Paddy O'Neil begin studying what is expected of them in the next programme. They all get together for rehearsal run-throughs the day prior to actual transmission.

Just a glimpse of the range of equipment he has.



Jack sorts some of the thousands of records in his mammoth library of discs.

All these valuable artists are useful in translating the comely sounds that Jack has prepared for them meanwhile on tape at Rickmansworth.

Jackson has lost count of the number of discs in his library. A complete system of filed records now numbers well over 10,000, but he confesses that there are many more tucked away all over the house.

A filing system shows the titles of all records, and there are various cross-indexes for ease of finding a particular disc.

However, apart from this elaborate method, Jack has an uncanny memory, and can remember records or parts of records which he may wish to use, without reference.

Out of all his collection, it would have been an unfair question to probe for his favourite singer.

HIS FAVOURITE FUNNY MEN

However, on the subject of comedy records, Jackson's eyes seem to light up. I think he sees a sense of fun in everything he tackles, and this must contribute very largely to the secret of his success. Without any hesitation, he names his two funny record men as Stan Freberg and Spike Jones.

The products of these two artists have supplied Jack and the programme with a wealth of sounds and comedy effects. I know that whenever I hear an unwhimpered and flendish laugh, my own thoughts automatically turn to Spike Jones. He must surely be the most constant visitor to any Jack Jackson show.

Jack Jackson, of course, knows every facet of his job. He has long been a successful disc jockey on both B.B.C. airwaves and on Radio Luxembourg, and there can be few discs he hasn't heard or spun at some time or another.

Prior to that, he was one of THE bandleaders pre-war. This he only achieved by a long musical training. His first played trumpet in a local brass band in Kent. From there it was small band work and a succession of band jobs prior to becoming a full-time professional musician about a Cantard liner.

After that he was soon in demand for "plum" jobs and could be found with Jack Hytton, Perivall Mackery, and Jack Payne.



Mark White helps Jack in the hours of work that precede each show.

The war years came and, rejected on medical grounds, he turned to his other talent—cartooning. Jack was responsible for much caricature work for the Ministry of Information.

Since the war he has toured in variety as a soloist, and climbed continually to fame as a leading British disc jockey.

His Show became a big favourite on ITV from the beginning, and has since gone from strength to strength. It now commands top viewing figures on this channel. However, despite its popularity, Jack prefers to avoid personal limelight, and it is quick to pay credit to his colleagues around him.

Mark White, his associate, is an integral part, and Peter Glover, the programme producer, has an important task in translating into pictures for your TV screen the sounds and ideas that Jack Jackson is so strongly noted for.

Away from it all, Jackson is very much a family man, with his wife, Eve, two sons, John and Malcolm, and a daughter, Gillian.

Another member of the family, particularly known to viewers, is "Fiddle". Yes, he's quite real—'I've met him!

Jack concentrates as he listens to part of a record he wants to use.





Douglas Squires, one of "Cool's" dancers nearly gave up the theatre two years ago.

Step forward— Douglas Squires

A YOUNG man who, two years ago, had almost given up hope of getting a job in the theatre, is now one of the regular artists in "Cool For Cats." And he's a lively behind-the-scenes worker too, who's helped to build the show into a great success.

Step forward Douglas Squires, 25-year-old Nottingham-born singer, actor and dancer, who works out the dance routines for—and dances with—one of "Cool's" dance teams.

Doug started his working career in an accountant's office at the age of 14. Six years later he threw up that job to train as a professional dancer.

But after a period in which he appeared on the stage with Mavis Trill and Pauline Innes, Douglas found hard times facing him.

"I was at the point of despairing about getting a job on the stage, so I started a coffee bar in North London," he told me. His partner in this

venture, James Phillips, is another dancer who's been in "Cool" shows.

Then his luck changed and he got another run of TV work. In addition to arranging dances for Joan Kemp-Welch, he built up experience in other shows featuring such artists as Alna Cogan and Dave King.

He's been with "Cool" ever since the show first went on the air, and he finds the work exciting, though arduous. In a half-hour programme of eleven discs he has to provide about nine dances.

Douglas has about a week in which to hear new records, think up ideas and train the team for a show. Fortunately he's well endowed with the qualities that make up an outstanding choreographer. He's got great patience, a strong sense of humour and, perhaps most important of all, a quick and inventive mind.

KEEP TALKING COOL FOR CATS

Humph solves a jazz problem

MANY of the letters I receive from "Cool" viewers are written to tell me what they think of the programme, or they want a photograph or autograph of artists in the show, and occasionally—and this is most flattering—of myself. But sometimes there's a letter with a difference; one with a serious question to be answered, and one that would interest other viewers.

Here's a typical one to launch off with—and a big welcome to Diana full of Maidenhead, Berks, who asks:

"Please could you settle an argument for me? Is there or is there not a difference between Traditional and Modern Jazz, and if so, what is it?"

Thanks a million, Diana, and I can assure you that letter never had me stumped. So I decided to seek some musically advice from Britain's top jazz band leader, Humphrey Lyttelton, and here's his answer to you, Diana Over to you, Humph.

"There are three main divisions of jazz—Traditional, Mainstream and Modern.

★ SAXOPHONES BROUGHT IN

"Traditional broadly covers the music which was played in New Orleans for the first 25 to 30 years of this century. There are various jazz styles immediately and recognisably derived from it—for instance, 'white Dixieland.' This kind of jazz is distinguished by the presence in most Traditional bands of a front line comprising trumpet, clarinet and trombone. The players improvise as they go along, and do not play to a score.

"About the time of the Depression—at the end of the 1920s—New Orleans jazz petered out. It didn't find any popular following until about the middle of the 1930s when it re-emerged with slight differences in instrumentation. Perhaps the most significant of these was the introduction of saxophones into the front line.

★ SWING HAD A GOOD RUN

"This music was generally known as 'swing' and it relied a lot on simple, scored passages rather than on members of the bands indulging in free-and-easy improvisations. Benny Goodman and Count Basie are typical musicians of the days who played a hot-odd mixture of jazz improvisation and written dance music.

"Swing had a good run, but during the 1940s a lot of musicians felt that this style had reached the end of the road, and they began experimenting with harmonies and rhythms that were more advanced and complicated. That's how 'bebop' began. This, in turn, introduced the new-style 'Mainstream.'

"Modern Jazz' has derived from 'Mainstream' yet it owes something to 'swing' since it is often played from written scores. At the same time it is experimental, which suggests that the tradition of improvised jazz is still carrying on.

"There is a strong link between 'Traditional' and 'Mainstream' and 'Mainstream' and 'Modern'—but between 'Traditional' and 'Modern' there's a whole generation of music." Thanks a lot, Humph, and I hope that answers your question "Cool." Here's a word to other "Cool" readers and viewers. If you've any questions you'd like me to answer, please don't hesitate to send them in.

Humphrey Lyttelton plays a duet with son David. Looks like Junior's learning fast.



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HOW DID YOU DO IT?

I'VE been asked by viewers who saw a taxi actually being driven in Studio 2 at Wembley: "How did you do the taxi trick?" Believe me, it wasn't a trick. It was a real, live London cab enjoying a fleeting moment of stardom. Even though "Cool's" studio is pretty crowded during a show, director Brian Taylor decided he could squeeze a cab on to the floor.

His pal, London cabbie, Ronnie Samuels, who has a fleet of 150 to pick from, gladly obliged, though he mightn't have been so happy if he had known beforehand that the boys and girls were going to dance over it. But he turned out to be a real trooper and watched his cab being used as a stage without flinching.

Don't miss this!

THIS week hasn't produced an outstanding crop of new discs likely to find top popularity. But Johnny Ray fans aren't likely to let pass his latest song, "Miss Me Just a Little" (Phillips) with the slinging star in his usual form. Put it at the top of the list.

Noteworthy point about this disc is that it was the last that Johnny recorded before the successful operation that's cured his deafness. On the right is a picture taken of him while he was in hospital. Another disc that's climbing up fast is "Sagardine" by the McGuire Sisters on RCA. It had the rare distinction of having had three spins in "Cool's" shows.

Among the newcomers, I note Tab Hunter in a promising rendition of "Don't Let It Get Around" (London). If it climbs.



DISC NEWS FROM *****

LOSURES

BEHIND THE LABEL

by JEAN CAROL

TEX RITTER TO GO ON TV

(See "Watch Out for Tex")

Soccer calypso royalties to help Manchester United crash fund

A WORD in the ear of those who would like to help towards the Lord Mayor of Manchester's Fund for the victims of the Manchester United disaster. Ever since the crash there has been a big demand for the Eddie Connor record of Manchester United calypso.

Now Morris Levy, of Oriole Records, already a well-known supporter of many charities, has announced that he will be presenting part of the royalties on the disc to the Fund. A very fine gesture that will be much appreciated by the organizers.

Oriole should be very popular with dancers, they also release discs by Tommy Kingston, the Duke Delight of the Society parties, who is, of all things, a fantastic seller in Scotland. Seems they do something else but rest, after all.

recipe for Lemon Chiffon Pie—I've got one. I haven't dared try it myself.

"Idiots" make an EP

I'M delighted to hear that those two "idiots" Morris and Mitch are making an EP next month, titled as present, "Take The Milk." These two are certainly experts at that. I have whispers that the boys have big new coming up regarding a trip to the USA.

Leave it to Pearl

I SPENT a hilarious afternoon recently with Teddy Johnson and Pearl Carr. Teddy was trying his hand at cooking—not such a good idea, as Pearl and I soon found. We had a great new recipe for making Lemon Chiffon Pie, a favourite over in the States but we should never have put Teddy on to it.

We had lemon squiring out all over the kitchen wall—and corridor everywhere. In the end the unanimous decision was that future cooking in the Johnson household should be left to Pearl. But if anyone wants a good

All-girl orchestra?

A SUGGESTION to some enterprising television producer: Hire you see Michael Freedman and His Debutantes? This bunch of talented musicians are pretty photogenic too, so why not an all-girl orchestra on TV?

Molly Bee for films

THE girl whose name has been linked with Tommy Sands, Molly Bee, has been signed up by Universal International films. This raises out the possibility of a film together, but maybe we'll hear them both on discs.

Music for dancing

GOOD news for the strict-step addicts. As from March 1, Oriole will be releasing regular monthly issues of music for ballroom dancing, played by Hammondsworth Palais favourites Phil Tate.

CHANGE OF TITLE BROUGHT SUCCESS

EDDIE CALVERT



WHAT a strange business is this disc world! Last June Eddie Calvert made a record of an Italian tune.

He called it *Mandy*. It sold quite well, but it wasn't by any means phenomenal.

Now suddenly, the sales are mounting. But "*Mandy*" has undergone a change of name and goes under the title *The Pansy*. Eddie doesn't mind what it is called as long as the public like it!

Dock Green disc

BUMPED into Jack Warner this week and discovered he had been sorting out details for a disc of the "Dixon Of Dock Green" theme. Judging by the number of folk who ask about this tune, the sales should be good.

Lisa Noble signs

THIS week Decca signed up a new artist. Nothing new in that, but sign people all the time. Only this time, it's a contrast with a difference. The name on the dotted line is Lisa Noble, seventeen years old, born in Cardiff. For the benefit of the boys—she's blonde, 5ft. 2in. and very attractive. When I met her we were at a wrestling match, but fortunately neither of us was taking part. Lisa was there in the interval and I was there to watch. Verdict—Decca have something!



COCA-COLA FOR JACKIE

YOUNG JACKIE DENNIS was up at five this week, starting work on his 4-5 Special film spot. These days it is fashionable for journalists to punctuate their articles with details of the wines they were drinking at the time of interview, or the incredibly expensive meals.

Well, picking up my orange juice, I look over at Jackie. "How does it feel to be a film star?" He sucked at the straw of his Coca-Cola. "I don't know. It's all happened so fast, I haven't had time to find out."

I wonder if Jackie will still be on the Cola kick in ten years' time? If he's wise, he will be. There may be sponsored television by then and he can make a fortune on the Jackie Dennis Cola Show.

Out of fashion?

I KNOW "voices" are out of fashion, but if any record company still remembers what a baritone sounds like, may I recommend to their notice Geoffrey James. Geoffrey is 25, very good-looking, and has been making a great success of Woody in *Finlan's Ralabaw* in Dublin.

He has appeared in two Royal Command Performances, but with the Crazy Gang, not as a singer. When it comes to personal appearances, he can dance and act, as well as sing. What move do you want?

Watch out for Tex

IF you're a fan of the Zane Grey Theatre, watch out for a programme starring Tex Ritter. Tex signed with Dick Powell to do an acting-singing part in one of these cowboy TV films. We should be seeing Tex later this year with his American Cowboy and Dixie Caravan. I hope so—this big Tex man is one of the nicest people in Show Business.

Back from pantomime

PEOPLE are gradually trickling back from pantomime. Latest on the list is Shirley Abicler (right), due back soon. One big relief for Shirley. Her miniature poodle Binnet got on very well with Derek Ross's huge St. Bernard and battle was never waged.

Shirley has hopes of filling in a holiday in Tripoli before starting work on a steadily mounting heap of engagements. I hope she makes it—her last three attempts at taking a holiday fell through. Still, too much work is better than not enough!



YOUR WEEKLY DISC DATE WITH JACKIE MOORE

You've seen him,
now you can hear
him on record

REVIEW RATINGS

- ***** The tops.
**** — Try to make it.
*** — Worth a listen.
** — If you like this sort of thing.
* — I wouldn't.

FATHER DUVAL — He is one of the top entertainers on the Continent.

FATHER DUVAL — My Lord and Friend and London Airport. (Orlito CB1422)*****

Written by Father Duval to commemorate his trip to Britain, On Orlito CB1423 are *By Hand and Tapp Your Sabots Bernadette*, composed for the Centenary of Lourdes.

SARAH VAUGHAN — My Darling, My Darling and Bewitched (Mercury M119)*****
We always seem to wait for Sarah Vaughan's versions of current hits, and almost without exception she is better than anyone else covering the number. A little amusing for folk who have already bought one version of a song and find they prefer Sarah's. On this Mercury disc Sassy is at her very, very best, giving both numbers her own special touch. I played it through three times in a quarter of an hour. I enjoyed it so much.

THIS BOY HAS REALLY GOT SOMETHING

MARK STONE — Ever Since I Met Lucy and The Stroff (London HL-RS54)*****

Something very reminiscent of Henry Cavendish on *Ever Since I Met Lucy* and one of the better songs this week. I liked Mark Stone, I liked Lucy, in fact I'd take this one. The second side is the same old stoff, but Stone tries it at a different tempo. He's got something, this boy.

YOUNG JESSIE — *Shuffle In The Gravel* and *Make Believe* (London HL-RS54)*****

Apparently Jessie is a quiet almost



"I find it pays to give them music while you work."

THE GEORGETTES — *Love Like A Fool* and *Oh Tonight* (Decca F10984)*****

I can't discover anything about this

MAXINE DANIELS — *Moonlight Serenade* and *I Never Realised* (Orlito CB1402)*****
The girl whose discs I never miss is back with two older, and as usual, sounds wonderful. The first title is the old Glenn Miller number with new lyrics.

shy 20-year-old who was discovered by Buck Rains singing in a church in Los Angeles. This is unbelievable when you listen to his first disc, which has young Jess fairly belline out an unrecognizable *Shuffle* and the oldie *Make Believe*, if you're looking for a new sound, this is it!

THE FOUR JACKS — *Hey Baby* and *The Prayer of Love* (Decca F10984)*****

The first number is fairly good material, but I don't go for the way the boys sing it. We have enough of these vocal groups disc coming over from America with three of the boys making on-air noise behind a not very exciting lead, and we really don't need any more imitators. If we must have carbon copies why not pick on the Four Freshmen. The other side, *Prayer*, I liked much better. This is another song on religious lines and the boys seem much happier with it.

WINNIE ATWELL — *Ranchy and Dugga Dugga Boom Boom* (Decca F10987)*****

Ranchy is a bit monotonous for me, but Dugga, arranged by Winnie, is one of those numbers which go so fast that if you play the wrong notes no one has time to notice. Not that we need worry when Winnie's in charge, she shot through the whole thing in flawless style leaving me breathless.

EDMUNDO ROS — *Colonel Bogey* and *Isle of Capri* (Decca F10988)*****

The old colonel is turning up in the strangest places these days. I never was very keen on marches, so old



I've had quite a few surprises from this week's discs, with everything from a Japanese singer, to a pop-singing Spike Milligan. And it isn't very often that I am sent two records made by a Priest with a beat. There's been the usual crop of new names, of course, but another surprise—I think some of these new names will last. For instance we'll be hearing more of Young Jessie and The Blossoms. I feel sure.

There's been a lot of talk about religion recently, with many of the new songs angled on spirituals, and serious discussions turning up on "6-5 Special." For a long time on the continent one of the top entertainers has been Father Duval, a shy, guitar-playing priest. Now we have had an opportunity to see him for ourselves and requests for his records have already started to pour in. Orlite have released two this week.

Bogie sounded fine as a *Melting*, whoever that may be. But your grandfather might throw a fit. *Isle of Capri* is treated in cha-cha-cha style with a specially good *Blas* arrangement. I enjoyed this disc even though I can't tell a cha-cha-cha from a meringue.

CYRIL STAPLETON — *Monday Blues* on both sides of Decca F10979*****

Some big band jazz from Big Ozen gives a fine opportunity to two of our better musicians, Ronnie Hughes and Eddie Taylor. The balance on this disc is not entirely successful. The piano comes over perfectly but there is too much focus on drums. Also the break on the first side is anything but a natural one. I would rather have *Monday Blues* on an EP.

THE SPARK IS MISSING FROM JOHNNIE

JOHNNIE RAY — *Sillyology of A Fool* and *Miss Me Just a Little* (Philips PB785)*****

Two fairly good songs, but not up to Johnny's usual standard. The spark is missing somehow.

THE BLOSSOMS — *He Promised Me* and *Move On* (Capitol CL 14833)*****

Four young coloured girls who are beginning to make a name for themselves in the States, Gloria Jones, Anita Barrett and Annette and Nannette Williams, two sisters, *Fonda*

KEEP AN EYE ON AL

AL SAXON — *You All You and Dream Boy* (Fontana H111)*****

You All You doesn't seem the right material for Al, but on *Dream Boy* he justifies the faith Fontana have in their new discovery. Take a listen to this and be in on a new voice. I think we'll be hearing a lot about AL.



"FINGERS" PLAYS IT BRISK



JOE "FINGERS" CARR—
Donaigue and Fingers Medley
(Capitol CL14835)***

Some pretty brisk piano from Joe which is aimed at those who like Winnie's other piano.

LARRY PAGE—This Is My Life and Under Control (Columbia DB4080)***

Larry turns to a ballad for a change on This Is My Life, an all-British number, which he manages in great style. I think he could very well develop along these lines, he seems happier with beat ballads than with the rock material he was using. The other side is one of those way songs destined to be banned by the BBC.

ANOTHER TOP ● DISC FROM JIMMY

JIMMY RODGERS—Oh-Oh, I'm Falling In Love Again and The Long Hot Summer (Columbia DB 4078)*****

Another top disc from Rodgers with two first-class numbers, the second one being the theme of a film with the same name. The best double-sided disc from the Rodgers boy.

THE GONDOLIERS—Fly, Seagull, Fly and God's Green Acres (Starlite 001)***

A pleasant sounding vocal team

AND SPIKE SINGS IT STRAIGHT

SPIKE MILLIGAN—Wish I Knew and Will I Find My Love Today (Parlophone R4500)***

We got used to hearing Harry Secombe singing opera, so why not Spike singing pop? The only snag is you spend your time waiting for Eccles to pop up. Make no mistake though, this is a perfectly straight, deadly serious disc. Spike has appeared on "6-5" so often I suppose

from America make a related swinging job of Seagull which I enjoyed a lot. The other side is one of those semi-religious numbers. I think Seagull could make a steady seller.



"I warned you that when we were first married we'd have to make do with the bare essentials!"



he finally thought if all those "idiots" can make a fortune out of records, why not me? There's no reason why not, he has a good voice with a rather appealing wistful note. It's just that I like Eccles.

**MORE REVIEWS on
PAGES 12 and 13**



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Brubeck scores another hit

by TONY HALL

THE Dave Brubeck Quartet scored another box-office bulls-eye in London last Sunday. The Dominion Theatre was packed to capacity for both evening concerts. The Americans again impressed with astonishing musicianship. Paul Desmond was particularly persuasive and Brubeck was in far more inventive form than at their debut performance.

Benny Goodman for Brussels Fair

BENNY GOODMAN and his Orchestra have been engaged as representatives of American Jazz to play at the Brussels World's Fair in the Spring.

The orchestra are due to open on May 25 and play a series of concerts until "1953".



Space limitations last week resulted in the non-appearance of my review of The Jazz Courtiers' performance. This is a band to make Britain and jazz proud. Co-leaders Ronnie Scott and Tubby Hayes are intelligent, inventive, swinging soloists.

The precision of their playing, even at fastest tempos, is proof of the intensive practice the group puts in. Both played above all with warmth and tremendous swing. Tubby's score of Gons and Dubs on Sunday's second show produced some of the most exciting jazz I've heard in ages.

Tubby also stood out, solo-wise in the first concert with his soulful vibes work on Time Was. Ronnie's medium tempo ballad, Speak Low was also good.

Behind the leaders, Terry Skarson, Phil Bates and Bill Edden worked skilfully as a section.

Record Show sold out

THOUGH cast names have yet to be announced, over 7,000 disc fans have already bought out available seating capacity of the Empress Hall for this year's Record Show on March 20.

The concert, a yearly event, is organised by the Stars Organisation 'For Spastics'.
Bandleader Cyril Stapleton, SOS Vice-Chairman, is arranging the programme.

One concert only for June Christy

CONFIRMATION has now been received that the Misty Miss Christy—June Christy—will now make only one concert appearance in Britain during her forthcoming visit.

She will do an afternoon show on Easter Sunday, April 6, at the Royal Festival Hall, London.
The concert has been fixed for 3 p.m., and the possibility of June

doing a further show in the evening can now be ruled out.

As previously announced, Ted Heath and his Music will also be with June Christy on this engagement.

Newcomer Clinton Ford signed up by Oriole

ORIOLE Records have signed a newcomer to discs, who makes his debut on wax on March 1. His name is Clinton Ford, a six-foot ex-jazz trumpet player from Liverpool.

Clinton, now a proficient guitarist, sings in a country and western style, as was spotted by band-leader Harry Leader.

He took up guitar in Vienna and on his return he formed a band in Liverpool. From this he joined The Mersey City Rambles and later toured with a group in variety.

His first Oriole release will be *Eleven More Months and Ten More Days and Sweet Sixteen*.

He will also be featured with the *Highlyish Seattle Group* on two modern arrangements of hymn tunes by *Moosey and Sankey*.

Buddy Holly's Visit Causes a Stir

EXCITEMENT is mounting as the visiting date for Buddy Holly and The Crickets approaches. They will make their British debut in London at the Trocadero, Elephant and Castle, on Saturday, March 1.

Their tour, covering a very wide area of the country, will consist of one-night stands throughout.

Here is the complete itinerary following their London opening: State, Kilburn (March 2); Southampton Gaumont (March 3); City Hall, Sheffield (March 4); Stockton Globe (March 5); City Hall, Newcastle (March 6); Gaumont, Wolverhampton (March 7); Odram, Nottingham (March 8); Gaumont, Bradford (March 9); Town Hall, Birmingham (March 10); Gaumont, Worcester (March 11).

Continuing the policy of one-nighters, Buddy Holly and The Crickets make further appearances at the Devon Theatre, Exeter (March 12); Granada, East Ham (March 13); Granada, Woolwich (March 14); Gaumont, Ipswich (March 15); De Montfort Hall, Leicester (March 16); Gaumont, Doncaster (March 17); Blackburn (March 18); Hall (March 19); Liverpool (March 20); and G & a n a, Walthamstow, on March 21.

Closing dates on the extensive tour for this top American attraction include Salisbury (March 22); Bristol (March 23); Cardiff (March 24); and Hammersmith on March 25.

Though dates in the provinces must limit TV appearances, Buddy Holly and The Crickets will be seen on *Para's Sunday Night* at the Palladium the day after their first concert, on March 2, with a further appearance on ITV on March 13.

Both Buddy Holly and The Crickets are enjoying strong disc successes on the eve of their arrival. Buddy Holly with *Peggy Sue*, and The Crickets with *Oh Toy*.

Johnny Duncan ignores injury

DESPITE an injury to his foot, necessitating it being in plaster, Johnny Duncan is now launching his tour of leading theatre dates.

Starting at Worcester on February 24, Johnny goes on to Glasgow, Bradford and Brighton.

Further engagements for this popular star include Birmingham (March 31); Sheffield (April 7); Bristol (April 14); Manchester (April 15); and Hanley on April 28. Johnny also has good hopes for June's newest record release—*I Won't Love Me Baby and Goodnight Irene*. Johnny featured these on his "Six-Five Special" appearance last Saturday.



Holidays leave for Switzerland

MICHAEL HOLLIDAY, his wife Marjole, and son Michael junior left London Airport last Saturday for a two-week holiday in Switzerland.

Holliday's popular BBC-TV series ended last Friday evening and discussions are already in hand for a further programme on the same lines.

As reported last week, Michael has a long variety tour lined up for him which he must start on soon after his return from Europe.

Following the success of his current Columbia hit *Story of my Life*, his record company are about to start exploitation of a big follow-up disc called *In Love*. The reverse title is *Rosemary*.

Currently, Russ is in Belfast, and next week has been held free for he may appear in the Jack Jackson Show on Saturday, March 1.

Further variety dates include Edinburgh (March 17) and Dublin (March 24).

BIG DEAL

A LONG-AWAITED deal with the American label Secore-Franziska has now been concluded by Oriole.

All Secore discs will be released in Britain on this label, and the first two issues—*LP's of Cha Cha*—will be made on March 1.

BIG TOUR FOR RUSS HAMILTON

SINGING star Russ Hamilton has an extensive variety tour lined up.

Currently, Russ is in Belfast, and next week has been held free for he may appear in the Jack Jackson Show on Saturday, March 1.

Further variety dates include Edinburgh (March 17) and Dublin (March 24).

DAVID HUGHES FIXES LONDON DATES

POPULAR singing star David Hughes is to appear at two London theatres during March. On March 17, he will be at Finsbury Park Empire, and at Chiswick Empire on March 24.

David is currently at the Royalty Theatre, Chester. He continues his tour with *Niddlesbrough* (March 3); *Cardiff* (March 10); and *Glasgow* (April 7).
The King Brothers will appear with David in London.
While at Cardiff, David Hughes will also take part in an all-Welsh programme to be televised over the new Welsh commercial network.



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EXTENDED PLAY

ELLA FITZGERALD—*Hear My Heart, Stay There, Too Young For The Blues, The Silent Treatment* (HMV-Verve 7EG3303).

On the jacket Ella is described as "the Edith Evans of popular singers." I wonder what each of the ladies would think of that? Or indeed what Sibelius would think of what has happened to his Valse Triste, now it is known as *Heard My Heart*? But then, who cares when Ella is on the turntable. It is not often we can buy a Fitzgerald disc for less than 30¢, or so, to make the most of this chance.

SATURDAY NIGHT AT THE CROWN—Mike Sammes and The Locals. (Columbia SEG7760).

A collection of uproarious songs which always turn up on Saturday nights whether you're at the Crown or the Bull. Another record for setting off the party spirit.

ALL SET FOR SLUMMING AT THE WALDORF

EMIL STERN AND HIS ORCHESTRA—*The Man Who Plays The Mandolin*. Small Talk. Autumn Concerts. *Hey There*. (Fetted ES2057).

An orchestral disc with a continental touch from one of Europe's favourite orchestras.

This Ella Fitzgerald disc is great, so make the most of it

XAVIER CUGAT AND HIS ORCHESTRA—*Mambo At The Waldorf, Mambo En Espana, La Camparada and Jamay*. (Fontana TFE17009).

If you're in the mood for slumming at the Waldorf, just take your shoes off, put this disc on the turntable, and you're all set.

SOUVENIR OF JACK BUCHANAN (HMV3307).

Medley: *And Her Mother Came Too, Fancy Our Meeting, Who Like Monday Follows Sunday, Medley, Two Little Blue Birds, Goodnight Vienna, It's Not You, There's Always Tomorrow, Weep No More My Baby*. This disc will bring back many poignant memories to those who miss the debonair Jack Buchanan. Many of the numbers specially associated with him are on this EP—I only wish it were an LP.

DICKIE VALENTINE—*Dickie Goes Dixie, I Can't Give You Anything But Love, Baby, Beautiful Eyes, It Had To Be You, The Red Robin March*. (Decca, DFE, 6427).

And Dickie does go all Dixie with the help of Alex Welsh and his band. A lot of fun if you feel in the mood for a lively record. Very handy to brighten up a party.

IF YOU LIKE COMEDY THIS IS FOR YOU

BETTY GARRETT AND LARRY PARKS—*Reason I'm In Love, Can I Come In For A*

Second? *A Lazy Lark-a-Daisy Day, Go To Sleep*. (MGM EP332).

I reckon they must be in love, anyway they're still married. In any event they sound happy enough. If you like a little comedy in your pop, this is for you.

NOEL COWARD SUCCESES—*Mad Dogs And Englishmen, Poor Little Rich Girl, Mrs. Worthington and London Pride* (HMV 7EG3306).

You either love or loath Mr. Coward. Frankly I love him, and if you are also one of the club you'll be delighted with this LP.

JOHNNY MATHIS—*Wonderful, Wonderful, Chances Are, When Sonny Gets Blue and It's Not For Me To Say* (Philips BBE12156).

Backed by the Ray Council Orchestra, the fabulous Mathis voice on four numbers already released on singles. I still think when Sonny Gets Blue is one of his best so far.



JOHNNY MATHIS—The four numbers on his latest LP have already been released as singles, but the voice is fabulous, so even if you have one or two of the songs, buy this.

Pick of the Pops

RUSS HAMILTON

My Mother's Eyes

CR. 1406

Wedding Ring

CR. 1388

CHAS. McDEVITT SKIFFLE GROUP

Featuring

NANCY WHISKEY

Johnny-O

CR. 1403

MAXINE DANIELS

I Never Realised

Moonlight Serenade

CR. 1402

BOB DALE

The Gift of Love

One Blade Of Grass

CR. 1421

RITA WILLIAMS

Love Me Forever

CR. 1417

KENNY BARDELL

My Darling, My Darling

CR. 1428

THE CELEBRATED

FRENCH TROUADOUR

FATHER

AIMÉ DUVAL

Tap Your Sabots

Bernadette

By The Hand

CR. 1422

My Lord and Friend

London Airport

CR. 1423

Available on



78 & 45 r.p.m.

COUNTRY and WESTERN



JOHNNY DUNCAN—*Good, night Irene and If You Love Me Baby* (Columbia DB4074)*****

There's no doubt about it, with very few exceptions the American have the upper hand over our home-grown artists when it comes to this kind of music. The Tennessee boy makes a great job of *If You Love Me Baby*, and I can see we are going to be haunted by that girl Irene again.

DICKIE BISHOP—*Skip To My Lou and No Other Baby* (Decca B10918)*****

One of the above-mentioned "exceptions." Dickie has arranged the old favourite *Skip To My Lou* to include lots of country-style violin.

No Other Baby is written by Dickie and his guitarist, Bob Watson and is, for my money, the best Dickie has recorded yet.

"Can't you just TELL me how much you love me!"



The BIG BEAT

BUDDY KNOX—*Swinging Daddy and Whenever I'm Lonely* (Columbia DB4077)*****

Two good swinging numbers—this boy really has a beat, and a voice. A must for beat fans.

THE SILHOUETTES—*Get A Job and I Am Lonely* (Parlophone R4407)*

I don't get this disc. Get *A Job* is way up on the Hit Parade in the States. Why, I can't imagine. To me it has no lyrics, no rhythm, in fact nothing to recommend it.

THE TECHNIQUES—*Hey! Little Girl and I in a Round About Way* (Columbia DB4072)*****

First release from four boys currently studying at the University of Guyana. This disc has turned up on best-selling charts over in America and I am not surprised. A great disc from four boys who really know how to put over a song.

TERRY WAYNE—*Matchbox, Your True Love, Plaything and Slim Jim Tie* (Columbia SEG7158) **

An extended play of Wayne songs

with the general title Terry Wayne The Territory—which is all right if you like Terry.

SIL AUSTIN—*Green Blazer and Fall Out* (Mercury MT189)***

Me, I just fell out, but if you like lots of noise from Mr. Austin, it's up to you.

ROYAL TEENS—*Planet Rock and Short Shorts* (HMV POP454) **

Short Shorts is way up on the American Hit Parade—it's mostly instrumental though there is a bit of noise, mainly consisting of the words "short shorts." Lots of beat and bags of noise—but not for me.

FLAS JOHNSON—*Popecorn and Huggler's Mad* (Capitol CL14836) **

The first title is a composition by brother Ray Johnson and is an example of low good "rock." It can sound played by a jazz man. Second side is one of Plas' own numbers, using guitar, drums, piano and of course Plas himself on sax. Of its kind a fine disc.



JOHNNY DUNCAN—His latest record just proves again that the Americans have the edge on us.

LP Line-up

This will get Tommy a lot more fans

TOMMY SANDS—Singing Boy
(Capitol T929).

I'm Gonna Walk And Talk With My Lord; Who Baby; A Bundle Of Dreams; Just A Little Bit More; People In Love; Crazy 'Cause I Love You; Your Daddy Wants To Do Right; That's All I Want From You; Soda-Pop Pop; Would I Love You; Rock Of Ages; Sing Boy Sing.

The sound track album from the twentieth Century Fox film, an album which displays just how much more versatile Tommy Sands is compared with most of the guitar-playing boys. This should make Tommy a lot more fans.

A SALUTE TO FATs—Music by Fats Waller played by the Ralph Sautone Orchestra (Fontana TR-6002).

Ain't Mibbahavin' Oriental Tones; Jitterbug Waltz; Keepin' Out Of Mischief Now; Viper's Drag; Blue Turnin' Grey Over You; Alligator Crawl; Take It From Me; Costeline Baller; Ain't Cha Glad?

A tribute to the Fat Man featuring top arrangements from the Sautone band, though of course without the master touch of Fats on piano.

NOTHING PERSONAL—George Melly sings the blues with Mick Mulligan's band.

Sporting Life; Loveless Love; Ma Blues; St. Louis Blues; Michigan Water Blues; Aunt Hagar's Children's Blues; Soldier Crawly; Sent For You Yesterday And Here You Come Today; Farewell To Storyville; Rudi; You; Farewell; This Train; You Peter Hoand Dog; This Train.

Strictly speaking this comes under Tony's jazz column but it would like to point out its existence and draw the attention of those who might be

frightened away by the word "jazz." This is the kind of music most people would find enjoyable—even a modernist like me. —George Melly sings even better than usual on this disc—and I beg you to read the sleeve notes.

SPANISH AFFAIR—The sound-track music from the Paramount film (London HA-D2079).

As you may expect, the picture is set in Spain and the score paints a portrait of that highly-colored country. An exciting fantasia, some lovely orchestral work and a ballad, *The Flaming Rose*.

A BLUES SERENADE from Duke Ellington and his Orchestra (HMV DL1172).

The New East St. Louis Toodle Oh; Portrait of the Lion; A Gipsy Without A Song; The Gal From Joe's; 'Broggin' In Brass; Solid Old Man; Snoreboard And Schnapps; Cotton Club Stomp; Prologue To The Black And Tan Fantasy; A Blues Serenade. The Ellington band of the 1937-1939, with Johnny Hodges, of course, Barney Bigard, Rex Stewart and Coote Williams.

FRANK SINATRA—Where Are You? (Capitol LCT6152).

Where Are You?; The Night We Called It A Day; I Cover The Waterfront; Maybe You'll Be There; Laura; Lonely Town; Autumn Leaves; I'm A Fool To Want You; I Think Of You; Where Is The One; There's No You; Baby; Won't You Please Come Home.

When I first heard this disc I wasn't

overwhelmed. It is superb, but one tends to become blasé about Sinatra, perhaps because we hear so many of his discs these days. Now I have felt it through again I am beginning to realize that this is a far more beautiful disc than I first thought. Don't rely on your first impression—it's a slow starter but one you'll grow to love.

SPRINGTIME—Richard Jones conducts the strings of the Pittsburgh Symphony Orchestra (Capitol T890).



Here In My Arms; We Kiss In A Shadow; Deep Night; Fools Rush In; Laura; If You Are But A Dream; Day In—Day Out; In The Blue Of Evening; In A Sentimental Mood; May Night; Autumn Leaves; There's No You.

For a full romantic sound from the orchestra you can't beat strings, especially when they are conducted as well as on this Capitol disc. Music for dreaming, this.

SABLES AND SEPIA—Johnny Gregory and *The Lovest Strings* (Fontana TFL5009).

Let's Face The Music And Dance; Easy To Love; I'll Be Around; A Room With A View; On The Waterfront; Jo-Ann; Sophisticated Lady; Maudemotte de Paris; Run of Washington Square; Aloner; I Cried For You; I Don't Know Why; All Of Your Smiles.

Johnny has been causing a lot of appreciative comment with his sympathetic backings to many British discs. On this we can concentrate entirely on the Orchestra—by the way, "Lower" doesn't mean inferior in this case.

FROM THE HIGHLANDS—Robert Farnon and *His Orchestra* (Decca LK4220).

Blue Bells Of Scotland; We A Hundred Papers; Charlie Is My Darling; My Ain Folk; The Campbells Are Coming; A Highland Lad; My Love Was Borne; Annie Laurie; Bonnie Dundee; Barbara Allen; Blue Bonnets; Skye Boat Song; Comin' Thro' The Rye; My Love Is Like A Red, Red Rose; Highland Laddie; Loch Lomond; Green Grow The Rashes; Robin Adair; Ye Banks And Braes; Auld Row; Whistles And Tins Come To You; My Love She's But A Lassie; Blue Bells Of Scotland.

I was very relieved that there were no bunnies, just the Robert Farnon touch with an orchestra on these lovely songs from across the border. The Toronto-born Farnon has made a brilliant job of arranging these old Scottish tunes in a modern way.



FRANK WEIR

CLASSICAL CORNER Modern Mass

20th CENTURY FOLK MASS—Frank Weir and His Concert Orchestra with the Peter Knight Singers (Orlone MG20019).

You'll probably remember the exciting television programme which featured a Mass with modern music. On this disc Frank Weir and Peter Knight combine to make a beautiful recording of the Geoffrey Beaugrant Mass, which the composer has written with such perfect taste.

STRAVINSKY—The Rite Of Spring. L'Orchestre de la Suisse Romande conducted by Ernest Ansermet (Decca LXT5388).

The complete score of the arresting Stravinsky music for ballet receives Ansermet's unfailingly apt direction. An interesting disc which won't please everyone. But I would recommend you to listen to it.

VERDI—The Force Of Destiny with Maria Meneghini Callas, Richard Tucker, Carlo Tagliabue, Nicola Rossi-Lemeni, and the Orchestra and Chorus of La Scala Milan, conducted by Serafini (Columbia 33CX1502).

Extracts from Verdi's score sung by two very much talked-about singers. Compliments have been levelled

against Madame Callas' approach but if you like the dramatic touch this is a good buy.

PROKOFIEV—Peter And The Wolf. BRITTEN—The Young Person's Guide To The Orchestra. The Philadelphia Orchestra conducted by Eugene Ormandy (Philips ABL1913).

On Peter the narrator is Cyril Richard, who is well suited to the task. This is an ideal disc to introduce anyone, not only the children, to classical music. It's fun, easy to listen to, and leaves you wanting more.

BRAHMS—The Music Of Brahms with Hans Knappertz-busch conducting the Vienna Philharmonic Orchestra (Decca LXT539). The Academic Festival Overture Op. 80, Variations on a Theme of Haydn, Op. 56a, Rhapsody for Contralto, Male Chorus and Orchestra, Op. 55, Tragic Overture Op. 81.

A feast for Brahms lovers which is exceptionally good value for money. The soloist in the Rhapsody is Luceria West. A good introduction to anyone who is interested in getting to know the music of Brahms a little better.



This is part of the lively display given to "Disc" in connection with the launching of the first number. It is in the window of Hulton House in Fleet Street.

OVER THE BORDER

'Stompers' storm ahead

CLYDE VALLEY STOMPERS, Scotland's only pro jazz band, have received a *Discs* LP to be issued in April, setting the seal on a wonderful first year at full-time musicians.

Since 1951 when the Glasgow Jazz Band split, one section forming the Stompers and the other—The Changoans. The Stompers have grown into big business—after first hearing of the challenge from their "toller

their reputation as the Club band in Scotland has stuck. Now they have opened their own club at the Prince of Wales Hall. It runs every Sunday—and already membership has touched 1,000.

Ian Menzies, the bright young

leader on trombone, admits the boost the band got from a concert in the St. Andrew's Hall, Glasgow, last June, which was recorded by *RELTONA* for their Scottish Jazz series.

Out of that one recording session came an LP and three 78's, one of which sold so well ("Old Time Religion" and "Pearly Gates") and promised so much, that Dick Rowc immediately offered them a contract for the major Decca label.

On Decca, Stompers came up with another winner. Again one of their major assets was vocalist Mary McGowan, in "Bill Bailey" and "Milemburg Joys." This has sold 25,000 copies so far.

Stompers have done clubs,

dance-halls, discs and concerts—with equal success. They have topped the bill at every big concert hall in Scotland—Usher Hall, Edinburgh; St. Andrew's Hall, Glasgow; and Gaird Hall Dundee.

There's another field, too... Already they've topped the bill at Glasgow's Metropole Theatre for two weeks. Now there is a No. 1 circuit tour for Menzies Empire, that will start in Edinburgh on March 3, and take in Glasgow Empire and Sunderland Empire—both the possibility of date father South, probably in London.

FAVOURITES

ALAN MASON AND HIS JAZZMEN have won the Scottish Jazz Band Championships for the last two years... and they are firm favourites to chalk up their hat-trick this year.

Their supporters claim they are a better band than the Stompers. And the boys think so, too, with all due modesty.

Joe Dixon, clarinet, told me: "I played a year with the Stompers—and I know this is a much better band."

"We're no musicians' band though, without gimmicks. We're not a show band!"

"Stompers have the unforgotten showmanship, the enthusiasm... and that seems to be what counts with the youngsters these days," Joe says.

Alan Mason, the leader, on piano, was with most of the best Scottish groups before forming his own band. And he chose men who could play music, and not just for the moment.

Personnel at the moment is: Jack McQuirter who twice got the best trumpet award at the Scottish championships when the band—who have been together for only two and a half years—won the contest; Bob Nummy (trumpet); John Neil (sax); John Riddick (bass); and Bunny Holliday (drums).

Big surprise at 'Disc' party

SINCE the publication last week of some of the photographs taken at our "launching" party, many of you have written to us asking what other famous stars came on our big night of nights.

We are only too glad to tell you, and it also gives us a chance of saying "thank you" once again to those recording personalities who made our evening such a success.

We especially noted a shining cluster of famous musical directors. All in perfect harmony, and not a crossed bow between them!

Amongst them—Tony Osborne, Ken Jones, Phil Green, Geoff Love, Frank Chackfield, Frank Weir, Eric Popp and small group leaders such as Malcolm Mitchell and Bob Carr.

Male singers were there in full strength with Michael Holliday, Robert Earl, Jeremy Lubbock, Russ Hamilton, Steve Martin, Jimmy Lloyd, Matt Moore, Don Fox, Neville Taylor, Leslie London, Larry Page and the four Southlanders, to mention but a few of those who spotted during the evening.

Female stars Joe Henderson, Russ Conway and Bill McGuffie were also with us for our send-off celebrations. The fair sex, though fewer in num-

bers, were like jewels. We were delighted to greet Fannette Scott, Marian Ryan, Shelley Moore, Don and Dena Farrell and Mary Marshall.

In a gathering of over 250 were representatives from every record company, the leading publishing houses and members of the Press and juke-box industry.

Lastly, but certainly by no means least, we had such TV stars as Jo Douglas and Pete Murray from "Six-Five Special" and Ken Walton from "Cool For Cats."

One of the high-spots of "DISCS" launching party was a collection of 10,000 messages on tape, from 10,000 residents all in Hollywood.

Introduced by Glenn Withfield, president of Capitol records, we heard the voices of Ray Anthony, John Christy, Nelson Riddle, Johnny Otis, Sonny Kravitz, Nat King Cole and Les Baxter.

The whole production was backed by the music of Les Brown and his Orchestra.

This surprise was sprung on us at "DISCS" by Capitol's British Sales Manager, Arthur Muxlow.

You can imagine how delighted we were at this gesture coming from such famous stars, from such a distance.

6 TOP ARTISTS! 6 HIT NUMBERS!

Great balls of fire
JERRY LEE LEWIS
HLS 8529

Wait and see
FATS DOMINO
HLP 8519

Cool baby
CHARLIE GRACIE
HLU 8521

Glad all over
CARL PERKINS
HLS 8527

Unchain my heart
SLIM WHITMAN
HLP 8518

Please don't tell me
JODIE SANDS
HL 8530

From the Warner Bros. release

'DISC JOCKEY JAMBOREE'

London Records Division of The Decca Record Company Ltd. 2 Waterloo Road, London W 9 9



Count Basie—His orchestra, with Joe Williams, plays the title number, and the famous "One O'Clock Jump" among others.

Disc Jockey Jamboree'

A film studded with musical talent



JIMMY BOWEN

He stars "Cross Over" in this new musical film. Be sure to please all "top" fans.

COMING your way soon is a star-packed Warner Brothers movie called "Disc Jockey Jamboree". A film so laden with top line entertainers that it's bound to please. There must be at least one of your favourite stars within the host of talent that Warners have lined up for you.

In tempo, the movie never lets up for a moment. Take a look at the impressive array of names that are included in "Jamboree."

Last year's visitor to Britain, Charlie Gracie, sings Cool Baby, there's a welcome glimpse of Jerry Lee Lewis singing his hit version of Great Balls of Fire, and another favourite in this country—Slim Whitman—sings Unchain My Heart.

But these are not all. Far from it. There is also that celestial big band parader, Fats Domino, singing "Walk On With Friends and Me" and "Come Over," Buddy Knox and his "Hats Off," Carl Perkins and "Glad All Over," Frankie's young brother, Lewis Lyman, with the Tremeloes, makes his bow with "Your Last Chance," and the Four Colours serve up "A Broken Promise."

And "Disc Jockey Jamboree" con-

tinues to offer you further star talent, not the least of which is Count Basie and his Orchestra with Joe Williams.

From this unit we get the title number Jamboree, the famous One O'Clock Jump, and the delightful Joe Williams interpretation of I Don't Like You No More.

Finally we have Andy Martin with his Record Hop Tonight, Frankie Avalon and Tracker's Pet, Ron Colby and Tereadna, and Jodie Sands scoring with Please Don't Tell Me.

Also not seen, but supplying the principal singing voice in the film is Connie Francis. Connie is heard several times throughout the movie, and in duet with Paul Carr, in such

songs as For Children of All Ages, Who Are We To Say? Stompers, and Twenty Four Hours a Day.

Many famous American disc jockeys also appear and British stars represented by Jack Jackson and Jack Payne.

The story of "Disc Jockey Jamboree" is a simple one but a great amount of thought has been put into the story line, so that this succession of record talent is presented in entertainment without trace of boredom. It moves fast and in a difficult subject handled together most successfully.

Most of the 21 hit tunes have been recorded and can be found on the Decca, Columbia and Oriole labels.

OVER THE POINTS

With **PETE MURRAY**

He bought a disc—and picked himself a holiday spot!



WELCOME AND COME IN, MY. DOESN'T EACH THURSDAY COME AROUND QUICKLY. IT REALLY IS A FAST SPINNING DISC. INCIDENTALLY, I MUST TAKE THE OPPORTUNITY OF THANKING YOU FOR YOUR LETTERS. THEY ARE ALWAYS MOST WELCOME, AND I'M DELIGHTED TO HEAR FROM YOU.

One can never know where discs may eventually finish up. Being almost international in appeal, many British and American records find their way to most corners of the globe.

In this connection I heard an interesting story the other day from one of the major record companies. An LP of Gigli had a delightful scene on its cover, a feature which is

becoming an important factor in this new type of record presentation. This particular cover and its contents found its way to Belgium.

From its owner, a note wended its way to the manufacturing company in London saying how much he had enjoyed Gigli, but most of all he wanted to know where the spot was that was depicted on the sleeve.

The reason for this request was not just sheer curiosity—the person wanted to book his holiday there! The problem caused the record company a bit of a headache, for the original picture had come from an unknown picture library.

Old requests are not unusual for any record firm. Their bloodhounds were soon on the job and a letter was on its way advising the enquirer that if he wished to book his holidays in this spot—then he should head for Porto Fino.

THE VIPERS
They have virtually dropped the "skiffle" term—it's too restrictive.

Playing Down that word skiffle

THERE seems to be a trend these days, particularly by professional groups, to play down the word skiffle. Firstly it limits their repertoire too much, and for long appearances on stage shows this can upset the balance of a performance, and secondly, many would-be skiffle players without the real basic talent have given some people a sickener of what can be a very exciting musical sound.

I notice these days that the Vipers have virtually dropped the skiffle term and are known now simply as The Vipers. In this way they have allowed themselves to broaden their scope on record, and to vary the style of their highly successful stage presentations.

More recently, The City Ramblers visited us on "Six-Five" and they introduced a very old musical style—"Spavin Music." Whether they will set a completely new musical fashion with this is much too difficult to fore-

cast. Particularly since it is not long since The Ramblers presented it on TV for your approval.

However, I find it interesting and exciting music, and I'll be watching its progress in the future.

Incidentally, did you ever think that a group such as The City Ramblers could produce such perfect musical effects from such a weird array of instruments? I use "weird" in its loosest sense, particularly when you see how predominant one of the group can be on an empty petrol tin and a trumpet mouthpiece!

Imagine my surprise the other day when, after only being away from the car for about 10 minutes, I found a large-sized London copper waiting for my return.

"Are you the owner of this vehicle?" he says. I had to confess that I was.

"I think I'll have to put you on a charge," he continued. "Can I see your licence?" A frantic search of my always over-stuffed pockets revealed the necessary document.

The said bobby studies it with all seriousness, makes remarks under his breath which I am frantically trying to decipher, while I continue to sweat for his decision.

"Well," he says, "this will cost you a fine." I imagined my salary from "Six-Five Special" rapidly disappearing and waited to hear the worst.

"Yes, I know just what this will cost you here and now. Could I have two tickets for the wife and myself to attend a 'Six-Five Special Show'?" Of course, the whole thing was a joke from the start for the parking spot was a recognised one, but it scared me at the time!

Policemen have a sense of humour!

IT'S nice to know that policemen can have a sense of humour.

I parked my car near the TV studios in a spot which I've often used without ever being "pinned" for parking. In fact, it is regarded as a free parking area.

He's a great lad is our Tony

TONY DALLI

PLAYING with our show-biz football team recently was that big-wigged tesar Tony Dalli. On the return journey from Harlow New Town, Tony sang to us all the way back such songs as "I Belong To Glasgow" and "Fly A, Lassie From Lancashire." All this he sang in a tremendous voice, but with the oddest accents one could think of.

An otherwise boring coach-run became a laugh from start to finish. He's a great lad is our Tony, and his television appearances have given him a tremendous following.

I now hear that he has, at long last, won himself a recording contract.

Prince "I've Gotta Record" Murray predicts (and this MUST be a safe bet) that Tony Dalli will make a tremendous impression during this year, and make a big new market for himself on discs.

At Harlow New Town, our football team lost 2-1. We went thinking that we were to meet almost a village team. We actually found we were playing a team that is fourth in the Premier Division of the London League!



"Quiet!"

MARTY
WILDE

AT LEAST IN TEMPO!

THEY SING

I CANNOT help but defend our young up-and-coming artists from the criticism that some of them get from national newspapers. Enthusiastic and keen performers such as Wee Willie Harris and Marty Wilde immediately come to mind.

So often these young stars bear the brunt of a scabbling pen, from people with no real knowledge of the requirements of the record buyer.

I am prompted to think of this way particularly this week after seeing the opening of a new London revue.

Often the people in these revues are quite unaccustomed to singing, and they are afflicted with songs with meaningless tunes and meaningless lyrics. Yet the so-called "smart" review is the thing to attend these days. I cannot help but feel that there can be an equally sane section within the "upper set," as they are apt to suggest exists perpetually amongst the younger generation. At least our young "Six-Five" stars appeal to a much wider section of the country AND they do sing in tempo!



SPOTLIGHT

These boys could not be a flop if they tried!

DISC is pleased this week to throw the spotlight over on to really king-size act—Britain's own King Brothers. If ever a group was worthy of special consideration, then the brothers King are, deserving liberal prizes for their achievements.

To be acclaimed in 1957 as Britain's top vocal-instrumental group is no easy feat—yet such was their strong popularity on disc and personal appearances, this was the coveted role they gained themselves.

Though no newcomers to this world of entertainment, the King Brothers would be the first to acknowledge that their disc successes in 1957 contributed in no small measure to their top-positioning in recent months.

Fortunately they are more than just voices on a record, and could survive any fall in disc sales better than most.

ADDED TO THEIR LAURELS

Not that that position has arisen. Far from it, but they have instrumental ability and a stage persona which makes them truly great entertainers in any medium at any time.

Their Parlophone issue last year of *White Sports Coast* was the means of positively establishing them as record stars, and they soon followed this disc impact with a further great waxing of *In The Middle Of An Island*.

Since then they have become firmly entrenched upon the music scene, and have added to their laurels in every direction to which they have turned.

More recently, they claimed for themselves a sizeable amount of credits for their successful season at London's Palace Theatre on the Frankie Vaughan show.

Now they are embarking on yet another variety tour, prior to spending the summer season this year in Blackpool.

On record, their current Parlophone issue is *Put a Light In The Window* and though it is perhaps a little early to witness the maximum impact of this title, they are mounting quite considerable plays on the reverse side.

"WRONG" SIDE SUCCESS

This is their version of an oldie—Miss Otis Regrets, but it is performed with such polish that disc jockeys are going for this particular side, rather than the side originally intended as the No. 1.

That, of course, is typical of the successiveness of the disc hits. A previous waxing received the same treatment, and from this the boys enjoyed a great amount of air-time on a delicious interpretation of *Water Wonderland*.

They have the ability to make themselves great anywhere, anytime



The crux of the matter really is that the King Brothers couldn't produce a dud side if they tried, no despite the age of the reverse title and the fact that it is far removed from the usual Top Parade formula. They produce a disc that is contrary but entertaining on both sides.

There's nothing like good value for money, but one doesn't always get it from some platters and some vocalists. Their tremendous impact in 1957 was, of course, no mere flash-in-the-pan. Behind them they had a wealth of musical experience, and a hard apprenticeship in the vagaries of show business.

DISC BEGAN IT ALL

Where then does all this begin? Firstly, the Kings are all real brothers, and hail from Horechurch in Essex. The eldest is guitar-playing Mike, just over 22. Tony, the bass player, is around 20, whilst Denis who relies on piano is 18.

Youngest brother Denis started it all at the age of 6. He made his bow

MAX BYGRAVES—He saw them, liked them, and booked them for his TV show.



by Mervyn Douglas

on piano at a children's matinee performance at Horechurch Odeon. After that he was in constant demand for local concerts.

Dad, we are glad to say, encouraged young Denis, for he himself had been a semi-professional musician, and enjoyed seeing his son taking to music.

By the age of 10, Denis had taken up piano, so one can imagine that now he is no mean musician.

HAD TO TURN DOWN TV

Mike too was also taking a keen interest in music, and having studied the rudiments of guitar playing, he and Denis were entering talent contests as a duo.

Their first offer of a TV audition had to be declined. Denis was then not yet 12, and they were advised to postpone thoughts of television engagements.

By the time the audition was to materialise, brother Tony had made the duo a trio, and their first TV break came to them in September, 1953, in Henry Caldwell's *Shop Window* series.

Such was the sensible outlook of the King Brothers that they decided if they were going to pursue the entertainment business, then they must profess that they were musically proficient. How few would-be singers would even consider this?

Fully determined, the boys decided to have proper tuition. Mike studied guitar under an expert exponent of the instrument, Ivor Maltrant, whilst

on THE KING BROTHERS

Tony, then Denis, and Mike, the three bright boys of the entertainment business.

them through, plus a summer season in 1954 at Southport.

On their return to London, dates began to materialise. They made cabaret appearances at the Astor and Embassy Clubs, and created a big impression on all those who saw their performances.

Since then they have tackled virtually every aspect of show business. Further long summer seasons, TV and radio dates by the score, visits to the Continent, and important Moss Empire variety bookings.

BUILT FOR A KING!

Not the least of these variety dates was their stint at the London Palladium, before any of them had reached the age of 21! On top of all this—the King Brothers have made hit records. A satisfying experience for anyone, but a well-earned one for this hard-working team of likeable brothers.

Of course they dress at divergency to one another as they possibly can. Before the spotlight, they are perfectly parbed as one.

For their travels around the country they have a shooting brake with a difference. It was a car specially built for his late Majesty, King George the Sixth.

As you can see, the King Brothers have worked hard for all that they have achieved. They deserve every credit for this.

We hope our spotlight and that of every branch of show-business will continue to shine brightly on this popular threesome.



NEWS AND VIEWS FROM ACROSS THE ATLANTIC

by Al Anderson

Pictures announced that they had recorded discs in the future, and *Leslie* could, lives the present of the label now denies that such a move is happening. *Imperial* has not come one of the most sought-after pieces of property and many feelers have been made with a view to acquisition.

According to Chudd, Columbia put out one of these feelers, but no papers have been signed to complete any transfer deals. The *Imperial* label is enjoying one of the biggest booms imaginable and Chudd would need big temptations to let his baby go.

Big new possibility on *Imperial* is yet another release by *Fats Domino* called *Yes, My Darling* and coupled with *Don't You Know I Love You*.

ANKA ON HIS WAY

YOUNG Paul Anka is scheduled to leave here on February 27 heading for Britain for his second nationwide tour. Paul's disc of "You Are My Destiny" is still enjoying tremendous sales success and should take him over during his absence in Britain.

BOOSTER FOR TOM

TOMMY SANDS, Capitol's big singing star, is currently on an intensive promotional tour around the States. The tour, meant as a booster for his moving *Boy Sing*, is being coupled up with TV and radio stunts to exploit his latest Capitol issue. This, of course, is his title song recording from the movie.

Among his TV dates are in-

STILL POPULAR

DUE to open his work at the famous *Crescendo* nightclub for *Gene Norman*, and the ever-popular *Mills Brothers*. Still a big draw over here, the boys have the task of following *Johnny Mathis* whose engagement at the *Crescendo* has been a tremendous success.

STAN HAS HOPES

THE Stan Kenyon unit has waxed their new version of their famous theme tune—*Artsy In Rhythm*. This number plus three other Kenon standards make up a new release here in Hollywood on an EP called *Special Rendezvous Release*. Still a big seller for Capitol, Stan's company have high hopes for this particular release.

BROTHER NICK

PAT BOONES' brother, Nick Todd, is continuing to make his mark, despite the competition and the head start that brother Pat undoubtedly has. Nick has been seen rehearsing solo for his appearance on the *Bob Hope Show*.

Apart from his solo spot, and a routine with Hope, Nick has been given plenty of support to his recent disc label release "Ever Since I Met Lucy" and "Teenage Cute."

UNLUCKY THIEF

ERNE FORD had his house burgled recently. He claims that the intruders didn't get too much, for his wife was wearing most of the valuables on that occasion.



BIG HAND

The "Love Me Forever" and *Eddie Goren* (above), is winning raves at Hollywood's lush Coconut Grove nightclub. *Eydie* is proving herself well qualified to be a headliner, and the customers are giving her well-deserved big hands.



SMASH HIT RUSS

NICE to see that Britain's own *Russ Hamilton* is rapidly catching up further successes over here with his waxing "I Had A Dream." His disc releasing concerns over here, *Kapp Records*, regard themselves on another smash hit.

FAMILY AFFAIR

ON the next *Frank Sinatra* TV show, it will be very much a family affair. Currently rehearsing with Frank is his lovely daughter, 12-year-old Nancy, and his son Frank junior who is already showing considerable promise as a pianist.

Laurie WANTED

BITAIN'S young record seller, *Laurie London*, now has a release over here on the *Capitol* label. Big promotion plans are in hand for getting this young teenager away in the States.

Capitol would also like young *Laurie London* to visit here to

help his disc along. From reports and from his waxing, I would say that he would be a welcome visitor anytime.

IMPERIAL MYSTERY

MYSTERY seems to surround the *Imperial Records* label at the present. Recently Columbia



FATS DOMINO

BBC Sound

(All Light programme unless otherwise stated)

FEBRUARY 20

6.30 (Network Three)—What's New? Jazz reviews.
6.45—Ken Mackintosh.
9.30—Yours Sincerely with Vera Lynn.

10.40—Jazz Club with Alex Welsh.
11.15—Romie Carroll and Mary Morgan.

FEBRUARY 21

6.00—Gerald.
10.40—Let's Settle For Music with Kenny Baker.

11.15—Music About Town from Steve Riss.

FEBRUARY 22

6.00—Guitar Club.
6.30—Jazz.
10.40—Spin Along with Donald Peers.
11.15—Edmund Roa.

FEBRUARY 23

12.00—Two Way Family Favourites.
6.00—Sing It Again.
10.40—Pick Of The Pops.

FEBRUARY 24

6.00—Band Waggon presents Eric Dolphy.
10.40—Hello Mum, more requests from the services.
9.30—Our Kind Of Music.
10.40—Eric Winstone.

FEBRUARY 25

6.00—Romie Aldrich and the Squadroniers.
10.40—Wilfred Thomas and his Dixie Band.
10.40—B.B.C. Dancing Club.
11.30—Firebird Cabaret.

FEBRUARY 26

6.00—The Joe Loss Show.
8.30—Family Favourites.
10.40—Johnny Come Lately, the Dankworth Band.

A.F.N.

FEBRUARY 20

12.30—Noon Requests.
6.00—Request show.
7.00—In The Mood.
8.30—Music In The Air.

8.30—Music In The Air.
12.00—Late Request Show, the show which often brings new discs to our ears for the first time.

FEBRUARY 21

12.30—Noon requests.
6.00—Request show.
8.30—Music In The Air.
11.00—Stars of Jazz.
12.00—Late Request Show.

FEBRUARY 22

3.00—Salute To Music.
5.15—The Eddie Fisher Programme.
8.30—Music In The Air.
9.00—Grand Of O'pny.
11.30—Dance Date.

FEBRUARY 23

6.00—Request show.
6.30—Highway of Melody.
10.40—Howard Barlow Presents... music in lighter mood.

FEBRUARY 24

12.30—Noon requests.
6.00—Request show.
10.40—Music In The Air.
12.00—Late Request Show.

FEBRUARY 25

12.30—Noon Requests.

FEBRUARY 26

6.00—Request show.
8.30—Music In The Air.
12.00—Late Request Show.

FEBRUARY 27

12.30—Noon Requests.
6.00—Request show.
8.30—Music In The Air.
12.00—Late Request Show.

Radio Luxembourg

FEBRUARY 20

6.00—Beryl Reid and McDonald Hobley.
8.00—The Harry James Show.
8.30—Lucky Number introduced by Keith Fordyce.

FEBRUARY 21

9.00—The Anne Shelton Song Parade.
10.00—It's Record Time with Michael Jackson.

FEBRUARY 22

6.00—Teddy Johnson and McDonald Hobley.
8.00—Tops With You.
10.00—The Dickie Valentine Show.
9.30—The Dick Haymes Show with Helen Forrest.

FEBRUARY 23

10.00—Record Hop introduced by Gerry Wilcox.
FEBRUARY 22

6.00—Beryl Aldis with requests.
10.30—Spix With The Stars on Nixa.
11.30—Jack Jackson's Record Parade with Pet Clark.

FEBRUARY 23

7.00—Tunes To Remember, sung by top stars.

FEBRUARY 24

6.00—George Eirik and Libby Morris.
8.00—Show Business.
9.00—Deep River Boys.
9.45—By The Fireside with Ronnie Hinton.

FEBRUARY 25

10.00—Jack Jackson's Hit Parade.
10.30—Peter Murray's Top Pops.

FEBRUARY 26

6.00—George Reid and Ronnie Remacle.
8.00—Godfrey Wynn's Concert.
9.00—The Alma Cohen Show.
9.45—The Moore's Top Ten.
10.00—The Captain Show.
10.30—Fontaines Parfais.
10.45—Big Stars.

FEBRUARY 27

6.00—Richard Murdoch and Teddy Johnston.
8.00—The Calvert Cerales with Eddie Calvert and Gerry Beckwith.
9.00—The Stargazers.
10.00—Peter Murray's Record Show.

MUSIC in the AIR

FEBRUARY 21

8.30—On Tour—an impression of backstage life in a touring revue.

FEBRUARY 22

6.00—Birdbud Special. Mike and Bernie Winters, Dennis Lotis, Rosemary Squires, Marty Wild, Laurie London, The Maulkricks, Jackie Dennis, Tommy Steele.

FEBRUARY 23

9.45—Music For You.

FEBRUARY 24

7.30—George Mitchell Glee Club.
10.15—Dancing Club.

FEBRUARY 26

7.30—The Perry Como Show.

Independent TV

FEBRUARY 20

9.30—Val Parnell's Showtime star Winnie Atwell, Shani Wallis, Mike and Bernie Winters, Jack Parnell.

FEBRUARY 21

6.10—Herr's Hensch, half an hour with Humph and the boys.
11.15—Cool For Cats.

FEBRUARY 22

10.50—Top Tune Time.

FEBRUARY 23

8.00—Sunday Night At The London Palladium.

FEBRUARY 24

8.30—Jack Hylton's Mandy Show.

FEBRUARY 25

9.00—Chelsea At Nine.

FEBRUARY 26

6.10—Cool For Cats.
8.00—Spot The Tune.

BBC TV

FEBRUARY 20

7.30—Cyril Scapleton presents Show Band Parade with Pet Clark, the Southlanders and the Peter Crawford Trio.

JAZZ PAGE

BY
TONY HALL

These guys know music and we just can't compete

"THE Americans have taught us a tremendous lot. In particular, that practice alone isn't enough to make a really good musician." The speaker: 31-year-old London-born William Alfred Le Sage, better known to you and I as Bill, the brilliant pianist-arranger-composer and all-around musician with the popular Tony Kinyo Quintet.

We were discussing the relative

merits of British and American musicians. Said Bill: "Listening to the Brubeck boys has only confirmed something I've felt every time we've heard an American group here. It was there with the Basie band, with Gerry Mulligan and Bobby Brookmeyer. And again with the Modern Jazz Quartet.

"These guys have so much freedom in their playing. They can play anything or follow anywhere any one of them may lead. Call it know-how or what you will, but they can do it instinctively and intuitively."

To be able to do this, you don't only have to know your instrument inside out. You also have to know music. And this knowledge can only be acquired after years of thorough training and study of every aspect of music.

IMPROVISED ON THE SPOT

"Take Brubeck and Paul Desmond," he went on. "Or Mulligan and Bill Ramsey. Listen to them play. There is such perfect understanding and sympathy between them, you'd swear that everything was pre-arranged and rehearsed. Yet I'm sure some of these things are improvised on the spot. Yet they sound pre-arranged because of the tremendously skillful musicianship, which enables one to follow what the other is doing.

"If John Lewis and Milt Jackson forget about their arrangements for awhile and just play, I'm sure the understanding between them could immediately give the impression that it had all been worked out beforehand. Get me derek?"

DEREK HUMBLE—An unusual picture of this artist who makes a great team with Jimmy Deuchar.



HALL-marks

Bill then switched to British jazzmen. "How many," he asked, "of our own guys can you think of who are sufficiently studied musicians to be able to do the same? I can think of several individuals. But they are so few and far between that you could never hope to have an entire British group who could play that way."

Johnny Dankworth is an obvious choice. In fact, the original Dankworth Seven in 1950-51 was the only band I can think of where this feeling prevailed. And then, mainly because of Johnny being there to lead the way. I hear that Johnny's trying to get this feeling with his big band. He's told the boys they've got three weeks in which to learn by heart ten arrangements.

"After three weeks, those scores won't be in the book any more. But John will play them every night. That way, the band will learn to acquire more freedom and be able to relax more. Subsequently they should swing more."

THEY WON'T INTERPRET

"That's the trouble with most British boys. And especially bands. They're content to go through the motions. They'll read a part. But they won't interpret it instinctively and intelligently enough."

"As for other individuals? Tabby Hayes is another obvious choice. He's a tremendous musician. And Jimmy Deuchar and Derek Humble—they're a great team, well up to the American standard. Eddie Harvey could do it. There are others, of course. But these are the guys who come to mind immediately.

"But I think our guys are learning the lesson fast. Everyone is studying more these days. And I see no reason at all why, very soon, British musicians shouldn't be able to hold their own with America's best."



TABBY HAYES

He's a tremendous musician and is one of the few British individuals who can compete with the Yanks.

The BEST of the LATEST

Is this
★ really
★ swinging?

SHIELLY MANNE AND HIS MEN

"Swinging Sounds,"
The Dart Game; Beak's Flat; Parthenia; Un Poco Loco; Bernie's Tune; Dovy; Flat; A Gem From Tiffany.

(12in. CONTEMPORARY LAC 12062)

There's no denying that Shelly Manne is one of the most important drummers playing today. Insofar as technique, taste and the ability to get tremendous and varied sounds and tone colours from his instrument is concerned. But I cannot agree with annotator Andre Previn that he constantly "swing like a demon."

On this set, with his regular 1956 Quintet, he DOES swing. More than usual. Particularly on Dovy and Flat. And his inventiveness on Beak's Power's Poco is quite enthralling. But on the other tracks, I get the impression that he THINKS he's swinging even if, in actual fact, he isn't.

His colleagues are the Parker-school alibi who has, nevertheless, an individual personality. Charlie Mariano, trumpetster Stu Williamson, pianist Claudio's brother, whose style here is a cross between Sherry Rogers and

Chet Baker; the chopping, rhythmic piano-player, Ken Freeman; and the hard-swinging Leroy Vinnegar (bass), who is probably the most cardboard of the five.

Mariano, who has been heard to better effect, wrote Game and The Bird-like Flat; Freeman, Flat; Shelly the moodily ballad Parthenia; and Bill Holman, Tiffany, Dovy (on "Ja-Du" changes) is by Sonny Rollins.

By West Coast standards, it swings. But not by those of the East. Best tracks: Flat, Dovy, Parthenia and Poco (★★★ plus a half).

Quality is
★ good for
★ 1926 discs

LOUIS ARMSTRONG HOT FIVE

Come Back, Sweet Papa George Grind; Oriental Story; You're Next; Big Fat Ma and Skinny Fat; Sweet Little Papa; I Want a Big Butter and Egg Man; Sunset Cafe Stomp; You Made Me Love You; Irish Black Bottom.

(10in. FONTANA TFR600) As available collector's item. Ten of the earliest Armstrong original Hot Five sides reissued on LP. And considering that these are 1936 recordings with the quality is remarkably good. With

Jazz Discland, U.S.A.

Poetry reading

It started when TV satirist, Jean Shepherd improvised a story for a Charlie Mingus composition, "The Clowns," on an Atlantic LP. And when Ken Nordine recorded his "Word Jazz" album for Dot.

Now several American jazz-clubs are going in for poetry reading in a big way, including a coupling in New York's Greenwich Village. It's rumored that Theolonious Monk has given his consent for this to happen at the Five Spot. Against a background of Monk's music.

Gerry on tenor

RECENT Norman Grant recordings available for Columbia release here include the teaming of Mulligan and

Paul Desmond (with Joe Benjamin—bass and Dave Bailey—drums) and Mulligan and Stan Getz. Glimnick on the latter album: On one side, Gerry plays tenor, while Getz blows baritone!

Disc fame

JAZZMEN, like pop stars, can achieve fame these days solely through the medium of discs. Even if they work hardly anywhere apart from the recording-studios. Prime example: 13-year-old Detroit-born trombonist, Curtis Fuller, already famous through the money of his own disc. He has three LPs of his own on one for Prestige. Plus numerous sessions as a sideman on the same label. For my money, he's the most down-to-earth on his instrument since the advent of Jay Johnson. Latest release: "Bone and Bar" (Blue Note

1572) using Detroit baritoneist Tate Houston, Sonny Clark, Paul Chambers, Art Taylor.

Two guitars

A NEW Prestige release (7119) called "Two Guitars" combines the talents of Jimmy Raney and Detroit's Kenny Burrell. Donald Byrd and Jackie McLean fill out the 4-piece front-line.

Special praise

IN a recent issue of "Down Beat," Ken Colyer's "Club Session with Colyer" (Lenny Barril, Donald Byrd and Jackie McLean fill out the 4-piece front-line.)

Special praise on the "Scots" LP.

"Satchmo" is Superb



Louis Armstrong swings lucrously on an LP which contains a re-tune of some real vintage pieces.

Louis on cornet are Johnny Dods (drums); Kid Ory (trombone); Lil Armstrong (piano); and Johnny St. Cyr (bano).

There are six vocal by Louis, Lil and May Akin. On two tracks, one John Thomas replaces Ory in person but not in spirit. Another interesting item: Dadds plays ALTO on "Camaros." He has fine records on this instrument.

Despite the presence of some possibly unimpressively comic vocals on inferior material (Grind, Big Fat Ma, Butter and Bottom), this is excellent vintage Armstrong.

Louis himself is superb. Particularly in his solos and the ensembles. His sound is big and bold and beautiful. There's so much melody in his improvisations. And he swings incessantly. Dods, too, is excellent. No wonder he was to be highly regarded. Ory's languid trombone waxes in and out of the ensembles with telling effect. Lil and St. Cyr round out rhythmically what, in this disc, is one of the greatest groups ever heard in jazz.

The four vocals I mentioned were a let-down for me. They lower the all-around rating. But the rest is recommended for all "trad" fans (*** plus a half).

on Camaros. I'm beginning to think that Quill may become a more important jazz soloist than his more widely-published partner, Phil Woods.

Richards has made an exceptionally interesting and literarily colorful LP. "Wide Range" deserves a wide hearing. Big band fans, here's a treat (**** plus a half).

Trombones ★ in search of sound

FRANK WESS (flute), "Trombones."

Lois: Wand'ring Yaw; Don't Blame Me; Cracker Jack; You'll Do.

(12in. LONDON LIZ-C15085)
In his search for sounds, Savoy's flutist Wess tried a troupe of four trombones and flute. He used



Basilista Frank Wess (flute), Bronie Powell, Henry Coker, Bill Hughes—plus Jimmy Cleveland (trombone). Supporting them Kenny "Klook" Clark (drum), Eddie Jones (bass), Freddie Green (guitar) and Ronnell Bigg (piano). All the arrangements were by the other basic tenor, Frank Foster.

Foster heard this album for the first time since the session when he came over to my apartment during Blake's initial British tour. As he listened, he voiced his doubts about the adequacy of the scores. And also wondered whether they would become boring, ideally, after a few hearings.

"But, as always, they had to be written in next to no time at all," he explained.

I think Frank Foster's very honest in his criticism. Despite the excellent musicianship of all concerned and the groovy, relaxed sound of all the "bonies" (especially Cleveland), Bright and West, this disc could sound somewhat "samey" to all but avid trombone enthusiasts. Bill Hughes,

who has since left Basie, takes blame on his own. Makes a nice job of it, too. The rhythm section is perfect throughout with Freddie and "Klook" particularly good.

The one "different" track is the two-tempo ballad, Wand'ring Yaw. Foster gets a most attractive sound for the band.

My rating bears in mind your budget. The musicianship deserves an extra star (**** plus a half).

One of the ★ few since Ellington

TADD DAMERON ORCHESTRA.

"Footnote/Menu."

Fontainebleau; Delirium; Clear Is The Scene; Flossie Lou; Blau-Blau.

(12in. ESQUIRE 32-034)
Pianist-arranger-composer Tadd Dameron is a top era veteran. Though sickness has restricted his work in recent years, he is still one of the few major composers to emerge since Ellington.

His writing is "vertical" as opposed to the "linear" methods of the West Coasters. With him here are Sahib Shihab (alto), Joe Alexander (tenor), Cecil Payne (bassoon), Kenny Durham (trumpet), Henry Coker (trombone), John Simmons (bass) and Shadow Wilson (drums).

The descriptive, three-part "Footnote/Menu" is a classic example of how jazz can be all written yet retain all the essentials and swing. A beautiful piece of music. Delirium features the swooping, hard-toned tenor of new boy Joe Alexander and the heated, but so lyrical work of Kenny Durham, one of my three favorite trumpeters. (Tough two: Miles and Dizzy.)

Scene is pure Dameron. Both in the almost Romantic theme and the ultra-relaxed piano solo. Flossie is a lacy, almost commercial, vehicle for Basic trombonist, Henry Coker, who

plays with great warmth and feeling. Blau is the blues. As "funky" (i.e., earthy and low-down) as Cecil Payne's "Footnote" blows on this; Tadd setting the mood from the off. Shihab's alto is excellent and Cecil Payne is also excellent.

This is a wonderfully relaxed record, which should give lots of listening pleasure. If you're familiar with the arranging styles of Britain's VE Feldman and Jimmy Deuchar, you'll hear how they have been influenced by Dameron. Tony Crombie, too.

I salute Tadd Dameron, one of the most underrated of all the modernists (**** plus a half).

★ Woody's He's NOT trombonist

BILL HARRIS, "Stompa! of the Savoy; Moon-Boogie; Cherokee; Out Of Nowhere; Ethel; Possessed; Perfidio; I Can't Get Started; Dreaming; K.C. Shuffle; Inishower Love."

(12in. EMERALD EJJ-1267)

First of all, let me explain that this Bill Harris is not the Woody Herman trombonist. This one is a guitarist. And what a musician! Wow! He's been hidden away for years in an American rhythm-and-blues group called The Clovers.

Unlike most guitarists these days, who use amplified instruments, Harris plays an unamplified classical guitar. With his fingers, not. No pick. He has a fabulous technique and obviously an impressive harmonic knowledge.

But, in addition, he's right there in the roots of jazz. And he swings incredibly throughout, this solo LP. (Ethel is a good example.)

All praise to the Mercury people for issuing this fine album. Recommended to all discerning readers. And not just jazz fans (****).

Swingiest ★ drummer in Jazz

ART BLAKEY, "Drum Suite."

The Sacrifice; Cuban Chant; Oxyacetyne; Nica's Tempo; D's Dilemma; Just for Marty.

(12in. PHILIPS BILE196)

Art Blakey is getting on for 40. But he's the swiftest, young-at-heart drummer in jazz today. He leads two terrific groups here. Side one by the Percussion Ensemble—is a drummer's delight. There are five

of 'em (Blakey, Jo Jones, "Spex" Wright, Candido, Sabu) plus Oscar Pettiford (bass) and Ray Bryant (piano).

It's an exciting blend of African and modern jazz rhythms. Bryant's "Chant" has some tremendously rhythmic shaying by the drums. And Oscar has a hell on 'em solo in his tune before the drummers take over. There are two features the latest cover of "Jazz Messengers" Jackie McLean (alto), Bill Hardman (trumpet), Sam Dockery (piano), Spunky de Jesus (bass). All three tunes are above average, especially the first two. Giji Giji's Nica's Dream and pianist Mel Wadley's D's Dilemma (a great theme, using waltz time in place), like Cuban, have been recorded a lot in the States.

But it's D's first time here. McLean's bitter, but swinging sound and highly personal conception are an irresistible force on this track, one of the LP's highspots.

Hardman is another peppy player with a staccato style; and a swinger, He wows it, Marty.

Dockey and de Brest do well. Behind the whole thing, Blakey drives along with incredible power and an irresistible beat. In fact, this side is one of the best of the many Messengers sets recorded in the States. A swinging, rhythmic riot (****).

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★ AND THEY LIVED happily ever after. They met through the Yorkshire Maritime Bureau, 4 Pavilion Terrace, Scarborough.

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Richards is ★ a talented writer

JOHNNY RICHARDS

ON HIS NEW LP

"Wide Range."

"Nipigon: So Beats My Heart For You; Walkin' Nina Never Knows; The Ballad of Tappan Zee; Camarons; Stockholm Sweetie"; Close Your Eyes; The Nearness Of You; Yipouo-Heart.

(12in. CAPITOL TR83)

Apart from his recent scores for Kenyon's Cuban Fire LP, you may remember arranging Richards, 46, from his Gillespie With Strings records four years ago. An extremely talented writer, here he uses a 12-piece orchestra which includes tuba, French horn, bass sax, piccolo and tympani.

The soloists are mainly Gene Quill (alto), Frank Socolow (tenor), Bud Collins (trumpet), Jimmy Cleveland, Frank Rehak (trombones) and Hank Jones (piano).

"Wide Range" is an apt album title. With great skill and feeling, Richards has written ten excellent scores. Each has a sound and a mood of its own. And the band gives a dynamic performance throughout. The tunes are well-chosen. Highlights include the lovely Nina (musical of the late Moorehead), the late Clifford Brown's feature, Stockholm; the passionate playing of Gene Quill on Zee; and the dexterity of the three trombonists

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