

DISC

THE NEW RECORD & MUSICAL WEEKLY



EVERY THURSDAY. No. 4

PERRY COMO

6^D



Spotlight on
PAUL ANKA

Welcome to
The Crickets

"6-5 Special"
Party

CONGRATULATIONS!

Perry Como

ON THE TERRIFIC SUCCESS OF YOUR

MAGIC MOMENTS



EXCLUSIVELY ON RCA RECORDS RCA-1036

POST BAG

TIMES HAVE CHANGED, MAX MILLER!

I READ a bitter attack in the newspapers by comedian Max Miller on young rock 'n' roll stars. He thinks they got to the top too quickly, get too large a salary and have driven the "nice" people away from the music halls. I would remind Max Miller that times have changed and he can't compare present day conditions with 40 years ago. Maybe his remarks are prompted by jealousy!

VALERIE KNIGHT—Balgowan Close, New Malden, Surrey.
(Sounds as if this was written by another "Cheeky Chuggie.")

D-J's note!

WHY do radio disc jockeys keep interrupting records after the first few bars with long winded announcements? When they do play a record in full it is usually a poor one!

EDWARD McMILLAN—Boghall Street, Stonehouse, Lanark.
(Any D.J. care to answer this?)

Bevs wanted

DISAPPOINTED to see only a bare mention of my favourites—the Beverly Sisters. A short write up would be appreciated by many. By the way, their latest disc *Long*

DISC PIC

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"DISC" readers have really ranged the field from pops to classics this week. It's been quite a job to pick out letters for publication—we had so many good ones. Don't forget—this is YOUR column. For the most interesting letter printed each week we offer a prize of an LP of the winner's own choice. Write to us at "Disc," Hulton House, Fleet Street, London, E.C.4.

Black Nylons ranks 15th in the sales at Southampton.

MADELINE HENRY—Robert Road, Shirley, Southampton.
(This will be with you soon.)

How about it

PERHAPS you could fit in more articles on Elvis, Sands, Steele and Co. in your first-class paper?

TANSIE TENSTON—Brabour Manor, Guildford, Surrey.
(Tommy Sands this week, Tommy Steele feature soon?)

All for Russ

LAST week when we wrote you. We gave you an idea of what to do.



RUSS CONWAY

A portrait we wanted you to print each week. One that we could cut out and keep. Being as we're writing a second time, We thought we'd write to you in rhyme, We'd an idea our chances would be better, Than writing to you another letter. So from now on we'll just hope and pray,

That you'll print us that portrait of Russ Conway.

DOROTHY JOHNSON and MARGARET ATHORN—High Street, Winsford, Cheshire.

(Your verse, though terse, is but one way to get Conway. We thought we'd fix her. With requested picture?)

Keep it up

I LIKE "DISC." I like the line up of contributors. I like the presentation of the sales charts. I trust you will maintain your policy of catering first and foremost for the record enthusiast.

DENNIS J. CHRISTOPHER—Hillfield Road, Hemel Hempstead, Herts.
(This policy is to be just that!)

Film gets 'em

THANKS for the Elvis Presley article but please do not think of him for 'teen ages only. I belonged to the golden age of jazz (the 1920s) so have had long experience of pop crazes. I lost interest for awhile but saw Elvis in *Loving You* and was immediately a fan again.

CICELEY NASH—The Cottage, Hittesham, Nr. Ipswich.
(Seems the "Pelvis" gets them all)

Which one?

WITH so many details of good records to be found in "DISC" I can't make up my mind which to buy—that's my only complaint!

NORMA MARRIOTT—Viewforth Square, Edinburgh.
("DISC" staff have the same trouble?)

Exclusives

I HOPE "DISC" will open up new fields by getting exclusive stories each week of American stars. After all, the majority of our popular records come from the States. Perhaps we could soon have something on *Charlie Gracie* or the *Everly Brothers*?

PAUL J. THOMPSON—Cherington Road, Henleaze, Bristol.
(Be sure "DISC" will cover them all.)

An LP for this letter

CONGRATULATIONS on turning out three really fine "Disc" editions... a very commendable effort indeed.

As a new paper on the market, I expect you will have noticed that there is a sad thing about our Top Twenty. I refer to the absence—and a very notable one—of female artists.

In your first edition, only one lady graced the charts—lovely Marion Ryan. (Two, if you count Marie Adams on the "Ma" record). Now, I am particularly pleased to see that Marion looks like being joined by another fine artiste—vivacious Alma Cogan.

But even though these two young ladies are in the Twenty, 18 other slots are filled by male artists... which is a very sad state of affairs.

"Disc," therefore, seems to me to be a ladies' saviour—in that it gives them their fair share of publicity. In two weeks I have noticed that "Disc" has gone out of its way to give the ladies a fair crack of the whip.

Thank you, every one of you, on the staff of "Disc," for giving the ladies a chance. I hope you will continue to do so.

RODNEY C. TELLING—74 Dyer Street, Cirencester, Glouce.

An LP for your choice? *Business*. Let us have your choice.

JUST MENTION SLIM WHITMAN



PLEASE! Let's have Slim Whitman mentioned and well soon have him yodelling in the Top Twenty.

JUNE BENNISON—Wibberly Wald, Station, Scarborough, Yorks.

(Glad you appreciate "DISC's" influence, June.)

'Close to me'

THANKS for "DISC"—it seems to bring the stars right close to me. Best wishes to you all.

MISS M. WARD—Clay Lane, Bradwell, Gt. Yarmouth, Norfolk.
(Thanks to you, too!)

Time is "DISC" time? I must now say *Bye, Bye, Baby*.

MISS O. MUFFETT—Holme Top Lane, Little Horton, Bradford, Yorks.
(Hope you'll "Love me Forever," Editor.)

Study Frankie

MORE of our so-called vocalists would do well to take lessons from singers like Frank Sinatra, Nat King Cole, Pat Boone, Perry Como and our own Michael Holliday who don't need to indulge in head shaking and hip swivelling to get applause.

J. H. O'DELL—Dudley Street, Bedford.
(What do Rock 'n' Rollers think?)

Reel Petite

YOUR paper is certainly *Oh, Boy*, and I know I shall follow it *All the Way*. *The Story of My Life* will include "DISC" and every Thursday I shall have *Magic Moments*. *Peggy Sue* says it is *Reel Petite* and full of information. My Ma will *Put a Light in the Window* when I bring "DISC" home. *Sugar*

MARCH RELEASES

RUSS HAMILTON LITTLE ONE b/w I Had a Dream (from the film "6.5 Special") C.B.1404	NANCY WHISKEY and her Skiffers HE'S SOLID GONE b/w Ella speed C.B.1394	CLINTON FORD SWEET SIXTEEN b/w 11 More Months and 10 More Days C.B.1425
DONALD PEERS I NEED SOMEBODY b/w Oh-oh, I'm Falling in Love C.B.1431	JACK WARNER and Tommy Reilly ON THE WAY UP b/w An Ordinary Copper (From <i>Daem of Dock Green</i>) C.B.1426	ROSANNE JUNE WHEN A WOMAN CRIES b/w The Great Chicago Fire C.B.1410

CLINTON FORD and the HALLELUJAH SKIFFLE GROUP
JESUS REMEMBERED ME b/w
In the Sweet Bye and Bye C.B.1427



45 and 78 r.p.m.

Don't forget

... to place a regular order for "DISC" with your newsagent. 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 newsagent. The rate for one year (including postage) is £1 16s. 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

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
4	3	DONT	Elvis Presley
3	4	SHORT SHORTS	Royal Teens
6	5	THE STROLL	The Diamonds
5	6	SAIL ALONG SILVERY MOON	Billy Vaughn
-	7	DEDE DINAH	Frankie Avalon
7	8	SUGARTIME	McGuire Sisters
-	9	YOU ARE MY DESTINY	Paul Anka
-	10	OH, JULIE	The Crescendos

COMING UP FAST

- "CATCH A FALLING STAR" . . . (Perry Como)
- "IT'S TOO SOON TO KNOW" . . . (Pat Boone)

ELVIS PRESLEY
Dont;
I beg of you

RCA-1043 **RCA** 45/78

RCA Records
 Decca House 9 Albert Embankment London E8C1

DAVID WHITFIELD
 with
MANTOVANI
Cry my heart

F10978 **DECCA** 45/78

The Decca Record Company Ltd
 Decca House 9 Albert Embankment London E8C1



THE MCGUIRE SISTERS—Their recording of "Sugartime" sticks at No. 17 in the "Top Twenty" chart.

TOP TWENTY

WEEK ENDING

FEBRUARY 22nd

Last Week	This Week	Title	Artist	Label
2	1	Magic Moments	Perry Como	RCA
1	2	The Story Of My Life	Michael Holliday	Columbia
3	3	Jailhouse Rock	Elvis Presley	RCA
4	4	At The Hop	Danny and the Juniors	HMV
8	5	Love Me Forever	Marion Ryan	Nixa
6	6	You Are My Destiny	Paul Anka	Columbia
5	7	Oh Boy	The Crickets	Coral
7	8	April Love	Pat Boone	London
9	9	All The Way	Frank Sinatra	Capitol
11	10	Peggy Sue	Buddy Holly	Coral
10	11	Great Balls Of Fire	Jerry Lee Lewis	London
12	12	Bony Moronie	Larry Williams	London
-	13	Witchcraft	Frank Sinatra	Capitol
-	14	Don't	Elvis Presley	RCA
20	15	Cry My Heart	David Whitfield	Decca
-	16	Raunchy	Ken Mackintosh	HMV
17	17	Sugartime	McGuire Sisters	Coral
-	18	Mandy	Eddie Calvert	Columbia
13	19	Ma	Johnny Otis/Marie Adams	Capitol
-	20	My Special Angel	Malcolm Vaughan	HMV

Compiled from dealers' returns from all over Britain

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending February 22nd)

Last Week	This Week	Title	Artist
4	1	MAGIC MOMENTS	Perry Como
1	2	THE STORY OF MY LIFE	Michael Holliday
2	3	JAILHOUSE ROCK	Elvis Presley
7	4	OH JULIE	Sammy Salvo
10	5	STOOD UP	Ricky Nelson
3	6	OH BOY	The Crickets
5	7	AT THE HOP	Danny and the Juniors
6	8	YOU ARE MY DESTINY	Paul Anka
9	9	RAUNCHY	Bill Justis
-	10	SUGARTIME	The McGuire Sisters

Published by courtesy of "The World's Fair"

FRANK SINATRA—There's no stopping Frankie these days. He's really back in favour with two in the Top Twenty.



WELCOME

He hasn't produced many records, but those he has made have all been smash hits

IF ever a visitor to these shores was more than welcome, then that visitor is Paul Anka, due to arrive today (Thursday). Not only has Paul established himself well and truly on records, but he made a host of personal friends and admirers on his last visit here.

Compared with most, Paul's return is particularly rapid. It seems only a few days ago that I was saying farewell to him and hoping to see him again soon. In actual fact, it was several weeks, for he left London after a successful tour of the country on December 22 last.

Coming in on the crest of the wave with his hit recording of *Diana*, Paul Anka swept the country on a series of one-night stands.

It was success all the way, and long before his tour was over, discussions were taking place as to how soon he could return. Even at that point, it was hardly expected that he could come back at such an early date.

However, knowing the strength of his popularity in Britain, plus further disc successes in the interim, there have been hurried consultations and re-arrangements of American plans to make this newest trip a reality.

Though his recording of *Diana* had been a Hit Parade resident for several months, his visit in December gave it a completely new boost. Columbia, his record company in this country, found that they could hardly keep pace with the new demands.

Not only was *Diana* selling like fury, but his second British release *I Love You Baby*, was also making its maximum impact around the same period. Long before he closed his last visit, Columbia were able to boast that

Success all the way for Columbia's 'Golden Boy'

Anka had sold over one million copies of his *Diana* disc in this country alone. This was excluding the sales of the same title overseas!

Naturally, it was cause for jubilation. Not only for Paul Anka—it couldn't have been more timely for his record company too.

On the last show of his December tour, Columbia were able to present personally a "Golden Disc" to their "Golden Boy."

The presentation was made before the jam-packed audience which had filled the Regal Theatre, Edmonton,

so they were also able to join in the thrill of receiving a "Golden Disc."

For Anka himself, this made a companion award for the "Golden Disc" he had already received in America for passing the one million sales of *Diana* on that side of the Atlantic.

It is interesting to reflect that this disc entered the charts in Britain before it did so on the home side. However, it wasn't long before he was enjoying the same success with it in America.

However, the mere fact that he was

first with it in this country is a point which forever thrills Paul Anka.

Whilst away from Britain, *I Love You Baby* has held Anka's name in the charts. But just as it was about to start a gentle slide out of our lists, so did Paul Anka begin a come-back with yet another "cracker" of a disc.

This latest Columbia release—*You Are My Destiny*—has been bulldozing its way up the charts and stands in a most healthy position on the eve of his arrival.

As with his previous successes, *You Are My Destiny* is yet another from his own pen. So, whilst notching up sensational sales on records, he is not doing too badly on composer royalties.

Looking at the solid position of Paul Anka on the music scene, it is

DAVID—BY POPULAR DEMAND

David Whitfield is certainly a popular guy. Since we published our news item about his attending the Royal Ballroom, Tottenham, in North London, we have had hundreds of letters from his fans asking if we took any pictures. Well, we did and here is one showing David in pensive mood as he watches some of the people he was judging in the "David Whitfield Singing Contest." —(Disc Pic)

to

PAUL ANKA

So firm is Paul's position on the music scene and so professional is his performance that it is difficult to realise that he is only 16.



by
DOUG GEDDES

hard to believe that he is still only 16 years old.

Having seen him on the stage many times, I can honestly say that he is an expert performer. On records—well, you know for yourself.

As a composer he has a prolific pen, and the construction of his songs is extremely good.

Though regarded as an American star, Paul was actually born in Ottawa on July 30, 1941. In fact, Canada is still his home, and his parents live and work there.

Young Paul is the eldest of a family of three, but so far he is the only one with direct inclinations for show business.

Quick to spot

Though the family had no theatrical connections, "Poppa" Anka was quick to spot the potential in Paul as a performer.

He gave his son every encouragement, both in singing and on the piano.

Paul's first singing in public was at the age of 10 in local concerts, and such were his capabilities he was soon engaged in professional entertaining. His initial night-club appearance was at the Ocean Beach in Massachusetts. He was then only 12!

The young 12-year-old was a hit with night-club audiences—not only for his dynamic singing style, but for his very excellent impressions of well-known singing stars.

During his climb he has received much encouragement from older per-

formers and he has since written special songs for some of them.

On the way up, Paul Anka has also had his own vocal group—*The Bobbys*—but as his own personality has developed, so the demands have been for him as a solo singing star.

A visit to Hollywood to see an uncle gave him the chance of trying to break into entertainment in that area. However, the going was slow, and he decided to head for New York with the idea that his future might lie there.

Contract offer

One of the first people Paul contacted in New York was Don Costa, head of popular music for the ABC-Paramount record company.

Costa immediately liked what he saw and heard, and a long-term contract with ABC-Paramount was offered. Being a minor, Paul's parents had to be consulted, but knowing this was his big chance they soon put their name to this valuable document.

Paul's first record was *Diana* and that roughly is where we came in.

Each time since, and they've actually few in number, have been smash hits. On form, it looks as if this refreshing youngster can go on doing it for quite a long time yet.

Though he is enjoying star adoration, off-stage Paul acts simply as an ordinary 16-year-old. He enjoys the things that other teenagers enjoy. A good meal, a good laugh, and the excitement of visiting fresh places and meeting new people.

On stage, the picture is quite different. He is refreshing in style, but extremely professional in all that he does in the way of entertaining. He is a stickler for perfection, and refuses to give a slip-happy performance.

For this attitude I have nothing but high praises for him. You'll see what I mean when you see him in person on this current tour.



...and to BUDDY HOLLY and The CRICKETS

by
MERVYN DOUGLAS

IT is not often that one finds a star soloist amongst a star group. Yet we have that in our visitors from the States next week-end—Buddy Holly and the Crickets. Due to make an extensive tour of one-night stands, both Buddy and the group have hit discs in their own individual rights.

Riding very high in "DISC's" Top Twenty charts are record successes by both Buddy Holly with his Peggy Sue, and The Crickets with Oh, Boy.

This is a unique position, and it says much for the popularity of the team as group singers, and for the solo qualities of their star leader.

Since the entry into the charts of their discs, the British record buying public have been agog to see them.

London debut at Kilburn

That opportunity will soon be with us, for Buddy Holly and The Crickets make their debut in London a few days from now, on March 1.

After their opening at the State, Kilburn, an extensive tour has been lined up which gives most people a chance of seeing them.

Those who cannot make the actual performance will be able to see them on TV, particularly on the popular Val Parnell Sunday Night at the London Palladium presentation on March 2.

The Crickets first burst in on us at the latter part of last year with their successful Coral recording of *That'll Be the Day*. If ever a first issue disc was to establish anyone, *That'll Be the Day* certainly did it well and truly for The Crickets.

Just to prove in no uncertain terms that their record was not a single "flash-in-the-pan" release they soon stressed the point with their current hit recording of *Oh, Boy*.

Now, in the normal course of events, that achievement would be enough for anyone to boast of. But

we are also buying hit discs in quantity made by the leader of the group—Buddy Holly.

Despite this rival competition from within the unit, neither seems to detract from the sales of the other. So we have the unusual position of closely associated colleagues vying with each other for top placings.

Who, then, are these artists who have made such an impact on our music scene in recent months?

First—let's take a look at the leader of the group—Buddy Holly. Buddy was born in Lubbock, in good ol' Texas, on September 7, 1936. He began his musical career at the ripe old age of eight when he took up lessons on the violin.

Though he followed the study of this instrument ardently, his interest began to change, and he decided that the guitar was the thing for him.

By the age of 15 Buddy had become proficient on guitar, sufficiently enough to be able to accept club engagements. He sang and played, and as his experience widened, so his popularity spread.

Alongside this, his group was settling into a compact and efficient unit.

The boys were spotted in New Mexico by Norman Petty, who runs a recording studio and is a recording artist in his own right.

Buddy had recorded a few of his own compositions at the Petty studios, and Norman was so impressed that he took sample discs of the group to the head of a New York publishing company.

Such was their impact that they were soon brought to the attention of Bob Thiele of Coral.

Buddy Holly and The Crickets came under contract and their releases on wax have now made a sizeable impact on both sides of the Atlantic.

No mention of Buddy Holly and The Crickets would be complete without a word about the remaining two members.

Energy instead of stature

Coming with Holly will be bass player Joe Mauldin, born also in Lubbock, Texas, on July 8, 1939.

He is the smallest member of the group, standing 5ft. 7in. but making up in energy what he lacks in stature.

Finally, drummer Jerry Allison. Another Texan, this time from Hillsboro. He was born on August 31, 1938.

Jerry had quite an amount of



It's not often we find a star soloist in a star group, but that's the case with Buddy Holly (centre).

These then, are the people coming your way soon. If their record sales are anything to go by, the forthcoming tour is bound to cause excitement everywhere. The Cricket season can now be declared open!

COVER PERSONALITY

PERRY COMO

HE'S BACK—AT LONG LAST

IT'S always nice to see an honest-to-goodness ballad breaking into the charts, and it's equally enjoyable to see the purveyor of such songs holding his own against the avalanche of rock 'n' rollers.

Of all the vocalists in the ballad group, there is none more welcome than Perry Como. Right now Como has forced his way through the Hit Parade with his latest RCA offering—*Magic Moments*.

Como's entry into the Hit

Parade field once again is wonderful news, for it's many a long day since one of his recordings made its rightful impact on this side of the Atlantic.

Perry had one of his biggest British successes with *Idle Gossip* and, though it looked as if he might make it again on several occasions, particularly with his versions of *Tina Marie*, *Hot Diggity* and *Round and Round*, he never quite seemed to get the sales his performances warranted.

In fact, if one were to go on performance alone, Como's name should never be absent, for every disc he produces is a lesson for would-be singers.

Whether his Perry Como Show on BBC TV has helped, it is difficult to say, but one thing is certain, *Magic Moments* is a first-class song, and it has been given the perfect treatment from Como himself.

Though Como has performed this number on his show a couple of times in recent weeks, he does

not give the impression that he is "plugging."

As with everything he does, Perry gives a leisurely presentation such as few others could. The British record buyers now have a wonderful opportunity of seeing what a fine artist we have been ignoring for too long.

His casual approach can only come about through long experience and confidence. Perry Como is blessed with a goodly amount of both these show-business essentials.

Born in Canonsburg, Pennsylvania, Como has the odd distinction of being the seventh son of a seventh son. He started work in his home town at the age of 11 in the local barber shop, but his love of singing and his leanings towards the world of entertainment were soon to have a greater call on young Perry.

One of his first professional jobs as a singer was 'way back in 1936 at the age of 24, as resident with the famous Ted Weems Orchestra.

Como continued to enjoy limited success during his stint with the Weems outfit right up until he decided to branch out on his own.

Tired of continuous travelling and wandering up and down the



country, Perry made up his mind that he would return to Canonsburg and set himself up in barbering again.

Fortunately, the agents refused to allow him to take this too seriously, and contracts came his way that were to prove far too interesting and lucrative to ignore.

Long term contracts gave him unlimited radio work, and he was also to become a recording artist in his own right. He made an immediate impact, and when not working in either of these fields, he was also registering strongly in

theatres and nightspots.

Television was to claim his services also, and his programmes gained top rating with viewers. He is rapidly repeating that success in this country.

With his easy professional charm goes a relaxed style and manner when not actually working. He is a great favourite with all the people he works with, and he gives a helping hand to any deserving cases.

It was Como who recommended Frankie Laine to bandleader Ted Weems, and he has always taken an interest in the climb to fame of Eddie Fisher.

'Golden' LP

And, showing their mark of esteem for this great artist—both Vic Damone and bandleader Ray Anthony have given their own sons the name of Perry!

Along the way, Como has collected a sizeable share of "Golden Discs" for his American record sales. So many in fact that all the titles were recorded on a special LP album, alas not issued here in Britain.

Most of Como's recorded repertoire in Britain can be found on the HMV label, though his current releases are now made in Britain via RCA and the Decca group. The HMV catalogue has almost a page devoted to his discs, but are all due for deletion in September of this year.

In saying welcome back to Perry Como in the Hit Parade charts we trust that his name will not be absent quite so long in future, and that his "Magic Moments" will give us a long spell of recorded pleasure.

D. G.



EDDIE FISHER.—One of the many stars to whom Perry has given a helping hand.

OVER THE POINTS

With **PETE MURRAY**

The Professor speaks out

about 'Disc'



Professor Stanley Urwin delivers a lecture in a way that makes it just that little bit different!

A great record—after 'one for the pot'!

WATCHING those delightful Beverly Sisters the other day at a recording session was another recent treat for me.

The girls came into the control box to listen to a play-back. When it was suggested that they did yet another run-through "just for luck," The Bev's refused until a cup of tea was forthcoming.

I immediately decided to "come out in sympathy with them."

The tea was soon forthcoming, and those perfectionists went back to the studio and made a woe of a record. Watch out for this next Beverly Sisters disc. It's great, and was made after "one for the pot."

Incidentally, we know from experience that you like our Record of the Week spot on "Six-Five." You'll be

QUICK OFF THE MARK

ALL of us on "Six-Five" have always held the singing of Jimmy Lloyd in high regard. We like to think that we found him on the programme, and we've just been waiting for the time when a record company MUST snap him up.

Off the mark quickly in this direction was the Phillips organisation, and Jimmy's first release has just been made on that label. Watch out for his "Prince of Players"—it's great.

glad to know that this feature will be maintained and, when possible we shall be playing more than one disc in the programme.

Gazing into my crystal stylus what do I see for the near future?

Well, I'll suggest that you watch for a new disc from the Reet Petite fall himself—Jackie Wilson. Much more of a ballad this time, it's titled *To Be Loved*. I think this is a really

fabulous record and, though a ballad-type, it has been waxed with a tremendous beat to it.

In fact, I'd go as far as to say that this is the best example of a rock 'n' roll disc that I've EVER heard.

Another version I know of this title is by Malcolm Vaughan. Both these lads having had recent Hit Parade successes in recent weeks, it looks like being quite a fight between them. Let battle commence.

Fans can be frightening

REFERENCES to the injury caused to my good friend Johnny Duncan have made me reflect on the rough treatment that some fans mete out to popular stars at times. You, perhaps, have no idea just how frightening it can be for an artist to find himself completely outnumbered by a mass of admirers. Heaven forbid that you stop pursuing your favourites, but remember that your enthusiasm can sometimes be just a little frightening.

Though Johnny's foot looks like being in plaster for some three months, it's not true that he is changing his name to Hoppalong Duncan. Talking of legs in plaster reminds me of a favourite story of mine. An old lady of 84 broke her leg and the doctor set it in plaster with the instruction that she must not go up and down stairs.

After three months and regular visits from the doctor, he told her that it was now set and he was removing the plaster. The old lady was delighted. "Tell me, doctor, does this mean I can go up and down stairs again?" "Yes, of course," said the medico, "but why are you so concerned about that?" Said the old dear—"Well it will save me the trouble of continually climbing up and down that drain-pipe outside!"

WELL, Maaates. It's your old pal Pete Murray inviting you to come "Over the Points" with me once again to see what's doing in this exciting world of disc-biz.

I must belatedly say how much all of us on the old "Six-Five" enjoyed our trip to Weston-super-Mare.

It's pleasant to leave our usual surroundings and go out to meet some of our regular viewers. You certainly made us most welcome, and I must compliment you on your very smart appearance.

I know that many DISC readers have commented on having too much comedy in "Six-Five," but I believe that none of us, either performers or viewers, must take our entertainment too seriously.

A sprinkling of comedy gives relief to a programme, though I know most viewers are gluttons for music, music, music. However, there is a goodly dose of your favourite performers and music in each programme, and we certainly take note of your preferences and by always to give you what you want.

On the subject of comedy, I cannot help but think back to Weston and our particular visitor on that occasion. I mean Professor Stanley Urwin.

Many of you may have heard him on Ted Ray radio shows, and more recently on the successful Bernard Braden TV presentations.

Stanley Urwin is actually a full-time member of the B.B.C. staff and works on the Overseas programme from London's Bush House.

Gibberish is a speciality of Stanley Urwin and, apart from being very funny in company, he has talked himself out of many odd situations. People are never too sure whether he is quite mad or just a foreigner. Stanley loves to take such situations to the ridiculous conclusion.

We decided to play a gag on Stanley and introduced handleader Ken Mackintosh to him as Head of TV in the West Region.

Unflinching, Urwin did his stuff with Ken and, much to the surprise

of everyone, Ken made logical replies. Mackintosh swore that he understood every word, and that Stanley was talking complete sense! Now we don't know who is kidding who.

When I asked Stanley what he thought of my column each week in DISC, he asked me to give you the following message.

"Taking the stenographic printer to its natural maximum, it would seem that you as a writer not only write words the point of the ballpoint with much more determination than the proverbial swords of lance-lancers which once made high ranking generalism!"



Mike and Bernie return to '6.5'

YOU might like to know that popular funny-man duo, Mike and Bernie Winters (right) are to rejoin "Six-Five Special" as residents for 13 weeks.

Mike and Bernie became great favourites on their previous appearances, and they've since added to their laurels with a long stint in pantomime in Glasgow. Apart from their comedy routines, the boys are of course closely allied to pop music, and have a disc issue already to their credit.



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He's also a family man. Here he is with wife Stella, son David (4) and daughter Sue (19 months)

Hollywood wants Frankie Vaughan, and wants him badly, but—

HE'LL BE BACK

SAVE your sobs, girls! Frankie Vaughan, whirlwind wonder of song, off to New York last weekend, gave me this message to pass on to you: "I'll be back by the end of March. Promise."

This statement by the man himself puts paid to all the rumours going the rounds these last few weeks, that Hollywood had snapped up Frankie—and intended to keep him there.

Not so. Hollywood wants him . . . wants him badly . . . but Frankie has insisted: "I must keep in touch with my friends in Britain."

Last week, he gave me exclusively, details of his American trip—the second he's made this year. And he added two pledges: "I'll be back to appear in a charity concert in connection with the Manchester United F.C. air disaster. And I won't be returning to the States until September at the earliest."

AT A GALLOP

The big-big man with the big-big smile goes into the international big-time at a gallop these days.

On Saturday, February 15, a packed audience saw the last curtain go down on his first West End show—at London's Palace Theatre.

As the week opened, the disc sales bars reported a healthy boom in purchase of his latest waxing. *Can't Get Along*, one of the numbers Frank recorded with the incomparable Mitch Miller last month.

Last Monday, he took a morning plane to the States. From then on, his diary's crammed. A five-city tour covering the country, to meet all the top disc jockeys. Night-club work with the top-liners.

Three coast-to-coast TV shows that will be seen by a hundred million people . . . The Record Show, M.C'd by Paul Page on March 5 . . . The Dick Clarke Show on March 11—America's equivalent of Britain's 6.5 Special! Frankie told me . . . And the fabulous Ed Sullivan Show on March 16.

But this is the big news awaited by all of Frankie Vaughan's fans! He's to star in a Hollywood film, planned to be the happiest, happiest movie that's ever come from the studios.

by
Michael Cable

Its title—look out for it this autumn—is *The Lady Is a Square*. Officially, no one will say more than Frankie stars and "the film is geared for a young girl co-star." But the buzz goes that Doris Day will be the final choice for Frankie.

Yes, the dollar offers are flowing in. The warmth, the glitter and the gloss of universal fame are his for the taking.

"A far step from the back streets of Liverpool," mused Frankie when I saw him.

There's many a lad and lass who's risen from a humble background to the star-spangled peak of show business. But few have stayed there like Frankie Vaughan.

Twenty-nine years old, tall, dark and handsome, Frankie sums it up neatly. "I'm an entertainer," he told me. "I'll take entertainment to as many people as I can, as often as I can."

"The lean years have been mine, the years of promise have been mine. Now, I'm in a position to give . . . give . . . give." He gives.

FABULOUS SONGS

He's given us fabulous songs—last check showed that his discs sales total three million plus to date. He's a showman supreme.

After five years thrilling provincial audiences—with that saucy smile, that click of the thumb, the hop, the skip and the jump, the yip and the growl—he's proved that he's really Frankie the Conqueror.

I saw him open at the Palace. He tilted his boater, invited . . . Give Me the Moonlight . . . Give Me the Girl.

The newspapers next day reported with glee that a girl had called back: "Oh, yes please, Frankie!"

Let's take a look back for a moment—to find how Frank Ableton, art student, was born overnight to become Frankie Vaughan, duke of disc.

The year: 1953. The scene: The Kingston Empire.

Young Frankie, given a one-night "talent-spot" billing, walked confidently on to the stage with the stage-manager's order: "Just four minutes" ringing in his ears.

He stayed there half-an-hour. The audience wouldn't let him go. A new, sensational star had been born.

Says Frankie now: "I owe a tremendous amount to the disc jockeys—people like Jack Jackson, Winifred Atwell, Wilfred Thomas, Jean Metcalf, Sam Costa."

Well, there've been a lot of Frankie Vaughan discs since then. Rarely a day goes by without one, at least, being broadcast. Discs like the fabulous *Garden of Eden* . . . the current and bouzouki *Gotta Have Money In The Bank*, Frank.

A NEW FRANKIE

And now the three discs Frankie recorded during his January trip to the States.

Said he: "There's a new Frankie Vaughan. Those American studios are fantastic. The recording equipment, magnificent."

"Just the surroundings inspired me to sing better than ever I've done in Britain. You ask Johnny Franz, my recording manager. He'll tell you."

"When he heard the first play-back, he said to me 'I can't recognise you, Frank.' Then he played them again—and liked them."

Quite a man, is Frank. And I'll guarantee this: Hollywood won't change him.



DORIS DAY—Will she co-star in Frankie's next film?



MATHIS AND MATHIS

MERCURY Records over here have a problem. They have a newcomer on their books by the name of Johnny Mathis.

This would be fine normally, except that Columbia have someone doing nicely by the same name.

Seems that Mercury's newcomer will have to change his name which is unfortunate as it really is his real name.

BUSY TENNESSEE

BUSY days ahead of Tennessee Ernie Ford in the recording field.

By arrangement with his record company, Capitol, Ford is lined up to record 30 songs within the next three months.

MOST PROMISING

SONG-THRUSH Janice Harper has just been awarded a Silver Record by leading disc jockeys.

Voted by them as the Most Promising Female Vocalist of 1957 was the reason for this presentation.

NEW RECORD LABEL

FURTHERING their successes, ABC-Paramount have acquired another label, with a view to releasing from their organisation.

Newest label is the Explorer which has been attracting attentions.

First release lined up under this

by
Al Anderson

new deal will be by The Four Winds with the titles *Doin' the Stroll* and *Smile*.

BUDDY HOLLY JOINS

ROCK 'N' ROLL package promoter Alan Freed embarks on yet another intensive tour in the near future.

An itinerary of 44 dates has already been settled, opening on May 10.

Many star names have been signed for this new tour, including *Buddy Holly* and *Frankie Lymon*.

EVENING WITH ELLA

TALKING of tours reminds me that impresario Norman Grant is all set for a tour of Europe.

An all-star show, under the billing of "An Evening with Ella Fitzgerald and The Oscar Peterson Trio" will open in Brussels on April 11.

After a long tour of one-nighters the show concludes in Paris with concerts on April 30 and May 1.

On these days Ella and Oscar will be joined by Dizzy Gillespie, Sonny Stitt, Stan Getz, Coleman Hawkins, and Roy Eldridge.

WATCH FOR JIMMIE

JIMMIE RODGERS continues to be top-line seller in the States here.

His newest single "Oh, Oh I'm Falling In Love again" is keeping the platter presses busy. Watch out for it when it comes your way. I understand it is scheduled for release within the next few days.



FRANKIE writes his own LIFE STORY

Read this wonderful book and learn how Britain's top pop singer fought his way to success. A beautiful cover in full colour and inside over 100 pictures, many of which have never been published before.

Follow Frankie from his first theatrical beginnings at nine years old to the peak of show business fame. This is a book every Frankie Vaughan fan should have.

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

YOUR WEEKLY DISC DATE With DON NICHOLL

RIVAL version of rising songs lift their heads this week. So watch out for the Four Winds to make it draughty for the Royal Teens on the Hit Parade cert "Short Shorts." Could even be that both discs will make it to the Top Twenty.

Among the big names with big couplings . . . Presley sends us a sure thing in "Don't" and "I Beg of You," and Bill Haley hitting the comeback trail with "Mary Mary Lou." Haley could have found the key again.

Bright British hopes . . . Malcolm Vaughan and new boy Jimmy Lloyd.

On the instrumental front it appears as if all the sax men in sight are trying their luck with Doc Bagby's "Dumplin's."

JIMMY LLOYD

Prince of Players; Ever Since I Met Lucy

(Philips PB795)★★★
A BA-BA-BA-ING male team put the slow beat behind Jimmy Lloyd who appears now under the Philips banner. It's time Jimmy got a good disc break—he's got a smooth voice that could be among the big ones before long.

I still don't like the style of Prince of Players but I prefer Lloyd's treatment to that of the American Fredericks.

For the turnover Wally Stott has a drum hammering home the tempo for Jimmy. Once again the voice is in trim sound . . . tune has a pleasant lilt.

Eileen collects

wrong material

EILEEN BARTON

Hearts Are Funny Things; Watch Out For Your Heart

(Fontana H114)★★★

ONE of these days Eileen Barton must happen. She's got a good strong clear voice and knows her way around a ballad in a way many singers would do well to study.

But she collects the wrong material.

Time Jimmy Lloyd got

a disc break

It's good for a quiet chuckle

BETTY JOHNSON

Little Blue Man; Song You Heard When You Fell in Love

(London HLE8557)★★★

D.N.T.

PETULA CLARK has used the Little Blue Man as the bottom deck of her rising Baby Lover. It's the upper slice, however, so far as the new release is concerned.

Betty's performance of the cute novelty number should increase her following on this side of the water. A gentle number, good for a quiet chuckle and some sympathy.

For the other half Betty produces a

Seems to lack

balance

JIMMY MILLER
Cry Baby Cry; Jelly Baby

(Columbia DIF481)★★

JIMMY MILLER and His Barbuccies open out in the echo chamber for the skiffish Jelly Baby. The vocal is placed against a rather roughed up backing from the Barbuccies which strikes me as a little clumsy in spots.

Goose saxophone signals opening of Cry Baby Cry the rocker on the reverse. Growing vocal but once again the side seems to lack balance.

RATINGS

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

And we'll be tipping some discs for a place in the TOP TWENTY. These are the "dynamite" discs marked with a D.N.T. (Don Nicholl Tip). I'll be keeping my fingers crossed in the hope that most of them DO explode.



MALCOLM VAUGHAN

The balladmeister "To Be Loved is a good, simple ballad which Malcolm punches nice style and with lyrics Frank Costello gives him style and a steady rhythm beat as well as a chorus. Song and the way it's sung leaves nothing to be desired. My Loving Arms is a natural too . . . here the beat undertones the ballad with still more strength. A well built disc that I'm hoping for the Twenty.

It's good, but it may be late

WALLY STOTT

Catch a Falling Star; Red River Rose

(Philips PB790)★★★
WALLY STOTT makes his orchestra and chorus through a delightful scoring of the excellent



WALLY STOTT

ballad Catch a Falling Star. Side may be a trifle late to catch the major sales but spin it for enjoyment's sake.

Red River Rose on the flip reminds me strongly of Mitch Miller's chorus and orchestral work. Matching song with the snare drums scuffling.

Another smash for Malcolm

MALCOLM VAUGHAN

To Be Loved; My Loving Arms

(HMV POP459)★★★★

MY Special Angel is still riding fairly high for Vaughan—when the boy gets a hit, it really lasts. He's got another smash here, unless

It depends on the film

MARIO LANZA

Come Dance With Me; Seven Hills of Rome

(RCA 1045)★★★

THE songs here come from Lanza's new film and a lot will depend on cinemagoer reaction. If Mario makes a true screen comeback with Seven Hills of Rome—then these sides could move.

Come Dance With Me is an old familiar song. It's still a lovely ballad though Lanza seems to be straining a pipe or two occasionally—the voice isn't as sweet as the song.

Title number on the flip is a slow lush ballad with violins behind the boy, but tune is not one to catch on in a hurry.

MARIO LANZA—Sings to his fans as his train pulls into a station.



MARIO LANZA—Sings to his fans as his train pulls into a station.

Still brassy and cheerful

SHEPPARD SISTERS

Gettin' Ready For Freddy; The Best Thing There Is

(Mercury M1196)★★★

WELL, HMV must be sorry that the Sheppard Sisters have changed labels on the States. It's Mercury who'll be drawing the benefits now. I'm wondering if they've changed their name too? Surely they used to spell it "Shepherd"? Anyway the name hasn't changed.

The girls are still brassy and cheerful and pack the right kind of uninhibited punch. Gettin' Ready For Freddy has already been heard as second ball for Cogan but the Sisters could sell. The girls cut the frills on the flip too . . . and give a brash unison reading of a steady beater.

Brook takes

his time

BROOK FENTON

Devoted; A Million Miles From Nowhere

(RCA 1044)★★★

MR. FENTON'S a new name to me. Dark-voiced vocalist who's

Country and Western

THIS DISC MAY BRING BILL HALEY BACK

BILL HALEY
 Mary Mary Lou: It's A Sin -
 (Brunswick 05735)****
 D.N.T.

BILL HALEY pops up again, this time with a trip to hillbilly country. You'll find something of the country style on both halves here.

Mary Mary Lou is a bright rouser with a happy driving vocal from Haley himself—and the sax makes itself heard of course.

For the turnover Bill has even more of the country cut. It's a Sin makes a very effective coupling. Opens with la-la-la male group before Bill takes over the vocal again. A disc which could easily bring Bill back to the high rangs on the sales ladder. Watch it.

Everlys in top form

EVERLY BROTHERS
 Should We Tell Him; This Little Girl Of Mine

(London HLA8554)*****
TWO rockabilly offerings from the Everly Brothers who've got a disc that can be a smash follow-up to **Wake Up Little Sadies**. Difficult to name the heavy side but I prefer the chances of **Should We Tell Him**. The boys are in top form with easy-moving guitars behind them. Title phrase is an ear catcher.

This Little Girl of Mine is an old Ray Charles tune which opens with

(Continued from page 8)

got a slow wandering ballad in **Devoted**. And he takes so much time getting the message across I'd lost interest half-way.

Clanking piano and chorus work behind him. There's more life to the flip-where Fenton pitches into a swift Latin American rhythm. Male group echoes his every line of this fairly dramatic item—but I feel the right sound got lost somewhere along the groove.

Close enough for Jazz

DON HARPER QUINTET
 I May Be Wrong; Easy Goin'

(Nixa NJ2022)***
SOME light airy music with fiddle leading as Harper's quintet trace a delicate pattern for **Easy Goin'**. Nice little rhythmic entry close enough for jazz.

fast guitars and keeps the pace going smartly right through. The Everlys are bound to be best-sellers again—I'm tipping this disc for the Twenty.



BILL HALEY

Revival of **I May Be Wrong** on the other side follows similar style. Most people will like listening to this disc but I doubt if it's magnetic enough to pull the cash out of their pockets. It could fall between the two stools of pop and jazz.

A 'Soft-Shoe' Charmer

SOMETHIN' SMITH
 Every Night At Nine O'Clock; I'm Gonna Wrap Up All My Heartaches

(Fontana H112)***
SOMETHIN' SMITH and the Red-heads come up with a corny charmer in **Every Night at Nine O'Clock**. Singing's soft and easy to a soft-shoe tempo. The group gets nearer to current demands with the turnover. Strumadum backing for familiar tune.



JIMMY LLOYD



SHOWBILL

The sensational American teenage idol
TOMMY SANDS
'SING BOY SING'

b/w 'CRAZY 'CAUSE I LOVE YOU'
 (both from the sound track)

FERLIN HUSKY
'WANG DANG DOO'

b/w 'Wat'cha doin' after school'

A slow beat ballad
GENE VINCENT

'WALKIN' HOME FROM SCHOOL'

b/w 'I Got A Baby'

Climbing up the hit parade
FRANK SINATRA
'Witchcraft'

b/w 'Tell Her You Love Her'

An exciting, noisy and boisterous follow-up to 'Ma!'
THE JOHNNY OTIS SHOW

'ALL I WANT IS YOUR LOVE'

b/w 'The light still shines in my window'

Swinging rock 'n' roll
PLAS JOHNSON

'POPCORN'

b/w 'Hoppin' Mad'

★ ★ **45 R.P.M. 7-INCH** ★ ★
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'RIVERBOAT DANDIES' EAP 1-877

—traditional jazz at its very best, Ray Bauduc and Nappy Lamare and their Dixieland Band

Hank Thompson
'HANK'

authentic country and western songs
 EAP 1-820

FRANK SINATRA

'SONGS FOR SWINGIN' LOVERS'

(To be issued in four parts)—Part 1 released this month
 EAP 1-853

Sensational trumpet man—
JONAH JONES

'MUTED JAZZ'

EAP 1-830

DISC

Hulton House, Fleet Street, LONDON, E.C.4. Fleet Street 911.

DON'T LET IT HAPPEN!

AS you've already seen, we are a young paper anxious to help the young artists and everything connected with furthering record enjoyment.

We appreciate your tastes and demands in music, even though those tastes may not necessarily coincide with our own. Unfortunately, too many adults are quick to criticise the younger generation and the stars whom the record-buying youngsters adore.

Mostly this criticism stems from a lack of understanding of modern music, and its outlet effect on the exuberance of youth. However, there have been stories of mass hysteria, mostly emanating from abroad, and these reports have been apt to stick in the minds of more serious thinking adults. On occasions, there has been some foundation to these reports.

Gradually that stigma is abating, and parents are becoming much more broadminded in their attitude to their offspring and their choice of records.

They have come to the rightful conclusion that rock 'n' roll and similar crazes are no more harmful than the polka and the cha-cha-cha!

Just when it looks as if everyone is giving it a fair chance, some performers are apt to cause doubts in people's minds. Wild clothing and hairdos, and behaviour in public deservedly warranting criticism, have left a bad taste in the mouth.

Target for criticism

In our opinion, anyone who attains the loosely used term of "stardom" should endeavour to elevate themselves to a position of respect.

Once in the limelight they are immediately targets for criticism. Every move they make is under observation, and their public behaviour is held up to the magnifying glass.

The smart, clean-working performer has been at long last accepted as being representative of British boyhood, and a purveyor of the songs and styles of the present day.

We make an appeal to all young artists to honour the fortunate position that they have been able to achieve through modern show-business.

You have become an example to the rest of the British 'teenagers whom you represent. A big responsibility—but it is a cross you have to bear. You could let down millions of your fellow teenagers in the eyes of all adults.

Jazz and its musicians had to suffer the same torments through a few isolated cases. It has taken over a quarter of a century to live down.

DON'T LET THIS HAPPEN TO THE MUSIC OF TO-DAY.

BILLIE ANTHONY RETURNS AFTER SIX-WEEK TOUR

SONGSTRESS Billie Anthony returned to Britain on Thursday of last week, following a successful six-week tour of Cyprus and the Arabian peninsula, where she has been entertaining Service men.

She is nursing a cold following the rapid change of temperature, but plans are being made for her return to variety and broadcasting.

Billie Anthony's first broadcast is on March 10, and two TV dates are being finalised.

She returns to variety for a week at the Opera House, Belfast, commencing Monday, March 17.

TV DEBUT FOR GERRY GRANT

CURRENTLY playing at Colony Restaurant, London, Gerry Grant, makes his TV debut in "New Airs and Faces" on March 6.

Gerry records regularly for the Embassy label, and has spent two years as vocalist with Billy Ternent, following a long spell with Syd Seymour.

Tommy Steele Heads for South Africa

DUE to depart from these shores today (Thursday) was Tommy Steele. Tommy, after a long, successful pantomime season in Liverpool is heading towards South Africa. He is scheduled to leave Southampton this afternoon on the "Winchester Castle."

It was, incidentally, the Castle Line ships that Tommy once worked on as a steward. He will be absent for about seven weeks, and immediately goes to Scandinavia for a two-week stint in Denmark and Sweden.

This visit will coincide with the release over there of his newest movie—*The Duke Wore Jeans*.

His agents are planning a welcome-home variety date as near London as possible, opening on April 28.

With the long season in pantomime, preceded by his intensive filming schedule, Tommy will not have worked in variety for some seven months. His last variety engagement was at Hull on September 23 of last year.

Meanwhile, it would seem that Tommy's latest disc release is destined for the high-spots. Titled *Nairobi* the record has been getting constant spins in recent days.

Frankie Vaughan

SINGING star Frankie Vaughan was due to leave London Airport on Monday of this week, for a further visit to America.

Among his many commitments, Frankie is scheduled to appear on *The Big Record Show* on March 5, and on the *Ed Sullivan Show* on March 20.

LIBERACE AND JERRY LEWIS TO STAR AT THE PALLADIUM

ACE showman Val Parnell is to start off his short variety season at the London Palladium with Liberace and Jerry Lewis as the opening major attractions.

Opening on Monday, April 7, will be piano entertainer Liberace, making his first variety residence at this theatre. He has, of course, televised in one of the Sunday Night TV shows during his visit to Britain in September of 1956.

And remember—during that time Liberace was chosen to appear in the Royal Variety Performance, regrettably cancelled at the last moment because of the international situation.

Ken Tones to appear with Anka

DUE to arrive in Britain this morning (Thursday) is singing star Paul Anka. Here for his second British tour, he will meet the Press this evening, prior to leaving London tomorrow bound for his first date in Aberdeen.

The complete tour of 21 dates will entail travelling some 4,000 miles.

On the same bill with Paul Anka will be top vocal group The Ken Tones, vivacious songstress Lorraine Desmond, the Peter Groves Trio, Reg Thompson, Roy Stevens, and orchestra conducted by Vic Hammett.

There is still some uncertainty as to the venue of Paul Anka's final concert, which should be on March 23, following his appearance at the Davis Theatre, Croydon, the previous day.

Plans for Jerry

Plans are still being formulated for the visit to Britain of dynamic singer Jerry Lee Lewis.

Hopes are for a five-week tour, commencing May 24.

WHERE YOU

Buddy Holly and the Crickets

March 1	ELEPHANT AND CASTLE
March 2	KILBURN
March 3	SOUTHAMPTON
March 4	SHEFFIELD
March 5	STOCKTON
March 6	NEWCASTLE
March 7	WOLVERHAMPTON
March 8	NOTTINGHAM
March 9	BRADFORD
March 10	BIRMINGHAM
March 11	WOLVERHAMPTON
March 12	CROYDON
March 13	EAST HAM
March 14	WOOLWICH
March 15	IPSWICH
March 16	LUTON
March 17	DONCASTER
March 18	BLACKBURN
March 19	HULL
March 20	LIVERPOOL
March 21	WALTHAMSTOW
March 22	SALISBURY
March 23	BRISTOL
March 24	CARDIFF
March 25	HANMERSMITH



ROSEMARY SQUIRES

Rosemary Squires to get own BBC series

LOVELY singing personality Rosemary Squires has been signed by the BBC for her own radio series. Due to begin on Friday, April 4, the programme, as yet untitled, will be for 13 weeks duration. The new Rosemary Squires programme will start at 11.30 p.m., each Friday, and continue until 11.55 p.m.

Other big news for Rosemary is that she is to have two record releases on the same day, March 7, on two different labels.

On HMV, Rosemary sings the title song of the new Boulting Brothers film, *Happy Is The Bride*,

while on MGM there is an EP release under the title *My Love Is A Wanderer*.

Though no newcomer to the music scene, much attention has been focused on Rosemary since her regular appearances on "Six-Five Special."

TOMMY STEELE

Nairobi



F 10991

45.78

JACK WILSON

To be loved



Q 72306

YOU CAN SEE THEM

Cricket

Paul Anka

- March 1 ABERDEEN (Music Hall)
- March 2 DUNDEE (Caird Hall)
- March 3 EDINBURGH (Usher Hall)
- March 4 NEWCASTLE (City Hall)
- March 5 SHEFFIELD (City Hall)
- March 6 LEICESTER (De Montfort Hall)
- March 7 BRIGHTON (The Dome)
- March 8 SLOUGH (Adelphi)
- March 9 HARROW (Dominion)
- March 10 BRISTOL (Colston Hall)
- March 11 PLYMOUTH (Theatre Royal)
- March 12 BOURNEMOUTH (Winter Gardens)
- March 13 ROCHESTER (Gaumont)
- March 14 DUDLEY (Hippodrome)
- March 15 YORK (Rialto)
- March 16 HULL (City Hall)
- March 18 MANCHESTER (King's Hall, Belle Vue)
- March 19 LIVERPOOL (Philharmonic Hall)
- March 20 LINCOLN (Savoy)
- March 21 HANLEY (Victoria Hall)
- March 22 CROYDON (Davis Theatre)

E.M.I. DO A DEAL WITH PAUL ANKA'S LABEL

AN important agreement has at last been officially signed between EMI Records in this country and the Am-Par Record Company, Incorporated (ABC Paramount) in the USA.

Though this pact has only recently been concluded, there has been an honoured understanding where EMI have made single releases from the Am-Par catalogue in recent months.

The best known of these issues have, of course, been those made by Paul Anka. Paul is an exclusive Am-Par recording star and, since the success through the Columbia label in Britain, all his disc releases have been made via Columbia.

There have been, however, other Am-Par releases on EMI through HMV, and these have included Eydie Gorme, George Hamilton IV, Johnny Nash and Joe Bennett.

Apart from a continuance of Paul Anka releases on the Columbia catalogue, it would seem that further Am-Par issues will be made on the HMV label in Britain.

Am-Par have an extensive LP catalogue, and this new deal with EMI will permit the release in Britain of some excellent LP material.

First issues in this class will be made by HMV on Friday, March 7.

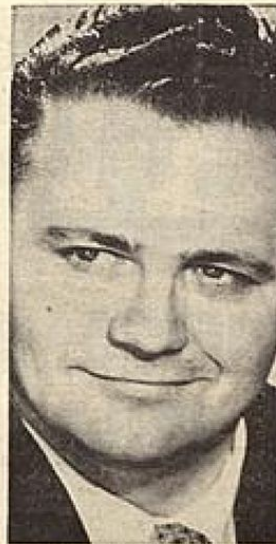
The HMV list on this date includes LP's by Eydie Gorme, a top vocal group last seen in Britain with Betty Hutton—The Accidentals, Quincy Jones, Zoot Sims,

Urbie Green, and Meade Lux Lewis.

This new EMI deal permits them to make distribution in other overseas countries on behalf of Am-Par.

Hibbler visit still in doubt

THOUGH there is some confusion whether singing star AJ Hibbler is coming to Britain or not, it is still reported that he is due to arrive on March 23. Latest indications are that Hibbler will still endeavour to maintain this date for a proposed concert tour, both in Britain and on the Continent.



HARRY SECOMBE

Secombe flies from Tiddlywinks match

SINGING star and goon, Harry Secombe, will have to fly by helicopter on Saturday, March 1, in order to keep his date in the matinee of his current pantomime in Coventry, for he has had a command with the other goons, to play in a Tiddlywink match against Cambridge University Tiddlywinks Club in Cambridge that morning.

The command has come from the Duke of Edinburgh who challenged the Cambridge team. The Duke himself was unable to play personally, but nominated the Goons to take his place.

The team will consist of Spike Milligan, Peter Sellers, Max Geldray, announcer Wallace Green-slade, and script-writers Alan Simpson and Ray Galton.

A manufacturing firm have loaned Harry Secombe their private helicopter so that he can leave Cambridge and land at Baginton Airport, Coventry, in time to appear in his pantomime role.

Buddy Holly for 'Cool'?

BUDDY HOLLY and The Crickets, due to arrive here tomorrow (Friday), may be able to visit the "Cool For Cats" studios on the night of their arrival.

It is also hoped to include Buddy Holly and The Crickets in a forthcoming Off The Record BBC-TV presentation.

Owing to their tight tour schedule, their contribution for this programme would need to be pre-ferred.

BILLIE HOLIDAY VISIT HAS TO BE CANCELLED

THROUGH alterations to her plans for appearing at the Olympia Theatre in Paris, jazz singer Billie Holiday will be unable to make a visit to this country.

The Harold Davison office had hoped to present Miss Holiday at London's Royal Festival Hall on Easter Monday, April 7.

The complete project has had to be cancelled for the present, though alternative plans are being considered.

TOP HITS!

ALMA COGAN
Sugartime



H.M.V. POP430

JOHNNY DUNCAN
IF YOU LOVE ME BABY



COLUMBIA DB4074

MICHAEL HOLLIDAY
In love



COLUMBIA DB4087

JIMMIE RODGERS
OH-OH, I'M FALLING IN LOVE AGAIN



COLUMBIA DB4078

Malcolm Vaughan
To be Loved



H.M.V. POP439

THE ROYAL TEENS SHORT SHORTS

H.M.V. POP454

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FANS!
FANS!
FANS!

THE BIG BEAT

More
Reviews
by
**DON
NICHOLL**

MILLS BROTHERS
Get A Job; I Found a Million
Dollar Baby
(London HLU855)★★★★

MY MONEY'S ON THE MILLS MEN

enter the fight brewing between those who've covered the slow rocker *La Dee Dah*. This is the song made up of recent song titles but I've my doubts about Ronnie and Rusty being the winners. Performance is routine and lacks impact.

I'd be inclined to forget that deck completely and concentrate on the gay teenage tune *Let the School Bell Ring Ding-a-Ling*. The partnership wakes up on this side and could have a bowtie hit.

DOC BAGBY
Dumplin's; Sylvia's Callin'
(Fontana HI06)★★★★

DOC BAGBY is the sax player who wrote *Dumplin's* so this is the original disc on the tune. And if its noise got around a few ears it could be way up on the hit lists. Heavy thudding background plus twanging guitar behind the Doc's blowing gives the slice a real fruity sound. This is the one I'd pick.

Bagby's also part author of *Sylvia's Callin'* which rides at slower speed and becomes monotonous with the sax gasping like a wounded seal.

ERNIE FREEMAN
Dumplin's; Beautiful Weekend
(London HLP8558)★★★

TENDR sax man Ernie Freeman, whom you may have heard on one of the many *Raunchy* records, goes a honking again on a similar instrumental. His *Dumplin's* is a real squawker—and all right if you enjoy your sax tortured. Pounding accompaniment from instrumental group helps to hammer the catchy tune into your head.

Beautiful Weekend has some feminine chorus and piano work to start it rolling—in fact I began to despair of ever hearing Freeman come in, but he makes it before the close. Not a strong entry.

ELVIS PRESLEY
Don't; I Beg Of You
(RCA 104)★★★★

D.N.T.
PRESLEY'S back with a big success to his *Jailhouse Rock*. I'm

tipping this one to show its way right up to the top with the emphasis on the Don't side. A smart Stoller and Lieber song that carries the slow beat, it is one of the most appealing items Elvis has ever turned out. Chorus backs him soundly on the coherent romancer. The girls will be squealing.

Though—as I say—Don't may emerge as the side that does... do not write off its companion. *I Beg of You* is tremendously powerful too. Quicker tacker in a more familiar Presley pattern it moves smoothly.



The Mills Brothers have been top-liners for years and their latest disc shows that they can put over a beat number.

THE FOUR WINDS
Short Shorts; Five Minutes More
(London HLU855)★★★★

EVERYBODY'S backing the version of *Short Shorts* by the Royal Teens but the *Four Winds* could well give the original quite a run for its money. Here's a hand-clapping, saw-blowing treatment with some jangle guitar bringing up the rear.

Male voices with the girls answers fit with the side vocal participation and the licks no strain on anyone's memory. If there's any slip at all (Sugar Tones) and the customers—watch these *Four Winds* blow.

The bottom slice has the boys receiving a good olde and they bounce or happily. Odd sort of Freshman flavor in the pop pastures seems to add to the infectious atmosphere. *Five Minutes More* completes a great instrumental coupling.

TONY CROMBIE
Dumplin's; Town Special
(Columbia DLH4076)★★★★

CROMBIE and his Rockets produce a good round noise with the sax growling and the guitar rattling for *Dumplin's*.

This version has plenty of weight and will please the jazzi around the juke boxes.

BATTLE'S on between the Silhouettes and the Mills Brothers with the respective treatments of *Get a Job*. The Silhouettes have a head start as a result of their American success but, for my money, the veteran Mills men have made a better disc.

Ignore any preconceptions that the Brothers are old hat. For *Get a Job* they dive into the beat waters as if they've been swimming there always. And—for what it's worth—their reading of the song has more clarity. Whichever disc wins—the number can't lose. The Brothers put a shuffle beat into the oldie on the flip—and make it well worth revising.

TOMMY STEELE
Nalrohi; Neon Sign
(Decca F10991)★★★★

It seems to be an oddly long time since we had a release from the Steele camp. Tommy's fans should enjoy this one. *Nalrohi* has a neat fat guitar sound behind it. Treatment has Tommy chanting to a screechy feminine group with the idea, presumably, of attracting chuckles. Cute enough to be commercial.

Big chorus opening for the flip *Neon Sign*. Tommy goes a-rocking easily on this deck but it may take some hard work to move in the market.

BONNIE LOU AND RUSTY YORK
La Dee Dah; Let The School Bell Ring Ding-a-Ling
(Parlophone R4409)★★★★

BONNIE LOU—and relative newcomer *Rusty York*—join forces to

OVER THE BORDER

Dull and Dreary—except for the Jazz Clubs! by Murray Gaud

EDINBURGH—stony and stolid; dull and dreary with nothing to do on a Sunday... except at the Jazz Clubs. Come with me up steps and floors you lose count of... up to the top floor of India Buildings, a stone's throw from Edinburgh Castle... to the CONDON CLUB.

George Crockett, President and Founder of the Club, in '54, tells the story of the night he took *Frankie Laine* there.

"Hey man," Frankie puffed. "Anyone got an oxygen mask?" Frankie was one of the earliest visitors to the Condon Club—which started strictly for moderns.

Opening band there was a unit from the Benny Daniels Band, then at the local Palais.

By the third or fourth Sunday, the Traditionalists had moved in. The breach was forced by a Chicago-style group from Glasgow led by *George Oglivie*.

Since then, distinguished guests have been *Alex Webb* and his Band (Alex himself a local) and *Archie Semple* (Alex's clarinet player).

Condon Club secretary *Jim Lyon* tells me: This Sunday Edinburgh University Rhythm Club

take the stand—and next week is welcome return date for the *Nova Scotians*.

These *Nova Scotians* are an enigma. Journalist Crockett told me: "We hold our own with any of them—at least we think so."

Although they don't call themselves a Jazz Band, this group do play jazz. And they still do well on dance dates.

CAFE CHANGE

THERE'LL be a cafe-to-cafe exchange soon. To be precise on March 9—when *CHARLIE McNAIR'S BAND* takes up a resident post at the West End Cafe—where for the past year and more the general kick has been more modern.

For the past decade the West End has been No. 1 musical haunt of the town. It has featured top groups like *Ray Ellington*, *Dankworth*, *Freddie Randall*, and *Sandy Brown*, when the latter was local.

McNair banjo man *Mike Haet* was with Brown at that time. Mike also remembers the *Sandy Brown* London tour of '52 when they took in the Albert Hall.

Anyway it will be a change of

mood for West End patrons. McNair's boys play *New Orleans*... "with a bit of a difference."

FOLKSY FOUR


THE STV "Dance Party" show features the *JOE GORDON FOLKSY FOUR*, a stiffie group led by Joe—a commercial artist—and with *JACKIE EDWARDS*, a black-bearded taxidermist, on washboard. Taxidermist and taxi-driver both on the show... the later *GEORGE DICK*, the comper who is a former Drama College student.

ARTHUR BERMAN


I SHOULD correct some confused thinking on my behalf in my recent story on *Kenneth McKellar*. I mentioned Arthur Berman as being Scottish representative for Decca.

Actually Arthur is senior representative for the big distributing firm of Philip Woodson, Decca's distributors in this part of the world are, of course, Appletons of Newcastle.

The Biggest Hit Paraders are in town together!



PAT BOONE
sings
"APRIL LOVE"
"CLOVER IN THE MEADOW"
"DO IT YOURSELF"
"GIVE ME A GENTLE GIRL"
"BENTONVILLE FAIR"



TOMMY SANDS
sings
"SING, BOY, SING"
"CRAZY 'CAUSE I LOVE YOU"
"SODA POP POP"
"WHO, BABY, WHO?"

in **April Love** in **SING BOY SING A**

A NEW CONCEPT IN CINEMASCOPE PICTURES

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SENSATIONAL!

That's what they're calling Tommy Sands

He's almost unknown over here, but 'Sing Boy Sing' will soon change that

By
SLADE STEWART

FORECASTING the future, disc-wise, is a mug's game. The record-buying public is completely unpredictable—and many a recording executive has the ulcers to prove it. But I'm going to stick my neck out and say that before the year is out, one of the hottest properties around the recording studios will be America's "Singing Idol," Tommy Sands.

Tommy is no new boy, of course—he has been around for some time—but apart from his first disc, *Teenage Crush*, he hasn't caused much of a stir on this side of the Atlantic.

This, I fancy, will be rectified by the immediate release over here of his first film, *Sing, Boy, Sing*, in which he sings no fewer than 13 numbers ranging from rock 'n' roll to "Rock of Ages"! Advance reports say that he is more than slightly sensational with all of them.

NO STRANGER

Tommy's singing career really got started when he was discovered by Col. Tom Parker, the man who set Elvis Presley on the road to stardom.

Although still in his early teens, Tommy had already been playing guitar and singing for more than eight years, and was no stranger to the local radio and television studios.

He was born into a show business family—his father is a professional pianist, and his mother a retired dance-band singer. His musical ambitions had received parental encouragement from the start.

Guided by Col. Parker, Tommy toured the States, appearing for a time on the same bill as the King of

Western Bop himself—Elvis. Then followed a spate of television work, including appearances on the very popular Tennessee Ernie Show.

Tommy's big break came just over a year ago, NBC television network presented an hour-long play called "The Singing Idol," which told of the meteoric rise to fame of a guitar-toting young hilly-billy vocalist—based, it is said, on the Presley story.

Naturally, NBC wanted Presley for the title role, but by this time "The Elvis" was big-time, and financially out of the studio's reach. Col. Parker offered them Tommy Sands.

Public reaction to his dramatic debut was incredible. Critics hailed him as a great new dramatic find. His recording of *Teenage Crush*, featured in the TV play, sold 500,000 copies within 11 days of release, and passed the million mark three weeks later. He was immediately paged by all the major film studios in Hollywood.

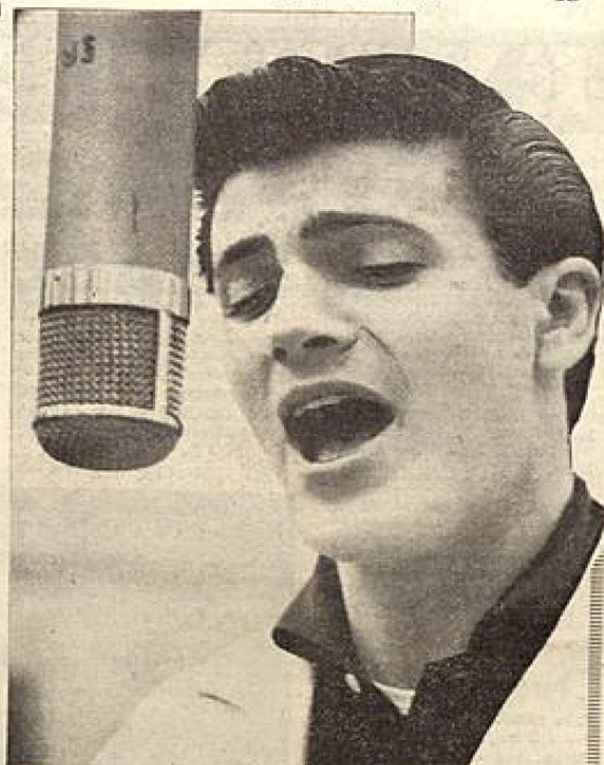
For his first screen chore, he has repeated his television role in the 20th Century-Fox version of "The Singing Idol," now renamed, *Sing, Boy, Sing*.

Just how highly this studio rates

him was made apparent when he appeared on the American TV version of "This Is Your Life." As a climax to the show a 20th Century-Fox executive presented him with a five-year contract.

For Tommy a new career is starting, a career which, if it is successful, can place him firmly and lastingly on the disc map.

What is Tommy like? He's young, dark and handsome—and still a bachelor.



No holds barred in this film

TWENTIETH Century Fox's "Sing Boy Sing" is going to cause a big fuss. The plot, based on a smash hit television play in America, tells the whole story behind the build-up of a teen-age idol. No details are spared. We see the manager organizing the "spontaneous" reception from the fans, the ruthless campaigning for more money, and above all

the loneliness of the boy who has been carried to the top almost without realising it.

The first film role for Tommy Sands isn't an easy one and he comes out of it very well indeed. He's good-looking, somehow more clean-cut than most "rock" stars and acts with an easy relaxed style.

There are thirteen numbers in

the film, all sung by Tommy, and they range from rock to ballads. All are available on the Capitol LP, T929.

The story, a real tear-jerker, will appeal to the parents and the music will appeal to the younger cinemagoers. The only people who won't be happy will probably be certain artistes' managers. The film gives too many of their secrets away.

PUTTING ON THE STYLUS

No language problem here

MEET THE BLUE STARS (Felsted PDL 83037).

Stardust; Small Talk; Smooth One; Promises And Lies; Don't Be That Way; Grapevine; Bernie's Tune; I'm Lost Without You Tonight; I'll Remember April; Please Be Kind; All Of A Sudden My Heart Sings; Move.

The title isn't strictly accurate, we've met the Blue Stars on an LP before, and they have made quite a few fans for themselves as a result of their television appearances. But for those who haven't discovered this vocal group, five French and one Canadian, you couldn't have a better introduction. Their work on *Small Talk* and *Don't Be That Way* will give you a good idea why the Blue Stars are so popular in France. A thought's just struck me, they sing in English, so you've no language problem.

Young and old will like this

TERESA BREWER—For Teenagers In Love (Coral LVA 9075). Why, Baby, Why; Empty Arms; If I Were A Train; Dark Moon; Lulu Rock - A-Hula; So Shy; Born To Love; Teardrops In My

Heart; It's The Same Old Jazz (Mamma!); After School; Careless Caresses; On Treasure Island; Since You Went Away From Me; The Ricky-Tick Song.

The Music, Music Music gal has the Dick Jacobs Chorus and Orchestra backing her on a collection of heat numbers and ballads aimed specially at the jean-agers. You don't have to wear a pony-tail to enjoy the album; numbers like *Dark Moon* or *On Treasure Island* go down well with any age group.

Top composer and top arranger

THE BEST OF IRVING BERLIN—played by the Reg Owen Orchestra (RCA RD27059).

Say It With Muscles; How Deep Is The Ocean; Blue Skies; You're Just In Love; Remember; Easter Parade; Alexander's Ragtime Band; A Pretty Girl Is Like A Melody; White Christmas; There's No Business Like Show Business; The Girl That I Marry; I Got The Sun In The Morning; They Say It's Wonderful; Always; Say It Isn't So; The Piccolino; Top Hat; Check To Check; Isn't This A Lovely Day; Let's Face the Music; Let Yourself Go; What'll I Do; God Bless America; Oh How I Hate To Get

Up In The Morning; This Is The Army, Mr. Jones; All Alone; I've Got My Love To Keep Me Warm; Marie; Heat Wave; The Song Is Ended.

A top American composer interpreted by one of our top arrangers. A celebration disc, as it reminds us that Irving Berlin is in his fiftieth year of song-writing. Thirty of his great songs bringing lots of memories of his collaboration with stars like Astaire and Crosby.

LP Line-up

They've really gone to town

THE MCGUIRE SISTERS—Teenage Party (Coral LVA 9073). Please, Don't Do That To Me; Rhythm 'n' Blues; The Golden Rule Of Love; Goodnight My Love; Pleasant Dreams; Everybody Loves My Baby; Be Good To Me; Rock Bottom, Drownin' In Memories; Lullaby of Bird-

land; My Baby's Got Such Lovin' Ways; Beginning To Miss You; All I Do Is Dream Of You.

Christine, Phyllis and Dottie McGuire are always good but they have really gone to town on this disc. A great selection of numbers with plenty of variety make this just the kind of record you can listen to over and over again. Buy this for your teenage party and you'll find Mum and Dad creeping in to listen.

Shirley's Girl Friend again

AT HOME WITH JOYCE GREENFELL (HMV CLP1155). Ballad; Nursery School; London-Scottish; Boat Train; Joyful Noise; The Woman On The Bus; Old Joe Clark; Step Light Lady;

It's Danny at his zaniest

DANNY KAYE—Mommy, Gimme A Drinka Water! (Capitol T937).

Mommy, Gimme A Drinka Water; I'm Five; Bathtub Admiral; Playing On The See-Saw; The Thank You Letter; The New Baby; Crazy Barbara; Colored Kisses; I'm Hiding; Just Imagine; Don't Tickle Me; I Like Old People, Don't You; The Puddle.

Danny at his zaniest with a collection of songs intended for children, but my guess is that the parents will enjoy them too. Though a whole 12" of Danny playing at children's games may be too much for some people's stomachs.

Must be the shortest ever!

BARBARA LEA (Esquire 32-043).

My Honey's Lovin' Arms; I Had Myself A True Love; Gee Baby Ain't I Good To You; I Feel At Home With You; Baltimore Oriole; Blue Skies; Nobody Else But You; Where Have You Been?; I'm Comin' Virginia; Honey In The Honeycomb; Thursday's Child; I've Got A Pocket Full Of Dreams.

Barbara Lea with Johnny Windhurst and her first LP here. On this we get a better chance to hear her on a more varied selection of songs than on the EP released last month, and I for one like what I hear. Specially *Blue Skies* and the *Pocket* which lasts only one minute! Must be the shortest ever.

Reviews by

JACKIE MOORE

All The Pretty Little Horses; Shirley's Girl Friend; Time; It's Almost Tomorrow.

Joyce Grenfell spends so much time away from the stage these days that it is a good thing to have a constant reminder of her peculiar brand of humour. And it's always nice to meet Shirley's Girl Friend again. Joyce gives us a few of her plaintive little straight songs too, so if you like Miss Grenfell, this disc gives you everything.

EXTENDED PLAY

by
JACKIE MOORE

FEW CAN RIVAL THE FABULOUS COMO

PERRY COMO—Dream Along With Me.

Dream Along With Me; And My Shadow; Oh, How I Miss You Tonight; Girl Of My Dreams.

(RCA RCX108)

There's no one so easy to dream with as the fabulous Como and he drifts his lazy way through these four eddies in the way so many try to copy but very few come near.

KENNETH MCKELLAR—Number Two.

Skye Boat; Granny's Highland Flare; Loch Lomond; My Love Is Like A Red, Red Rose.

(Decca DFE6394)

If you like "a nice bit of singing" Scottish tenor style, gather round this disc. You can almost smell the haggis, though fortunately not quite! McKellar has been slowly building up quite a following, and it's not just the kilt that attracts them, he has a fine voice too.

TONY BENNETT—Number Two.

Just In Time; One For My Baby; Ça C'est L'Amour; In The Middle Of An Island.

(Philips BBE12159)

Maybe you didn't like Tony on television, but give this a spin. I think you'll find you like it after all, though I still haven't come across anyone who could make something of In The Middle Of An Island.

TWIN PRESLEYS LET RIP

THE EVERLY BROTHERS, Bye Bye Lover; I Wonder If I Care As Much; Wake Up Little Susie; Maybe Tomorrow.

(London REA1113)

The twin Presleys with a group of their top numbers, including Susie who's still asleep. I'd like to present this EP to some of our "rockers"—as a sample of what singing with a beat really means.

ROCK 'N' ROLL WITH RAY ANTHONY.

Hand Off And Rock; Kisses Sweeter Than Wine; Be-Bop Baby; Jailhouse Rock.

(Capitol EAP1958)

This is rock and roll de luxe, with

all the gloss the Ray Anthony Orchestra can provide, and a beat that's just right for dancing.

LIGHTNING CONVERSATION COURSES—in French, Spanish, German and Italian.

(On the Oriole label)

Each course consists of two EPs,

plus an instruction booklet. I'm busy learning all of them at once but I wouldn't recommend that idea, it's inclined to have a strange effect. However if you want to brush up your phrases, you can have a lot of fun this way. And there's no doubt that the only way to learn a language

properly is to listen to it. How of luck?

THE CLASSICS A LA DINI—Pee Wee Hunt, Twelfth Street Tovarish; Rigolotto Rock; Hoffman's Hideaway; Cotton Pickin' Carmen.

(Capitol EAP546)

First essential on this is a sense of humour. Frankly I thoroughly enjoyed the whole disc, specially the titles, but I don't know how Messrs. Berez, Verdi and Offenbach would feel. All I can say is that I was getting a bit tired of that Barcarolle anyway and the way Pee Wee plays it is certainly different.

HERE IS A FIELDS' FEAST

GRACIE FIELDS, Around The World; Far Away; Mary's Boy Child; Scarlet Ribbons.

(Columbia SEG7759)

There's no need for any comment from me on this. Gracie has her loyal admirers who will always buy her discs, and for those, here is a Fields' feast.

FATS WALLER IN LONDON, Swing Low, Sweet Chariot; All God's Chillun Got Wings; Go Down Moses; Deep River.

(HMV 7EG8304)

These were recorded in 1938, during a stint at the London Palladium. Fats starts with a simple run through of the spiritual, then tries out some improvisations. A more serious Fats, not the one we hear so often, these days on My Very Good Friend.



PEE WEE HUNT—He lives up some old classical favourites which is fine—if you have a sense of humour!

PRESENTING JOHN CAIRNEY WITH SAMMY SAN.

Two Strangers; A Certain Girl I Know; Your Trusting Love; Never Be Alone.

(TEG8310)

John Cairney is an actor with ten for singing, but his record contract came quite by chance through a remark made at a party. Jean Carson, recording in Norman Newell. John had been singing to entertain fellow actors while waiting for breaks in weather on film locations. No together with Malay boy Sammy San he has written a group of songs, a sample of which you can hear yourself on this EP. Wonderful tunes, very much out of the rut, well I found very attractive.



JOHN CAIRNEY (left) and **SAMMY SAN**—Actor John got his recording chance by a stroke of luck and now he has recorded four wistful little tunes with Sammy, the boy from Malaya.

CLASSICAL CORNER

something unusual?

THE ELIZABETH PLAYERS—directed by Dennis Nesbitt. Music by Royal Composers and from the Royal Music Library.

Three fantasies for viols—Henry VIII; Fendal Highland Reels for Musette and Virginals; Also for Musette and Virginals; Pieces For Virginals—James I of Scotland; Songs—Henry VIII; Song; Madrigals for Viols—Anne Boleyn; Lachrimae; Part One, "Passionate Pavans," Part Two, "Divers Other Pavans, Galliards and Almands"—John Dowland.

(Pye Nixa CCL3012)

A quite fascinating record. Somehow one cannot imagine Henry VIII finding time to compose songs, though he was very romantic as a younger man, I'm told. For the collector who is always on the search for something unusual I fully recommend this 12in. disc. I would

by
J. C. Douglas

Looking for unusual?

emphasise that this is not "heavy" music, many people would find it pleasant to listen to.

CHOPIN—Andre Kostelanetz and his Orchestra.

(Philips SBL5220)

A selection of waltzes, nocturnes, preludes, eleven in all but played by the full orchestra, and not the piano. Personally I do not care for adaptations but prefer piano music played on a piano and symphonies played by symphony orchestras. However, for those who do like their Chopin this way, among the pieces included are the Fantale Impromptu, Op 66 and the Grande Valse Brillante.

CHOPIN: Nocturnes, Volume 2, Peter Katin at the piano.

(Decca LXT5238)

This, in fact, is how I like my Chopin. The second series of Nocturnes played by Katin includes two pieces published after Chopin's

death, one of them, in C Sharp Minor recorded for the first time directly from the original manuscript. London born Katin has made a reputation for himself as a "romantic" pianist, specially connected with the work of Chopin and for anyone interested in the piano and the music of Chopin, I heartily recommend this, and if you can afford it, the first volume too.

VIENNA BOYS CHOIR—Melody in Vienna.

(Columbia SEG7754)

The fame of this Choir has of course spread far beyond Vienna, and we in this country had a visit from the present group recently. The Choir is acknowledged as one of the best of its kind in the world and on this extended play they sing four beautiful songs with consummate ease.

HANDEL AND PURCELL ORGAN MUSIC, Played by Thurston Dart at the organs of St. John's Church, Wolverhampton, and All Saints' Church, Wolverhampton.

(HMV 7EP7051)

A beautifully recorded 7in. extended play made by one of our more celebrated organists. A varied selection of the work of these two composers which further enhances the already high reputation enjoyed by Thurston Dart.

TWO NEW SINGLES AND AN LP TO WELCOME BUDDY HOLLY AND THE CRICKETS TO BRITAIN

Maybe baby Q 72007 45/78

Listen to me/ I'm gonna love you too Q 72088 45/78

The chirping Crickets LVA 9081 (LP)

CORAL

CORAL RECORDS DECCA HOUSE 9 ALBERT EMBANKMENT LONDON SE11



GLEENDA LEIGH

This glamorous singer, snapped at our launching party, is off to Spain and sunshine. See "Work and play for Glenda." —(Disc Pic)

KENT WALTON'S COOL for CATS

Two hits on one disc, is that a mistake?



Lenny returns

LENNY MAYNE, "Cool" dancer who has been out of the show with an injured chest cartilage, is making a welcome reappearance in a number he will mime. The following week Lenny hopes to have recovered enough to dance his roles with the rest of the team.

EUGENE LOEBELL, of Didsbury, Manchester 20, is in print this week with a pertinent, and not to say the least, awkward question. In fact, it's the first time I have been asked this, but it does raise a question that I feel sure many disc collectors might have wondered about.

Eugene recently bought the Perry Como hit, *Catch a Falling Star* without knowing at the time that the backing was another highspot, *Magic Moments*.

Now, Eugene wonders, how do the wizards who work out the "hit parade" reckon that sale. Was it for "Catch a Falling Star," the number of Eugene's choice, or was it one up to "Magic Moments"?

My answer to that one, Eugene, is that hit parade selections take a great many factors into account. Requests over the shop counter for a certain side may be more than for the reverse.

Similarly, record request programmes are more likely to reveal a definite trend. In some hit parade polls, the sales of sheet music are included in to the total.

The oddity of this disc is that both sides are well up in the hit parade, and Eugene makes the very logical observation—and I quote from the

letter—"if Perry Como had recorded them on different records then presumably the sales could have been exceeded, if not doubled."

★ **FORMER P.T.I. NOW DANCER**

ONE of the great advantages of being a professional dancer is that it's also fine training for becoming a super-fit sportsman. That's the view of Denys Palmer, former Royal Air Force physical training instructor who is now choreographer for the new dance team in Associated-Rediffusion's "Cool for Cats."

Not that Denys is all brawn and muscle—in fact, he's tall, wiry and moves loosely with an easy, relaxed dancing style. He started dancing at the age of 15, and spent eight years with the International Ballet Company. This gave him the opportunity to dance the classical repertoire, and laid the foundation for his later work. He spent two years in the R.A.F.

but initially when he applied for a P.T. course he was cold-shouldered. The R.A.F. was interested only in footballers and other professional sportsmen. But Denys finally won his way to a course, and came out top of the class.

His West End break came when he

joined *Guys and Dolls* at the Coliseum, though he left the show after six months to partner European ballerina Irene Skorik with the Ballet Comique.

★ **JOHNNY LUCK IS CONFIDENT**

TWICE in the same evening, once in front of the camera and later just after the show, I wished Johnny Luck, "Happy Birthday." This unusual opportunity came about during the Friday late-night show when the 15-year-old rock 'n' roller bounced through his version of "Play Rough," with the "Cool" dancers. A few minutes later, when the programme ended at midnight, Johnny started his real 16th birthday—so I said it again.

Johnny's quite confident about the future of rock 'n' roll. "It'll still be the tops in three years' time," he assured me.

But the canny young Scot isn't taking any chances of being out of a job then. He's keeping up his trumpet studies which he started five years ago, and which will mean a future for him if he decides to abandon his singing career.

★ **I'M REAL GONE ON ELVIS**

AFTER slipping "Don't," a brand-new RCA release, I'm another fan who's real gone on Elvis. Aimed straight at the soft centres of the Presley league, it presents a different, muted Elvis murmuring a blues love ballad to a gently rhythmic accompaniment by the Jordanaires. Reverse side, "I Beg of You" should do good record business too. It's a sure-fire "top of the hit parade" disc.

Among the runners-up in the next few weeks I expect to find Michael



JOHNNY LUCK

Work and play for Glenda

DENNIS BERGER of Fontana told me refreshing news about 22-year old tall, smooth and blonde songbird Glenda Leigh. This pretty vocalist, who is one of Britain's few rising girl singers, is leaving in March for Madrid.

It will be a kind of working holiday for Glenda, who will be able to see the sights of the sunny Spanish capital in between fulfilling her cabaret contract with French bandleader, Bernard Hilda.

JOHNNY GETS HIS NAME ON THREE DIFFERENT LABELS

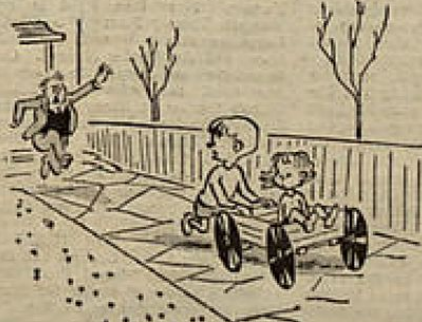


IN "Cool" we frequently spin discs that feature Johnny Gregory, sometimes with his own orchestra or, perhaps more often, in arrangements of new numbers. As a rule arrangers rarely get a mention, but I'm going to make an exception for Johnny who, this month, achieves a rather remarkable feat.

His name has appeared on no fewer than three different recording company labels on February issues. On Nixa, he and his orchestra give out with *Deep Velvet Rose* and *Venice*; on a Fontana long-player they play under the composite title of *Sables and Sepia*; and on Oriole he has his *Cha-Cha-Cha* arrangements.

Slightly bettering this feat was the artist-arranger who in September-October last year had four labels to his credit—Nixa, Oriole, HMV and M.G.M. The first two should give you the clue: you guessed it: Johnny Gregory.

Johnny's got a very sensitive ear for music. Not so, Doris, his pet budgerigar whom he spends hours trying to train. "But she still sings off-key," he said sadly.



"Watch out, here comes trouble!"

BY
TONY HALL

JAZZ PAGE

HALL - marks

THIS REALLY MAKES MY BLOOD BOIL



RONNIE SCOTT

"Everyone gave us the cold shoulder, I don't think it's fair at all."

HEARDED about the latest jazz game? It's called "Let's Be Beastly To The British." Or, worse still, "Let's pretend they don't exist." It really makes my blood boil.

The latest occasion: The Jazz Couriers' concert tour with Dave Brubeck.

After the debut, some critics screamed: "Brubeck-Brubeck-Brubeck." With lengthy essays, for and against. That's fair enough.

But criticism of the Couriers? Completely non-existent so far as the weeklies were concerned. Apart from a crack or two about British bassists and drummers being too loud or quiet and not swinging.

Said Couriers' co-leader Ronnie Scott: "I don't think it's fair at all. Everyone gave us the cold shoulder. I wouldn't mind so much if they'd slammed us to hell. But no... we were completely ignored. And the band's been playing well. Getting a great reception. Sometimes even stopping the show."

Paul Desmond spoke for the Brubeck boys: "I don't understand your press at all. We're knocked out by the Couriers. Think they'll do well in the States. In fact, they sound more like an American group than we do. But to be put down or ignored in their own country... Very odd indeed."

A word here in defence of DISC: The Brubeck-Couriers concert review was a last-minute press-night panic. Space was smaller than we thought. So, unfortunately, the Couriers had to be cut. I tried to make amends last week.

But the nationals knocked him almost en masse. Sole exception: Mike Williams of the "News Chronicle," whose account was fair and far from "squate."

All the others slammed us there.

One critic even told me that for where he was sitting he could not hear perfectly, yet he was as critical as the others!

As well, at least they spelled the group's name correctly!

But what happened with the Couriers and Brubeck happened earlier with Don Rendell and MJO. And it'll probably happen again. Unless we play fair by our own boss and realize that they'll be here long after the Yanks have come and gone.

I'm not saying British jazz is better. But a lot of it is very good. All tapes taken at the Dominion are proof of the Couriers' qualities.

CONDemn IT IF YOU WILL BUT FOR HEAVEN'S SAKE DON'T IGNORE IT ALTOGETHER!

The Count drops in

(See "Basic in the Flesh")

BEST of the LATEST in JAZZ

Sketchy and skeletal

BUDDY BREGMAN Music From "Wild Party"

Wild Party; Melody Room; Bada Blues; Kicks Swings; Melody Lane; Lost Keys; Go Kicks; Gage Flips; Derek's Blues; Mulliganville; Terror Ride; The Flight; Tom's Idea; Melodyville; Honey Chile; End of Party; Kicks is in Love. (12 in. HMV CLP1154)

AS yet, I haven't seen the movie, *Wild Party*. If I had, the music would probably have excited me... when heard in conjunction with what I hear is, a dramatic, fast-moving story. But a different picture is presented when the score is heard—in broad daylight, so to speak—on record. Most of the 17 tracks are very short. Bregman's compositions and thematic development are of necessity, I suppose, sketchy and skeletal, to say the least.

Many are over-simple, repetitive and uninteresting riff blues figures. The musicianship of the 20-piece big band and the 9-piece small group is beyond reproach. Almost everyone on the West Coast who is anyone can be heard here. There are adequate, in-keeping, occasionally moving solos by Bud Shank (alto), Ben Webster (tenor)—it's good to hear his huge, broad sound again, Frank Rosolino (trombone), André Previn (piano), etc. Stan Getz is wasted in the small group, for all the solo space he isn't given. The section leaders are faultless.

West Coast fans will dig it for the general conception. And the jazz-fringe crowd. My rating considers the high standard of musicianship and comparatively low jazz thematic interest. But I'd like to see the film. (*** plus a half).

Gryce "cries" passionately

DONALD BYRD - GIGI GRyce The Jazz Lab.

Speculation; Over the Rainbow; Nica's Tempo; Blue Concept; Little Niles; Sans Souci; I Remember Clifford.

(12 in. PHILIPS BBL7210)

ALTOIST - ARRANGER Gigi Gryce's Jazz Lab Quintet is an extension of the ideas he first tried out in 1954 with trumpeter Art Farmer. Now Don Byrd is on trumpet; Tommy Flanagan or Wade Legge on piano; Wendell Marshall (bass) and Art Taylor (drums). On *Speculation* and *Nica's*, the group is augmented and off-set by Sahib Shihab (baritone); Benny Powell or Jimmy Cleveland (trombone); Julius Watkins (French horn); and Don Butterfield (tuba). As you might guess, from the instrumentation, the sound is not unlike that of the famous Miles Davis band. But more virile in its attack.

Gryce wrote the 12-12-8-12 "Nica's," the 12-bar *Concept* and the "Out-of-Nowhere"-based *Souci* (all of which he wasted earlier for Prestige); Horace Silver wrote *Speculation*; pianist Randy Weston, the jazz

waltz *Niles*; and Gillespie's Benny Golson composed and arranged the beautiful *I Remember*, dedicated to the late Clifford Brown.

The Quintet's "difference" is noticeable on each of the tracks. For example, the middle-8 of *Rainbow*, the waltz and the general approach is its theme statements. The two horns get a wide range of sounds and colours.

Gryce's personal style within the Parker idiom registers generally well throughout. He "cries" passionately in places. Byrd's restrained audacity is heard to best advantage on side two. His peak performance: the tender *Remember*. Both pianists play well, though I prefer the warmer-sounding Flanagan. Marshall and Taylor have been better recorded.

Interesting, experimental stuff. But it never strays too far from the basic essentials of good jazz. (****).

Basie in the flesh

COUNT BASIE ORCHESTRA Basie Was Here

Jumpin' at the Woodside; How High the Moon; Blee Blop Blues; Flute Juice; One O'Clock Jump.

(7 in. COLUMBIA SEB10083)

THIS EP was taken from the Basie in London LP. In actual fact, it was taped at a Gothenberg, Sweden, concert about a year ago! So take the notes with a pinch of salt.

But who cares? This is probably



the most representative record ever made of the Basie band "in the flesh." The balance is first-rate, much better than Granz ever achieved in the studios. The band swings incessantly through the medium-up or fast tempos. There are good solos by tenor men Franks Foster and West (also on flute), Joe Newman (trumpet) etc. Bassist Eddie Jones' typical shouts of encouragement come through clearly.

A swinging souvenir of the Basie Band's first British tour. (****).

It could have been hell

ELMO HOPE SEXTET Informal Jazz

Weeks; Polka Dots and Moonbeams; On It; Avalon. (12 in. ESQUIRE 32-039)

THIS particular Prestige session at engineer Rudy V Gelder's home was, we're told,

Hoagy's style is lazy and languid

(See "It's a Dreamy, Restful Gem")



tended to be informal. But, I'm prepared to bet, not this informal. Something tells me it wasn't the easiest of afternoons for A and R manager, Bob Weinstock. It could have been hell in Hackensack, N.J. But then this kind of a date is always a gamble.

On the gig: pianist Hope, who has had more coherent and inspiring disc dates; Donald Byrd (trumpet); Hank Mobley, John Coltrane (tenors); Paul Chambers (bass) and Philly Joe Jones (drums). The "originals" are on Confirmation and blues changes respectively. Best track: the ballad, Polka Dots.

Most interesting feature of this rough-and-ready, Monday night at Birdland-type session is the chance for British collectors to compare the respective tenor sounds and styles of Mobley and Coltrane. Hank's sound is round and the softer of the two. Trane is a crying, shouting preacher with a jagged edge to his harmonically searching style. Both swing here; and have individuality, but each has put down more on other occasions. Byrd had a better day than most on the date. He "sings" beautifully on the ballad.

The LP has its moments (★★★).

Arrangements are neat

AL COHN
The Sax Section
The Return of the Redhead;
Shout; Blues for the Highbrow;
On the Mellow Side.
(7 in. FONTANA TFE17006)

FOUR tracks from a 12 in. LP called "The Sax Section." Track two uses woodwinds including clarinets, cor anglais, oboe, flute and bass-

clarinet (solo by Charlie O'Kane). The resultant blend is Benny Goodman-esque. To other three have a "Four Brothers" line-up of three tenors (Al Cohn, Zoot Sims, Eddie Wasserman) and baritone (Sol Schlinger). The Cohn arrangements are neat, expert jobs. The playing is equally expert. There are no liner notes. But Zoot is the first soloist on Redhead; Cohn, on Blues and Mellow. The excellent rhythm section includes Hank Jones (piano), whose solos have much more crispness than usual.

Thoroughly professional performances (★★★★).

It's a dreamy restful gem

HOAGY CARMICHAEL
Hoagy Sings Carmichael
Georgia On My Mind; Winter Moon; New Orleans; Memphis in June; Skylark; Two Sleepy People; Baltimore Oriole; Rockin' Chair; Ballad in Blue; Lazy River.
(12 in. VOGUE VAI60112)

THIS must be one of the most relaxed, lazy-sounding LPs ever made. Of its kind, it's a dreamy, restful gem. But, I must warn you, a lot of you might easily find it rather dreary. Hoagy ("Star Dust") Carmichael sings ten of his own tunes (five are familiar; two, not so well known; three, Moon, Oriole and Ballad, virtually unknown) accompanied by top arranger Johnny Mandel and an 11-piece all-star group of Californian sessioners. Featured soloists are Art Pepper (simply superb on alto); Harry "Sweets" Edison and Don Fagerquist (trumpets); Harry

Klee (flute); and Jimmy Rowles (piano).

Whether or not you'll like this album depends upon how you react to Mr. Carmichael. I don't think he's ever sounded better or more at ease on record. His lazy, languid, folksy phrasing has immense individuality. There is atmosphere and continuity throughout. But the main appeal for jazz fans lies in Mandel's compact, light yet open-air, arrangements and the—I repeat—superb solos of Pepper particularly, Edison et al, which largely accounts for the high rating.

Try before you buy (★★★★).

'We just had a ball!'

JACK MONTROSE QUINTET
Blues and Vanilla
Concertino da Camera (Blues and Vanilla); Bockhamal; Don't Get Around Much Anymore; Bernie's Tune; For the Fairest; A Dandy Line.
(12 in. RCA RD-70223)

WEST Coast's Montrose, 29, has already established himself as a talented tenorman-arranger composer. On side one, he uses Joe Maini (alto), Red Norvo (vibes), Walter Clark

(bass), Shelly Manne (drums). On side two: Norvo, Jim Hall (guitar), Max Bennett (bass), Bill Dolney (drums).

In his notes, Montrose says, in effect, of the 18½-minute Concertino: "I'm not trying to prove anything. We just had a ball!" It's a sprawl-

ing concoction utilizing two main themes. It—and the whole LP—has a folksy feel. Downright whimsical in places; almost corny in others. The Parker-idiom Maini achieves sympathy of sound and style with Montrose. I find it annoyingly repetitive and rambling.

On side two, Bockhamal (written for Dick Beck) and Dandy are typical Montrose creations. Not for me, this conception. Fairest is a ballad. Best track: the lazy loping Don't Get Around. Norvo is the epitome of good taste throughout and Hall swings. Both bassists and drummers are up to the others high standard of musicianship.

Some people's meat; other's poison. After five hearings, I find it so irritating, I've learned to live with it. You work that one out. Rating is for the musicianship (★★★★).

Out on his own here

SIR CHARLES THOMPSON TRIO

Sony Howard's Blues; Best by Test; Hey, There; Love for Sale; Stomp! at the Savoy; Mr. Sandman.

(10 in. VANGUARD PPT12020)

FOURTY-ONE YEAR-OLD "Sir" Charles is better known as a "Mainstream" session man than a solo pianist. Out on his own here with just Skeeter Best (the guitarist on the "Modern Jazz Sextet" Clef LP) and Aaron Bell (bass), he seems to be more like a melodically minded, almost "commercial," early Shearing-Peterson type of pianist.

Blues, the best track by far, is rolling earthy; Skeeter's Best, a trifle and busy, bopish theme; Hey, gentle and unadventurous. Love could have been brighter in tempo and spirit; Savoy is very conventional; Sandman gets an almost Charlie Kunz-like theme statement.

Best and Bell give adequate support. But I failed to find any real spark of excitement on the entire album (★★).

MEET

JOHN WILLIAM COLTRANE

The public doesn't scare 'Trane'

LIKE altoist Jackie McLean (this page, Feb. 6) new star "Trane" is already a style-setter, with many admirers and imitators. Born John William Coltrane in Hamlet, North Carolina, on September 23, 1926, his first instrument was the E Flat alto horn, then the clarinet.

He studied in Philadelphia before spending two years in a U.S. Navy band. Back in "civvy street," he spent 1947-8 with the Eddie Vinson group, before joining Dizzy Gillespie's big band on alto in '49. "Trane" switched to tenor for Dizzy's 1951 small combo.

In '52, he blew rhythm-and-blues with Earl ("Flamingo") Bostle. Through '53 till early '55 he was with Johnny Hodges' combo. Then came the historic Miles Davis Quintet, where Trane joined Red Garland, Paul Chambers and Philly Joe Jones.

Deep with emotion

Thus began his real development period, which reached its highest level yet when he worked with ease and originality (no mean feat) in Theolonious Monk's Quartet at New York's Five Spot club.

His favourite tenormen: Sonny Stitt, Dexter Gordon, Sonny Rollins, Stan Getz. Trane has been described as a "searcher" who is not afraid to try new combinations of notes when performing publicly. His playing is deep with emotion and his sound much like the human voice.

Apart from LPs with Miles (on Prestige-Esquire and Am. Columbia-Phillips), Monk (Riverside), and Tadd Dameron ("Mating Call"—Prestige 7070) Trane has three albums of his own out in the States... "Coltrane" (7105) and "John Coltrane with the Red Garland Trio" (7123) for Prestige and "Blue Train" (1577) for Blue Note.

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ONE YEAR OLD AND '6.5' celebrates its birthday

In honour of the occasion 'Disc' presented a cake and joined in the fun, giving photographer Richi Howell the chance to take these exclusive shots.

LAST Saturday saw celebrations—"Six-Five Special," the BBC's popular TV presentation had become exactly one year old. First introduced in February of last year, "Six-Five" was put on as an experimental stop-gap to fill a break in transmission of television.

The stop-gap "Six-Five Special" became, in almost no time, a public institution.

It has produced many new stars, and many records have become hits following a spin on this programme.

To help towards the celebrations, "DISC" sent on behalf of its readers a large birthday cake.

Many of you would have seen it on your TV screens. The cameras constantly dwell upon it during the course of the show.

The cake, a large square one, had a motif around the edge of a caricatured Six-Five train, with Jo Douglas, Pete Murray, Freddie Mills and Don Lang portrayed as passengers.

On the top was a replica of a gramophone record, plus a clock face with the hands set at—yes, six five.

Also, in icing sugar were cut-outs of jiving figures, apart from good wishes messages inscribed upon it.

We were delighted to see that it became a centre of attraction, and more than pleased to know that it was enjoyed by the recipients.

Here's hoping we shall have the chance to say "Happy Birthday" again this time next year.

On last Saturday's show were Denis Lotis, Rosemary Squires, The Dallas Boys, Marty Wilde, Laurie London, The Mudlarks, Jackie Dennis, Kenny Baker, Don Lang, Carl Barriteau, Mike and Bernie Winters, City Ramblers, and the familiar tea.

Surprises included telephone calls from Paul Anka in the States, Jim Dale in Newcastle, and Tommy Steele in Glasgow. D.G.



JACKIE DENNIS, the first new star of "6.5 Special's" second year. He has already been signed up for three films.



(Above) One of the Dallas Boys, Jackie Dennis, Laurie London, Dennis Lotis, Jo Douglas and The Mudlarks gather round to blow out the candle.

(Left) Mike and Bernie Winters help Dennis Lotis to tea and cake.

(Right) A special birthday kiss for Jo Douglas from Pete Murray.

(Below left) Freddie Mills, Jellie Tucker and Marty Wilde.



(below) Another group of "6.5" stars. Left to right: Dennis Lotis, Rosemary Squires, the Dallas Boys and little Laurie London.



DISC NEWS FROM * * * * *

CLOSURES

* * BEHIND THE LABEL

by JEAN CAROL



NANCY WHISKEY (See "Johnny Comes to Life.")

A BEAUTIFUL WAY TO FIGHT

HAVE you heard of the fight between one of Britain's top singer disc jockeys and two of our more glamorous girls? Concerned in the case—Donald Peers, Lita Roza and Marion Ryan. But don't worry, this affair won't come up in the juicier papers. It's simply business, record business.

Donald has just made a great new disc for Oriole. One side, I Need Somebody is also recorded by Lita on Nixa, and the other Ooh, I'm Falling In Love Again, is Marion's, on Nixa too. As Donald says, "What a beautiful way to have a fight."

Fashion note for the girls. Marion has celebrated the success of Love Me Forever by buying herself a gorgeous blue suede suit. (To match Elvis's shoes.)

And Lita is going to grow her hair again, after cutting it so short it looked more like a hat. You can always rely on these two girls to come up with something new when it comes to fashion.

CATHY'S AS FRESH AS PAINT

WATCH out for a number called Billy. It's not new, in fact it's been around a good few years, but the singer is fresh as paint. Her name is Cathy Linden, she's twenty, American, and this is not only her first disc here, it's also the first time we've had a pop

record on the Felsted label in Britain.

ODD, BUT IT MAY CATCH ON

FRANK CHACKSFIELD has a cute new disc, Silver Shores of Samoa. In between an instrumental and a pop, it features the Chacksfield strings and a neat little tune which sounds like a ping-pong match. An odd combination, maybe, but I think it will catch on.



MARION RYAN (See first story)

DOT SAYS NO TO AUNTIE

DOT SQUIRES sailed past me this week in her new Sunbeam Rapier, latest acquisition in the Squires/Moore household. Currently knocking off a little variety, Dot has once again turned down a fabulous part because she doesn't want to spend too much time away from Roger.

This time she said "no" to the part of Auntie Maime, the new musical which starred Rosalind Russell in America.

GARY TURNS DISC JOCKEY

ANOTHER singer turns disc jockey this month, this time Gary Miller. I hear from Gary that after touring with The Crickets he is lined up for a summer season in Blackpool, his first in his home town. Gary's specially pleased because it means a stay with his father.

GOING GREY AT 24!

SINCE we first mentioned Clinton Ford last week we've had requests for more information about this jazz man turned singer. Clinton was until recently immersed in the world of jazz, but he always had an inclination towards singing, especially folk music.

Now he's all set for his new career but he has one small

problem. Though he's only twenty-four he is already going grey. In fact there's a definite streak in the black curly mop. I don't know why he's worried. After all, look what it did for Jeff Chandler!

NEW PARTNER FOR LANDAUER?

EXTRACT from an American programme schedule: "Music For You, with Shirley Abicair, a folk singer who accompanies herself on a zither, and Roberts and Landauer are on the piano." Shirley's had many a change of name, of course, but has Landauer found another partner?

'DISC'-COVERY OF THE WEEK

'DISC'-COVERY of the week is a Sydney-born ex-commercial artist by name of Tony Gibbons. I saw Tony down at the studios during his first ever TV date, with the Cyril Stapleton Show.

He had made a brief appearance on "In Town Tonight," but other than that his brand new to London.

Tony has been making his way very slowly to Britain. He left Australia in September but decided to take a slow boat, as it were, and take in as much of Europe as he could. Now he's here, broke, but happy!

Tony has a true ballad-type voice and a great deal of determination. I have a feeling it won't be long before I can give you news of a recording contract.

JOHNNY COMES TO LIFE

POSTCARD from Nancy Whiskey tells me the gal's due back on March 22. She's very happy to hear that her record of Johnny-O, practically a sleeper, has suddenly come to life and is working its way up the juke box charts. Now number twenty-five, and still climbing. I have a feeling Nancy's new disc, Ella Speed, with her own skiffle group on backing, will be very close behind any moment now.

THAT CALVERT RECORD

BY the way, that record of Eddie Calvert's that I mentioned only last week is officially called Mandy, not "Pansy." Some discs were issued under the second name, but apparently that was a mistake.

Radio Luxembourg

FEBRUARY 27

- 6.0—Berl Reid and McDonald Hobley.
- 8.0—The Harry James Show.
- 9.0—Anne Shelton Song Parade.
- 10.0—It's Record Time.

FEBRUARY 28

- 6.0—Teddy Johnson and McDonald Hobley.
- 8.20—Tops With You, your choice of his discs.
- 9.15—The Dickie Valentine Show.
- 10.15—Record Hop with Gerry Wilmet.

MARCH 1

- 6.0—Barry Aditt with requests.
- 10.30—Spin With The Stars.
- 11.30—Jack Jackson's Record Round-Up.

MARCH 2

- 7.30—The Winifred Atwell Show, with Teddy Johnson and Pearl Carr.
- 10.0—Record Rendezvous with Dave Gell.
- 11.0—Top Twenty.

MARCH 3

- 6.0—George Elick and Libby Morris.
- 8.0—Show Business.
- 9.0—Deep River Boys.
- 9.45—By The Fireside with Ronnie Hilton.
- 10.0—Jack Jackson's Hit Parade.
- 10.30—Pete Murray's Top Pops.

MARCH 4

- 6.0—Berl Reid and Ronnie Ronalds.
- 9.0—The Alma Cogan Show.

MUSIC IN THE AIR

- 9.45—Tomorrow's Top Ten, introduced by Freddie Mills.
- 10.0—The Capitol Show.
- 10.30—Fontana Fanfare.
- MARCH 5
- 6.0—Richard Murdoch and Teddy Johnson.
- 8.30—Eddie Calvert's Cavalcade.
- 9.0—The Stargazers.
- 10.0—Pete Murray's Record Show.

BBC Sound

(All Light programme unless otherwise stated)

- FEBRUARY 27
- 6.30 (Network Three)—Jazz by Kingsley Amis.
- 6.0—Ken Mackintosh band with Kenny Bardell.
- 9.30—Yours Sincerely, with Vera Lynn.
- 10.40—Humphrey Lyttelton celebrates his tenth anniversary as a band leader.
- FEBRUARY 28
- 6.0—Gerald.
- 10.40—Kenny Baker Let's Settle For Music.
- 11.15—Steve Race with Rae Diamond and Matt Moore.
- MARCH 1
- 6.0—Guitar Club.
- 6.30—Jazz introduced by Steve Race.

- 10.40—Spin Along With Me, Donald Peers.
- MARCH 2
- 12.0—Two Way Family Favourites.
- 10.40—Pick Of The Pops.
- MARCH 3
- 6.0—Eric Delaney Band.
- 9.30—Our Kind of Music.
- 10.40—Eric Winston.
- MARCH 4
- 6.0—Ronnie Aldrich and the Squadrinaires.
- 10.0—Date With A Disc and Wilfred Thomas.
- MARCH 5
- 6.0—The Joe Loss Show.
- 8.30—Family Favourites.
- 10.40—Johnny Come Lately, The Dankworth band with Cleo Laine.

BBC TV

- FEBRUARY 27
- 7.30—Jack Payne's Off The Record has as its stars Gene Austin, Penola Clark, Dorita and Pepe, Ted Heath and Rosemary Squires.
- MARCH 1
- 6.5—Special includes Laurie Gold, King Brothers, Mike and Bernie Winters, Jackie Dennis, Cab Kaye, and the Skiffle Contest.
- 8.30—The Benny Hill Show includes the Kaye Sisters, Carl Bar-

- ritreau, Leslie Liver Hutchinson.
- MARCH 3
- 7.30—George Mitchell Glee Club.
- 10.15—Come Dancing, South Thames meet The Midlands dancing to Bob Miller and Gene Mayo.
- MARCH 4
- 7.30—Eric Robinson's Roundabout.
- 10.45—Max Jaffa, with French harpist Madeleine Buffandeau.
- MARCH 5
- 7.30—Perry Como Show.

AFN

- FEBRUARY 27
- 7.0—In The Mood.
- 8.0—Music In The Air.
- 11.0—Music From America.
- 12.0—Late Request Show.
- FEBRUARY 28
- 7.0—Songs Of Many Lands.
- 8.0—Music In The Air.
- 11.0—Stars Of Jazz, Bobby Troup introduces Warren Marsh and Ann Richard.
- 12.0—Late Request Show.
- MARCH 1
- 8.0—Music In The Air.
- 11.0—Music Views From Hollywood.
- 12.0—America's Popular Music.
- 1.0—Late Request Show.
- MARCH 2
- 4.15—Dimah Shore.

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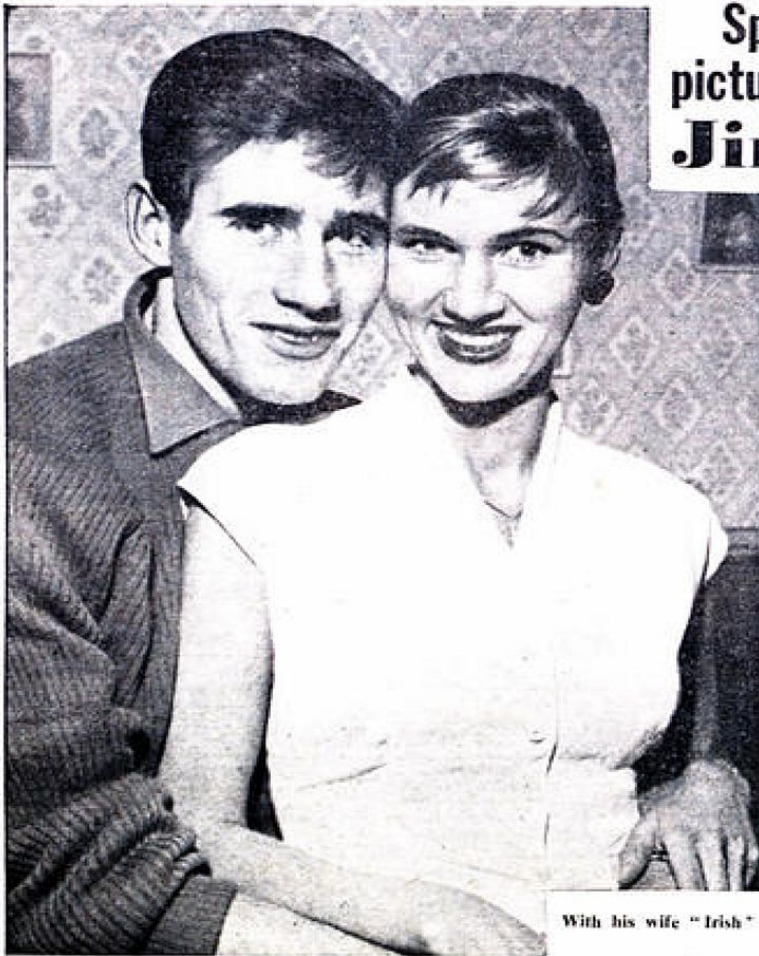
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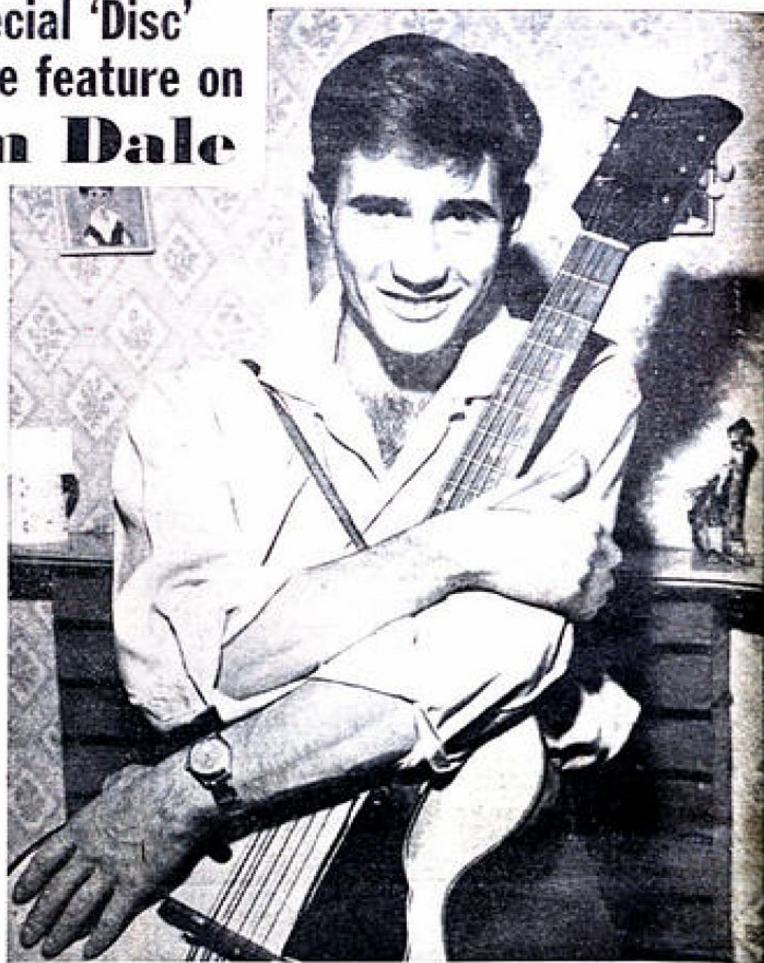
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Special 'Disc' picture feature on Jim Dale



With his wife "Irish"



I LIKE YOUR COMEDY, SAID CARROLL



Jim appears to find a frying pan and a strainer more difficult to handle than a guitar.

JIM DALE was born Jim Smith on August 15, 1935, in Rothwell, Northamptonshire. From the start he had a leaning towards the entertainment business, and took dancing lessons from the age of ten.

Jim learned every aspect—ballet, eccentric dancing and tap, for he knew the career he most desired, but it wasn't to come to him that easily. His first real step towards show business was his meeting with Carroll Lewis. He attended an audition, intent on doing impressions. At the end he was told—"That's fine sonny. The impressions are terrible, but I like your comedy routine. Give ten minutes of comedy and you've got yourself a job."

For two years, Jim Dale (or Smith as he was still known) perfected himself as a comic, and was pretty expert as a comedy tumbler. To pass the time away between shows, Jim taught himself to play the guitar, and eventually used this with a song to close his act.

Soon after his demob, from National Service, he obtained his first contract to appear on television. TV dates have come thick and fast since then, and he has over 200 to his credit to date.

He is a top-liner on variety stages, and his Parlophone records have also contributed in no small way to the success of Jim Dale as we know him today.

Just a few weeks ago, he became a father. The new Dale is Belinda Janca.

