

THE NEW RECORD & MUSICAL WEEKLY

DISC




Every Thursday. Price 6d. No. 2.

**CAN PRESLEY
KEEP IT UP?**



**Brubeck Concert
reviewed**



**SPOTLIGHT ON
MARION RYAN**




**Pete Murray and
Kent Walton**

FRANK SINATRA

The Johnny **STIS** **SHOW**

'Ma!
b/w 'Romance in the Dark'

'Bye Bye Baby'
b/w 'Good Golly'

Exclusively on 

COVER PERSONALITY

The "Singer" does it again



He has survived the "sworn" period and proved beyond doubt that he can do almost anything he sets out to do.

SO the "singer's singer" has done it again. Who else but the one and only Frank Sinatra. Others come and go, but Sinatra bounces up every so often to show to us that he "couldn't care less" about the competition.

Now he has done it again, this time with his latest Capitol release, *All The Way*. With rock discs in large quantities monopolizing the charts, Sinatra smoothly sails along his own path to win himself further laurels.

Amongst the volume of powerhouse music that comes our way the public seem to find a Sinatra disc a refreshing change.

Certainly all the ballad singers there are none to compare with him. He sings with such perfection that

ten out of ten professional singers will elect him as their personal vocal favorite.

Yet, despite his own perfectionism, his style remains sufficiently acceptable to the average record buyer for him not to be put off too much by stylish acrobatics.

The ease with which his songs must also be admitted, though we have had related singers in the past who have never continually hit the jackpot as has Sinatra.

A good example of a vocalist in this field is Sinatra's contemporary—Ferry Como. Como has consistently produced excellent discs in this country yet a big hit has, until recently, constantly eluded him. Fortunately that situation looks as if it is about to remedy itself.

However, back to the "Governor" as he is affectionately known by his enthusiasts. His current hit "Sinatra" is his first for quite a few months now, and he returns as if he had never really been away.

Of course, during the absence of single hit records, he has been doing too badly in the LP field. Since this time last year he has been enjoying record success on such fine albums as *High Society*; *Songs For Swingin' Lovers*; *A Swingin' Affair*; *Pat Joey*; *Close To You*; and *This Is Sinatra*.

satisfying

On sales of these LP discs, Sinatra has been chalking up figures such as some people might wish ordinary single issues.

To have captured a market in this particular field is certainly no small achievement, and it says much for the vocal style and material which he constantly serves up. There are surely few things more satisfying to a pleasure-loving record collector.

His film career has been nothing short of fabulous. He just proved

himself an actor of No. 1 caliber, with the ability to change roles from such films as "The Joker Is Wild" to "Pat Joey."

All in all Sinatra has survived the "sworn period" which he commended long before Elvis appeared on the scene, and proved beyond all doubt that he can do almost anything that he might set out to do.

He is a glutton for work, and highly sensitive in his approach to every field. He is often misunderstood, for his thoughts are almost always devoted to the world of show business. Anyone intending on those thoughts can be most unwise.

Right now, in addition to his success with *All The Way*, Sinatra has another strong contender on the way up. Keep an eye on his version of *Wichita*.

Last Friday, the Capitol people released yet another LP under the name *Frank Sinatra*. A delicious offering served up with the aid of the immediate endorsement of Gordon Jenkins.

We on DISC are glad to salute Sinatra this week on our cover.

POST BAG

From Sinatra?

I SHOULD like to say how very pleased I am with the first edition of "Disc." I saw with some surprise that telegram from Frank Sinatra. Did you receive it from Sinatra himself? If you did, I should like to thank that telegram from the MAN, for forgotten in some newspaper basket. If you don't read it PLEASE send it to me. I wish you every success with your new venture.

MISS JANET WHITFORD—Glast Road, Swansea.

Yes, we did—original is on its way to you!

We enjoyed it

THANKS for "Disc." All the family enjoyed it. We know by reading your reports what records to buy. What am I doing with "Disc" when we have all read it? Sending it

THIS is where you get YOUR chance to air your views.

Say what you think and if we can we will print it. And for the most interesting letter published each week we are offering a prize of an LP of the winner's own choice. So write to us—the address is "Disc," Hulton House, Fleet Street, London, E.C.4—and win a record!

by air mail to my son in Cyprus so that many more can enjoy it also.

K. LIDDLE—Christophers Street, West Hartlepool, Co. Durham.

Regular order

I FEEL I should like to be one of the first to congratulate you on your wonderful new paper "Disc." As an 18-year-old, I naturally used to buy a record paper each week. I stopped doing this because I was not getting satisfactory information. But I'm very glad I bought "Disc"—I have placed a regular order for it each week.

"Disc" gives me the feeling that you are talking to me personally.

MISS FRANCES WILLIAMS—The Chase, Ickenham, Middlesex.

A few hints

THANK you for "Disc" which I find holds more interest than any other magazine I have read on the same topic. May I submit one or two

ideas:—I think readers would appreciate a star portrait each week with his (or her) life story. Could we also have some news on star bands touring the country? And an Information Bureau would help too as well as hints on buying records, etc.

A. C. DUNN—Kingsbridge Avenue, Great Barr, Birmingham.

All I want

GOOD LUCK to "Disc." It's not kid stuff to me that the top paper records I buy are for my teenage daughter alone. Every lunch time I have a record session still on my own. Now, I am delighted that your grand new paper gives me all the information I want, plus photographs of our favourite artists.

MRS. EMILY WILSON—Fox Road, Sheffield, 6.

Congratulations from the stars

You have my heartiest congratulations on producing such a grand paper, filled with material to please everyone with an interest in the recording world. May your circulation increase with every issue.—HARRY SCOBIE.

You can add my name to the dozens of congratulations you must have

THIS WEEK'S PRIZE WINNING LETTER

I'M a grannie but I couldn't resist buying "Disc" today and I'm going to enjoy every word of it!

From now on the weeks go by I'll be watching for pictures and news of Charlie Gracie—so you won't let me down will you?

I've a very soft spot for the nice young folk who are disc lovers. You see, when I was on holiday I used to sneak up to the juke boxes and put my 3d. in, stand and listen (feeling a bit of "Charlie") to "The Eyes of Charlie Gracie" and "Wandering Eyes," "Fabulous" and "I love you so much"—thinking the young people would scoff at a white-haired Gran being a fan.

But no—gradually I found how nice and friendly they were and I quite often I had interesting chats with them. They did me good.

So I say bless all the music loving youngsters—and the juke boxes and the stars—and YOU—for bringing fun and happiness to an old'un!

MRS. IVY MOUNTJOY—South View Road, Horsey, London, N.4.

How rewarding to hear an "old'un" say such nice things about us (writers). This week's LP, it yours, Mrs. M. Let us know your choice.

received on your first issue. I am looking forward to seeing your paper in strength to strength because it is just the publication to keep "Disc" readers abreast of the news in the recording field.—JERRY ALLEN.

What a fine send-off you gave our paper with your excellent first edition!

It was full of interesting reading and I am sure you will gain from strength to strength if you can keep up this standard.—THE FANNEE SMITH, 105, The Gravel, London. I was very interested on reading your first edition of "Disc." You can count me in as a regular reader from now on.—ELLYE WELLS.

HURRY UP

... and place a regular order for "DISC" with your newsgiant. 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 newsgiant. 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)

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THE DIAMONDS

TOP TWENTY

WEEK
ENDING
FEBRUARY 8th

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

ONE TO WATCH — Frank Sinatra's "Witchcraft"

Compiled from dealers' returns from all over Britain



ALMA COGAN

★

American Top Ten

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

1	1	At The Hop	DANNY AND THE JUNIORS
6	2	Get A Job	THE SILHOUETTES
3	3	Peggy Sue	BUDDY HOLLY
2	4	Great Balls Of Fire	JERRY LEE LEWIS
5	5	Sail Away Silvery Moon	BILLY VAUGHAN
4	6	April Love	PAT BOONE
7	7	Sugar Time	MCGUIRE SISTERS
8	8	The Stroll	THE DIAMONDS
9	9	Stood Up	RICKY NELSON
10	10	Don't	ELVIS PRESLEY

COMING UP FAST — "Ballad of a Teenage Queen," by Johnny Cash

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending February 8th)

1	1	Jailhouse Rock	ELVIS PRESLEY
2	2	The Story Of My Life	MICHAEL HOLLIDAY
5	3	At The Hop	DANNY AND THE JUNIORS
4	4	You Are My Destiny / When I Stop Loving You	PAUL ANKA
3	5	Oh Boy	THE CRICKETS
9	6	Bony Moronie	LARRY WILLIAMS
7	7	Love Me Forever	MARION RYAN (Equal plays The Four Equires)
6	8	My Special Angel	MALCOLM VAUGHAN
4	9	Great Balls Of Fire	JERRY LEE LEWIS
10	10	Peggy Sue	BUDDY HOLLY

Published by courtesy of "World's Fair"



MICHAEL HOLLIDAY



PAUL ANKA

HOW HALL HALL - marks

Mulligan and Baker cut a hush-hush disc

GERRY MULLIGAN and **CHET BAKER** are together again... but so far just for a disc date. The pop-winning baritone-sax and trumpet players who combined efforts in the Mulligan piano-less Quartet back in 1951 caused such a sensation among jazz fans, cut a hush-hush LP, "In LP" New York about eight weeks ago. This was for the World Pacific label—it was to be known as Pacific Jazz—which means a British release on Vogue.

I heard the news over lunch with 35-year-old Joe Napoli, personal manager for such American West Coast jazz stars as Alton, Bud Shank and pianist Claude Williamson. Both

are due to tour Europe shortly with singer June Christy.

Joe's job just now is to set up a European HQ for World Pacific. Probable place is Düsseldorf, Germany.

"We may even record in Europe," he said. "I'd like to do an album with Bud when he's here—and use good musicians from every European country. Bud knows about your British boys. He blew with trumpeter Jimmy Deuchar and altoist Derek Humbly in Germany last summer. They thought it was a hell!"

I asked him how Pacific was holding its own in the battle of America's jazz discs.

"We can sell 25,000 LPs every time with our better known stars like Chico Hamilton, Gerry Mulligan and Chet Baker. And we put out a sampler containing a track or two by each of our artists. It sold 80,000 copies. But you must remember, we can put out an album like that to sell at only 14s," he said.

Joe told me that Pacific's recording boss, Dick Boak, had four frantic days in New York. Dating that time Dick put "in the can" four 12in. LPs.

Apart from the Mulligan-Baker reunion, Dick cut Gerry with the semi-straight "Vince Burke String Quartet."

And Chet did a new vocal album backed only by guitar, bass and drums. "His best yet," declared Napoli.

Mulligan was the mastermind behind another vocal LP—the one by Britain's Annie Ross. Another new Mulligan album features Gerry and four other saxists.



GERRY MULLIGAN
—He was the master mind behind a new vocal LP by Britain's Annie Ross.

SO I WAS RIGHT—BRUBECK DID SWING

WELL, I was right. The Dave Brubeck Quartet did swing music—many people thought it would. That's mainly to the wonderful work of drummer Joe Morello and pianist Paul Desmond. Their individual and collective efforts stood the show.

I heard the group at their debut concert last Saturday afternoon at London's Royal Festival Hall.

Here are four clever, excellent musicians. Reputedly, scholarly-looking alto Paul Desmond sounded exactly as on records. A shy, introverted and delicate, yet occasionally passionate, player.

AFTERNOON'S BEST

His solo on "These Foolish Things" was possibly the best of the afternoon. Imaginative and beautifully constructed.

There was Brubeck himself. By his own (recorded) standards, I thought him disappointing on this particular concert. There was no spark of inspiration.

Brubeck is basically a black, chord soloist. His conception is essentially Romantic. In the historical sense of the word. He's a builder. An explorer. An experimenter with music.

His music is melodic. But in this Romantic, classically-trained way. And this classical upbringing is particularly responsible for the stiffness you can hear in his playing.

NOT DOWN TO EARTH

It would be hypocritical not to pretend I thought that Brubeck's music was related to jazz piano-playing as you and I know it. And if he is the jazz conception of the future, then I'll say that Bud Powell, Monk and Horace Silver, only one couple of non-shock, isolated occasions did he really relax and come down.

Russell Gene Wright has made an incredible difference to the Quartet. As much again as when Joe Morello took over on the drums. These two were a joy to listen to and look at. Even in a tremendous number of each band's hit singles. In fact, whatever was going on between Dave and Des-

mond, Joe and Gene just kept on swinging. Each has a wonderful sense of time and basswork—and usually, Gene's lazy-looking, long-nosed looking was a gas throughout. And who's a technician?

HE'S MY BOY!

And Joe? ... To quote Gene: "He's something else. He's my boy!" The sounds and the tone colors he got from his drums were nobody's business. His solos had force and intelligence. His brushes got a highly distinctive sort of "hoping-around" beat. With sticks, he really liked the group along. Joe must be one of the most swinging white drummers in combat jazz today.

As a group, there was cohesion. In a deceptively unshowy kind of way. But then, I gather, that is how Dave wants it. He and Paul can go as far out as they like. But the boss and drum must stay down to earth and carry on swinging relentlessly.

STALE MATERIAL

It also has a strong material sense of ensemble. But the arrangements were extremely skeletal. Often with disorganized, "okay-that's-rough-of-that" kind of endings. Basically the material they use is stale and unchallenging.

Their programme began with "St. Louis Blues," Gene paced! Paul a little here and Desmond got an odd somewhat haphazard sound. After "Farewell to You" came a superb solo feature on "I Got Rhythm" changed by Gene. And an onslaught on the basic 14 was one of the concert's high points. Then, "The Highnote," "These Foolish Things" and "The Duke."

To follow this, the group played two numbers with experimental interest. "Tangerine" by Paul came a superb solo feature with most interesting, a jazz waltz and most interesting. Morello was especially good here and steady as a rock. Dave's solo in 4/4 was not bad either, but not at his best efforts. However, the second tune, "You in a Dancin' Mood," was written and overplayed by comparison. The concert ended with "Take the 'A' Train."

BEST of the LATEST in JAZZ

BUCK CLAYTON with the **GERARD FICHONET** ALL-STARS

Stompin' at the Savoy! Contemporary Blues for Hard.

(7 in. HMV ZKG 8279)

Here are three good reasons why we of DISC have decided, for the moment, anyway, not to sub-divide the jazz reviews into separate categories. On this EP, the Armstrong-influenced, former Basie trumpeter is heard in the company of some young, early modern French musicians. On Savoy, after Clayton's pointed comments, comes a semi-cool baritone solo by Michel de Villers. (He also plays the clarinet solo on Hazel, the moody don't say so. Nor is the sax-player listed.)

Clayton is good, but not at his best, probably because of the rather ordinary accompaniment, which lowers the rating. Though pianist André Persiani shows considerable promise in an Arnold Kowalski sort of way. (★ ★ plus a half.)

BILL HARRIS — CHIBBY JACKSON:

"The Bill Harris Herd"

C-Jam Blues; Tutti-Frutti; 3 in. Columbia SEB 1080)

Four sides by the 1953 combo cut by former Herbie Hordman, Bill Harris (trumpet) and bassist Chubby Jackson. With them: Charlie

Marino, now a West Coast (also solo, ballroom in embryo); Harry Johnson, a rhythm-and-blues type tenor man; Sonny Trait (piano and trombone in the ensemble); Mory Field (drum).

It's difficult to define the combo's style. A sort of latter Basie kick. Tutti is nearly all unfunny Jackson vocal and a waste of time. The others have good solo spots by the frisky, hustling Harris, the immature (at this period) but swinging, Parker-idiom Mariano, the generally boosting, Gene Ammons-like Johnson, backed by a driving rhythm section. Mabel is a medium-up riff.

You could call this juke-box jazz (★★★).

LEONARD FEATHER—DICK HYMAN—HI-FI Suite

Feedback Fugue; Bass-Reflex; Wool; Reversionation; Squawker; Twister; Woodier; Fluter; Walzer.

HI-FI 76

(12 in. MGM-C-7)

An interesting idea which has worked out well. The album's three interventions aim "to offer some interesting music; to design this music to correspond with the likes in either their literal or musical meaning, and also to provide hi-fi fans with a good work-out for their equipment, with a wide variety of frequency ranges and tone colours." (★★★)

It's the brainchild of author-composer Leonard Feather and pianist-arranger Dick Hyman, who scored (and in places elaborated upon) Feather's basic themes.

Musically, it makes for most pleasant listening. Either "nicely" or in the background. Some of the themes have more merit than others (a couple are quite entry). All are cleverly and contrastingly instrumented and scored (from piccolo to tuba) and beautifully played.

But what lifts it all from the realm of modern light music and gives it an overall warmth is the interpretation, full of feeling, by an all-star jazz trio. Best solo spots are by Jerome Richardson on alto (the swings even playing piccolo!), Frank West (trumpet and flute), Joe Newman, Thad Jones (trumpet), Perry Powell (trombone) and Oscar Pettiford (bass). The rhythm section are excellent and there's some tremendous tuba by Bill Barber.

A well worthwhile experiment. West Coast fans will be particularly pleased with the sound (★★★).

HANK JONES

"Have You Met Hank Jones?"

It had to Be You + Heart and Soul; Let's Fall in Love; But Not For Me; Kankoo Street + Body and Soul; How About You; Gone With the Wind; Teddy's Dream; Have You Met



Miss Jones? You Don't Know What Love Is! Solo Blues

(12 in. LONDON LTZ-C15079)

"This comes from America's Savoy catalogue. Savoy's A and B managers, Otis Cadenas, has been largely responsible for exposing pianist Hank Jones' many talents to a wider public."

Hank, 40, is Basic Trumpeter Thad's elder brother. He is not an ultra-modern style pianist, but one who can play in any musical company with taste and distinction. He could not be called an exciting player. He swings lightly, plays with extraordinary sensitivity and melodic inventiveness. In these respects, he's often somewhat Teddy Wilson-like.

Hank is entirely on his own here in this 23-minute session. The overall effect is that of very superior cocktail jazz. Best tracks: *Let's Talk, Body, Gone and Don't Know.*

EAST MEETS WEST AGAIN

JOHN LEWIS—BILL PERKINS
—Grand Encounter—

Love Me or Leave Me; I Can't Get Started; Easy Living; 2; I'm West; Shake It! Almost Like Being in Love, etc.

(12 in. Vogue LAE 12065)
East meets West again. And again with most satisfying results. The music—MIQ Easterners—John Lewis (piano) and Percy Heath (bass), "Wyzeman" Bill Perkins (tenor), Jim Hall (guitar) and Chico Hamilton (drums).

Bill told me it was easily the most enjoyable disc date he's ever done. But John said: "It was just a session. And we tried to do too much too fast."

With all due respects to John, I think it'd be hard to get a more relaxed record of its mainstream-kind than this, without featuring acting in or the spark of spontaneity fading.

It's a beautifully flowing, warmly glowing gem of an album. Perkins, though Pre-stomach, has his own personality and proves again he's the new white noise in this idiom. He's never sounded better. Hall's a superb Charlie Christian started. Lewis, Percy and Heath are a relaxed, sympathetic section with John soloing with taste, imagination and relaxation. His feature, *Started*, is almost deceptively simple.

Bill's Easy is excellent; Jim does by himself as well as the tune does by himself. Easy is the original version of the current MIQ feature and swings from the start with first-rate ease. An album in a hundred. (★★★★★ or more).

GEORGE WALLINGTON QUINLET

—"Jazz For The Carriage Trade"

Our Delight; I Love Is Here To Stay; Foster Doves; Together

We Wall! What's New? But George.

(12 in. Esquire 32-032)

This is an out-of-the-album title. Don't be put off by the album title. It's not early, no-nonsense LP of New York Jazz. By three white and two coloured musicians. Pop era "veteran" pianist Wallington leads Phil Woods (alto), Donald Byrd (trumpet), Teddy Koopke (bass) and Art Taylor (drums). Wallington's style has changed quite considerably of late. He uses less notes now and his playing is even more effective as a result. His comping is excellent; apt; his solos, funky and straight to the point.

Woods is probably the outstanding white Parker-school alioist, playing with tremendous drive and directness. He and Don Byrd make a fine team and their occasional contrapuntal passages are generally a great success. They give each other's solos a sort of assisted take-off on the frantic Wall. Don blows with improvised heat throughout and puts in a most relaxed solo on *Love*.

Koepke (formerly with Horace Silver) is a swinging anchor, and Art Taylor (who has been singled out by some British critics for too much unnecessarily vicious criticism lately) blows the whole thing along.

Delight is by Tadd Dameron; *Doves* by Frank Foster, has been recorded before, under another name (with another publisher); *Wall and George*, by Woods. The only ballad, *What's New* is almost all pensive Wallington.

A stimulating LP (★★★★)

BERT BLOWS WITH IMAGINATION

DON RENDELL JAZZ SIX
—"Doggie" Around—

Bambo; Salamander Stroll; Doggie's Around, etc.

The swingiest band tenorist Rendell ever led. With Ronnie Ross (alto saxophone), Bert Courtey (trumpet), Ed Harvey (trombone, piano), Kenny Napper (bass) and Phil Seamen (drums).

Bambo (wrongly labelled as "Rambo") is the longest, and possibly the most enjoyable, track. Ed Harvey arranged it. Ross (on baritone), Rendell (especially on the bridge and last eight bars) and Courtey solo swingingly and the trumpet-baritone contrapuntal part is most successful.

The late Herschel Evans' *Doggie's Around* is the wildest Rendell recovery. Phil and Kenny inspire Don, Ronnie (on alto) and Bert to blow with great imagination. Don's own *Salamander* strolls along with melodic strength backed by Phil's brassy, Herb plays muted Herb and Ross's short solo spot shows him off as our best altoist in this idiom. The results get a very telling blend and the band seems to show more here than it did in the flesh.

The boys tell me they put a lot of

work into this EP. Their efforts have paid off. The Rendell-Seamen alliance didn't last very long. But it's at its best here. I feel that engineer Joe Meek has used too much echo. The sound here isn't that of the band in the flesh.

A very good British disc (★★★★)

HORACE SILVER QUINLET

—Silver's Blue—

Silver's Blue; To Beat or Not To Beat; How Long Has This Been Going On?; I'll Know; Shout! Out; Hank's Tune; The Night Has a Thousand Eyes.

(12 in. Philips BBL 7183)

Pianist Horace Silver is 29, and, for my money, one of the most important men in jazz today; as pianist, arranger, composer and soloist. With him here, fellow former "Jazz Messengers" Hank Mobley (tenor), Donald Byrd (trumpet), Doug Watkins (bass), plus Arthur Taylor (drums), Trumpeter Joe Gordon and drummer Kenny Clarke play on *Beat* the same tune as the "Messengers" which our own Jazz Coasters use, and *Shout!* with conviction and telling effect.

This LP does not compare with Horace's recent *Blue Note* albums (not yet issued here). Mobley and Byrd have both played before on disc, though the content of their solos will interest you the more you play them. But Watkins, and especially Silver himself, are excellent. Horace comps and rumps from the outset.

Nevertheless, I do not think my most enjoyable album (and I like to enjoy my jazz). All the tracks have most moving emotional moments. All the material is first-class. Horace wrote *Blue, Beat, Shout!* (based on a riff by a Los Angeles school teacher, Joe) Mobley, the catchy *Tune, I'll Know* (from "Guys and Dolls") is most attractive score. The haunting *Eyes*, a good vehicle for Taylor. The ballad (*How Long*) sets a fine mood. The more you play this disc, the more you'll dig it. So why not take a chance on it! (★★★★)

JIMMY GETS RIPER STILL

JIMMY RUSHING
—If This Ain't The Blues—

Dinah; Oh, Love; Sometimes I Think Do; Pennies From Heaven; My Friend, Mr. Blues; If This Ain't the Blues; I Can't Understand; Let Me With You, Baby.

(12 in. Vanguard PPL 11008)

This record is a complete gas! First, there's little Jimmy "Master Five by Five" Rushing, the greatest shouter of blues in the world who seems to get riper and more robust as the years go by. As an added attraction, an all-star group of non-particular-period jazzmen to support him. In fact, on all the tracks are five to eight minutes duration, and Jimmy doesn't always return to sing the last chorus; it's almost one of an instrumental than a vocal album.

The musicians are Emmett Berry (trumpet), Vic Dickenson (trumpet), Buddy Tate (tenor), Clarence Johnson (piano), Marlowe Morris (organ), Ray Gilman (guitar), Aaron Bell (bass) and Jo Jones (drums).

Berry is the show-stealer. Superbly on a night, with a solo that, in fact, he again proves himself to be an outstanding, so understated, jazz trumpeter. Dickenson is also terrific but well as he plays, I think he has had better disc days. I like Buddy Tate's beyond-tired swinging tenor and guitarist Gilman also gets right to the roots of the blues.

The *trumpet* section is fine (though about 1/2 of organ) but more on the horns and Jimmy to build terrific climax to all the songs.

Of the original blues here, my favourites are... well, all of them! But, *Sometimes, If This Ain't the Blues* and *Understand* are probably even more exciting than the others. Rushing disc were tops in '56 and '57. This should make the hat-trick. Jimmy may be one in a starter, but he's indeed a giant of jazz. Recommended unreservedly. (★★★★)



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OVER THE POINTS

With **PETE MURRAY**



introducing

THE MUDLARKS

HI AGAIN! It's been wonderful to witness the initial reaction to the first issue of "DISC." I must say that I personally am delighted to be associated with it. Many of you have let me have your good wishes for the paper's success.

Now down to business, to let's have a look round the music scene for this week.

I was fortunate on "Six-Five" in having my first meeting with Columbia's great new vocal-instrumental team—The Mudlarks.

Seldom in these days of unpretentious record successes would I stick my neck out in trying my hand at forecasting. With The Mudlarks I make a positive exception. In my opinion this group is the finest discovery in years.

The group consists of two brothers and a sister, and believe it or not—their name is Mudd! Hailing from Luton, they have been making quite a name for themselves locally. On the performance I saw, I am not the least bit surprised.

Quick off the mark was enterprising manager Benny Lewis. If anyone needs a star name, he sees one. Benny does, and it wasn't long before he had Columbia's Norrie Paramor thinking along the same lines.

Already they are set for cabaret in London's Astor night-spot, and exciting plans are well in hand for the future. Only this is the statement will be the possible call-up of younger brother Jeff. He has already had indication of a possible "call to arms."

THIS TIME WAS IMPORTANT

It was panic stations for me the other day. Like every male I inevitably lose a my tie. Now, in the ordinary course of events, this situation wouldn't matter too much. One could always choose another and no great harm done.

For me, however, it was a tie I had been wearing in the filming of the forthcoming British movie based on our "Six-Five" TV show.

The problem arose when the film company wanted to do certain re-

takes of some of the scenes. That tie was important if the scenes were to match up, and the big problem was that it was an American one, the like of which I've never seen elsewhere.

Despite turning the house upside down, that small item of wearing apparel remains elusive, and the filming is suffering.

Goodness Me! But please don't flood me out with your unwanted tie!

★ HE FLITS OFF IN A PLANE

It is nice to see that Ken Mackintosh is enjoying regular plays of his HMV discs, particularly his versions of The Strull and Manjart. Ken, having played a major part in establishing "The Green" as a dance rage could well be the same thing with "The Strull".

Incidentally, Ken got an unusual means of relaxation when he wants to get away from the trials and tribulations of the entertainment business.

Living as he does, near Croydon Airport, Ken spends much of his spare time flying solo. Already he has over 200 flying hours to his credit which I should think is no mean feat.

Whenever Ken wants to be away from it all, he takes a plane up and flits off Jersey and the Isle of Wight, even the Continent, have had visits from Ken in this manner.

Also he will me he leaves the conversation in the club-house where show-business is the last topic anyone ever talks of.

Ken Mackintosh will be paying another visit to our "Six-Five Special" programme next Saturday. I shall refer forward to saying hello to him again.

I don't often stick my neck out in the forecasting game, but this group are really great. In my opinion they're the

FINEST DISCOVERY IN YEARS

poorest old Glen Mason is making some money at the moment.

★ NO TROUBLE

FOR me, a personal thrill recently was my appearance with the Show Band and Cyril Stapleton. While David Jacobs was snapping a well-earned holiday, I was given the opportunity to act as compere.

★ GOING ABROAD

I HEAR that "Off the Record" on February 27, it is to be net-worked over the Eurovision links. Our friends over there will soon be able to share in the enjoyment which Rosemary Squires, amongst others, has been dispensing to us recently.

Rosemary on record

DELIGHTED to see that Rosemary Squires is to appear in "Off the Record" on February 27. She has been a frequent visitor to our show, and both I Douglas and myself are great admirers of her songwriting.

You may remember that we commented on the fact that this girl should certainly be on records.

It is soon to be remailed, and ideas which she originally got for the American market are to appear on the MGM label shortly in this country.



Ronnie Carroll

★ SAVED AT THE BELL

BY the way, Ronnie Carroll—he's Glen Mason's room-mate—had a narrow escape recently. That is not unusual for Ronnie!

Anyway, it seems that he attended a charity function at the Dorchester Hotel, and articles were being auctioned by Alfred Marks. One item was a blank artist's canvas, and Ronnie, for no good reason, joined in the bidding.

The wealthy guests of the evening were pushing up the bids, and Ronnie, thoroughly enjoying himself, found that he was bidding £200 for the said piece of canvas!

The hammer was about to go down for the last time on Ronnie's bid, the auctioneer was at the tail-end of his "going, going, gone" when someone saved the day and made a further offer of £225.

At Ronnie said afterwards, "I don't know what I would have done if I had been forced to take it. Thank

RONNIE WAS NOT TO BLAME

DID you hear that our Show Biz Soccer Eleven got a real bonanza from the BBC team at Motspur Park the other week? They beat us 8-1. But don't blame our goalkeeper, comedian Des O'Connor—he was doing his best. Actually, Des is a very fine footballer, though he had never before played in goal.

Personality singer Glen Mason, Jack Jackson Show resident, got a beauty of a black eye during the match. A mysterious elbow was the culprit.

With the slimming schedule for Glen to keep to a few days later, there were frantic efforts in the Mason household to remove the offending shadow from his eye.

There is no truth in the story that he obtained this injury from a footballer and perpetual friendly rival—Ronnie Carroll!



Desert island disc



TOMMY SANDS—This young American singing star was to have visited England soon, but now this looks unlikely. See story on centre page.



GLEN MASON

SPOTLIGHT

on **MARION RYAN**

The girl with a voice and those vital statistics

IT'S always nice to welcome a newcomer to the Hit Parade, and a pleasant change when the newcomer is a woman. The lady in question? None other than the gal with a voice PLUS three vital statistics to match—lovely Marion Ryan.

In the face of an abundance of

SOON!
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MUSIC SET TO LYRICS. Reasonable charges—Hammerton, 34, Barbours Avenue, Wembley, WEM. 348.

AND THEY LIVED happily ever after. They met through The Yorkshire Marriage Bureau, 4 Pavilion Terrace, Scarborough.

masculinity in the charts, petite and gorgeous Marion has thrust her way through on the record market.

Not only has she done this against the male monopoly, but she has staked her own claim with Love Me Forever against another strong feminine contender—Eytelle Gormez. In fact, many people thought that if the number was to prove itself as a hit in this country, then it would be the Miss Gormez version.

However, such is this unpredictable business the song has been the means of Marion Ryan obtaining her first really big hit disc. A long overdue event, for Marion has produced some fine records in her time.

BETTER LATE THAN NEVER

And they are records which should have brought her disc recognition from the general public long before

by
DOUG GEDDES

now. Still, they do say better late than never. But in Marion's case it was bound to be only a question of time.

Though hit discs haven't come her way, the glamorous Miss Ryan has not been left behind in the entertainment field. As her career has progressed, she has truly established herself via other media. Not the least of these has been television.

She has the advantage of not only being well blessed with vocal talent so that she is easy on the ear, but nature has been especially kind to her so that she is a delight on the eye also.

Nowadays she is seen regularly on ITV in the "Spot the Tune" programme, a show which must have



introduced her to an even wider audience than she once commanded. On this programme her personality is given full scope, and invariably she serves up songs away from the usual monotony of the hit parade.

Marion's activities fortunately are not confined to this particular show. She is no stranger to "Six-Tive Special" and, apart from regular features such as the "Jack Jackson Show" and "Off the Record", Marion has been a featured guest on every major TV and radio programme.

Although Miss Ryan seems very much an established part of our entertainment scene, it is not so long since she first attracted our attention.

Born and brought up in Leeds, this 26-year-old vivacious redhead commenced her career in the most unexpected way with the Ray Ellington Quartet.

Whilst playing at Leeds Town Hall Ballroom, Ray was approached by Marion for permission to sing with the Quartet. Such a thing, a girl singing with this group, was then quite unheard of and Ellington, to please the Yorkshire lass, suggested that she might return the following day.

What was meant as a deterrent didn't quite work out, for the instant Miss Ryan took Ellington at his word and presented herself at the ballroom the next evening. If you've seen Marion Ryan, how would you put her off further! Of course you couldn't and neither could Ray.

ELLINGTON WAS CONQUERED

He gave her the chance there and then, and not only did she capture the imagination of the dancers there that evening, but she promptly secured both Ray Ellington and the other boys of the group.

A hurried conference between Ray, Ellington and his pianist-manager Dick Katz soon decided that Marion should become a fixture with the group.

The hard rigorous training that Marion received, not only for personal fitness, but from the demands of one-night stand engagements all over the country, has since contributed very considerably in the record, very size, and talented Marion Ryan that we know today.

The time had to come when Marion Ryan could prove herself as



RAY ELLINGTON.—He never thought that persistent Yorkshire lass would turn up, but she did and not her first chance.

a solo artist, and in July of last year she branched out on her own. She was immediately signed by the Nixa label to record, and since that date she has had some worthy songs to her credit. All have proved healthy sellers, but not the kind that allow one to retire on their record royalties.

Altogether all this, Marion has been **putting up successes** on television, and **it's a triumph** featured in variety at all the number one theatre dates up and down the country.

However, with heavy TV schedules ahead of her, variety dates will be cut for the present. But who should worry when she continues to delight at each week on TV, and now adds to that pleasure with a successful hit record.

Marion designs most of her own clothes, and it is said that she has worn over 100 different dresses in the last twelve months. She excels at cooking, and delights in demonstrating her talents in the direction to welcome friends.

She has little time for other hobbies, for music is her very life, it is spent in rehearsal. Marion is blessed with a fantastically good memory, and her repertoire of songs is reported to number over 500!



YOUR WEEKLY DISC DATE With JACKIE MOORE

DYNAMIC!

That's what they are calling this new singer,

DAKOTA STATION

MATT MONRO—The Golden Aesop. "I'll Never Have A Sweetheart" (Fontana H115).

Matt's first disc for Fontana has all the signs of becoming a hit. The song "The Golden Age," from the film "The Golden Disc," is the kind of ballad Matt sings to well. As usual his phrasing and diction are of the standard we don't find so much this side of the Atlantic, and he gets sympathetic backing from the Johnny Gregory Orchestra. A fine disc.

DAKOTA STATION—The Love, Late Show: Trust In Me (Capitol CL14829).

A new singer currently causing a stir in the U.S.A. and described by Bruce Shering as "dynamic." Dakota Station has mostly worked in night clubs and she is strictly a "late night" singer. You might not take to this disc on first hearing, but give it another listen—it's worth it.

THE JOHNNY PATE QUINTETT—The Elder; The Swinging Shepherd Blues (Parlophone R4404).

Swinging but restful with some nifty flute from L. Duvon—can't be more familiar, that's the description on the label.

TERRY WAYNE—Forgive Me! All Mama's Children (Columbia DB4077).

Terry attacks a ballad on the first, written and conducted by Tony Osborne. Now he has slowed down enough. Terry has a pleasantly husky though slightly off-key voice. These boys all sound so alike on "rock numbers" that it's a surprise to find they have distinctive voices underneath it all.



TERRY WAYNE—his voice is pleasant and husky in non-rock numbers.

DICK JACOBS—The Lovely Ladies Of Milano; Place Pigalle (Gord 972299).

One of America's top orchestra leaders goes all continental, and the result is a very pleasant indeed.

DONN REYNOLDS—Swing Low Sweet Chariot; Ramona (Nixa N1372).

Donn has the Tenors with him on these two oldies. In fact, you get the full works, with Donn out-peddling Slim Whitman.

ROSEMARY CLOONEY—Love And Affection; I Can't Stop Crying (Philips PB792).

You'll be satisfied with this Clooney disc whatever way you prefer her. The first side is a swing 'n' tempo number with Rosemary explaining that all she needs is love and affection, two commodities I'm sure she'll never lack. I Can't Stop Crying is a lovely ballad which Rosie recorded when she was over here last, with the Wally Start Orchestra.

LONNIE SATTIN—Ring Around The Moon (Capitol CL14811).

A cute number with some boo-hooing angel voices supporting Lonnie.

DAVID WHITEFIELD—Cry My Heart; My One True Love (Decca D1197).

David is back with Manovani here and this disc should go down well with his fans. He's in better voice than you'd expect after his marathon effort at the Palladium. He squeezed this disc in between performances, and at these go on between lunchtime and eleven at night it was some squeeze.

THE SOUTHLANDERS—Penny A Light In The Window; Fatsy Loufers and Bobby Shoes (Decca L1992).

The boys are a little late with their light but it's still a good view. If you like vocal groups, this one has more rhythm than most.

AL JONES—Lonely Traveler; Mad, Mad World (HMV POP451). The lonely traveler seems to be a close relative of the Great Pretender. A sad little song. The other side is anything but sad and its real melody is written by Jones—very good. We know who one Jones is, Stone is the musical director on the disc, but I wonder who the other Jones is? Maybe Al is a split personality. These two sides are so vastly different in style, it could well be.

LUCILLE MAPP—Love Is The Early Birdie (Columbia DB4071). Two numbers from "Lady At The Wheel," in which Lucille is currently appearing. The Steve Race Orchestra, two very good numbers plus Lucille, add up to a top disc.

DAVE ROSS—Pit A Partner Began Boogie; Everybody's Got A Girl; But Tim (Oriole CB1416).



WEE WILLIE HARRIS—Whatever you think of his singing, he's certainly different!

Another of Oriole's new styles. I specially like the Italian-styled "Tim."

JACK HASKELL—Blue Missoni Moon; I'm Playing Solitaire (Oriole CB1398).

An attractive straight singer with a nifty touch for ballads.

FLORIAN ZABACH—Two Tickets To Guantanamo; Runaway Romance (Mercury MT192).

The latter title is written, played and conducted by Zabach, who must be quite a man. A "must" if you like violins and good orchestral music in lighter vein.

VICTOR LABATI—One Blade Of Grass; His Arms (Parlophone R4403).

We've waited a long time for this record from Labati, but One Blade Of Grass gives him a chance to show that here is a top singer in the making.

JIMMY JACOBS—Come Walkin' Baby; Don't You Cry (Fontana H100).

First disc from a boy who Fontana feel is going right to the top. Jimmy wrote both these numbers and they tell me he has dozens more. If they all come up to the standard of Baby Don't You Cry I'll be happy.

ANDREWS SISTERS—Melancholy One; Mistake (Capitol CL14826).

I think they're still the best, though on this, better than their material.

MICHI MILLER—Hey Little Baby; March From The River Kwal (Philips PB777).

We go on one extreme to the other on this disc, but both very different numbers are played in true Mich Miller style, with lots of horns.

GEOFF LOVE—A Story of Ireland; Wherever You Are (Columbia DB4065).

The man who has supplied so many beautiful backings is on his own this time and you can really hear him and the orchestra properly. You can sink back and enjoy this.

JERRI ADAMS—Lookin' For Someone To Love; I'm All Right Now (Fontana H108).

A girl with a nice cool voice. I think you'll like her.

FERRY COMO—Magic Moments; Catch A Falling Star (RCA 1036).

A great disc from a man every singer admires. You may have heard him sing Magic Moments on his BBC TV show. If not, make an effort to bend your ear his way, he's the master of the relaxed style.

JOEL GREY—Be My Next; Shoppin' Around (Capitol CL14822).

The first is a slow ballad in the Pat Boone tradition and Joel sounds very pleasant indeed. But I'm not so keen on the second side.

WEE WILLIE HARRIS—Love Bug; Grant; Rosie Lee (Decca F10980).

Whether you swoon over him or double up you can't deny that Willie sounds like no other singer. His version of Love Bug is my favourite, but then I have a strange sense of humour!

TERESA BREWER—Mutual Admiration Society; Carden Caravan (Coro Q72301).

Seems too long just to hear Teresa and I'm glad to have her back with Mutual Admiration Society.

JIM DALE—Don't Let Go; Two Top Members (Parlophone R4422).

Though my preference is for the second title, Jimmy goes from strength to strength, though it would be nice if he didn't sing in pseudo-American. After all, Jim, we're proud of you being British.



JIM DALE—He goes from strength to strength, but he should lay off the American accent.

BOR DALE—The Gift of Love; One Blade Of Grass (Oriole CB1421).

A great disc from this Dale who has been around rather longer than Jim. I must admit for years I have listened to Bob singing with Geraldine but he has never sounded as good before.



VICTOR SOVELL—From Trinidad, he won a scholarship to study music and has now turned to Pop.

VICTOR SOVELL—The Gift of Love; Beloved (HMV POP443).

The boy from Trinidad who won a scholarship to study music over here. Now he has turned his talent to pop—very successfully judging by the number of contracts that have come his way. I think this will appeal to the older folk as well as those who go for the Whiffles/Makolm Vaughn style.

STEVE MARTIN—My Darling, My Darling; Crying Roses (Philips PB790).

Most popular song from the show "Where's Charley?" is used to Steve's virile approach and he makes a fine job of it.

ALMA COGAN—Sagarinet; Gettin' Ready For Freddy (HMV POP430).

Sagarinet might have been made for Alma, just the sort of happy, tempo number she does so well. The second side is just a bit of fun for Alma and the girl chorus.

DOROTHY SQUIRES—A Secret That's Never Been Told; Bewitched (Columbia DB4070).

In these days of happy amusements it's a joy to listen to Dot who knows all that is about putting over a song. On this she sings through Secret, then takes you completely by surprise with a restrained, beautifully timed Bewitched.

THE DIAMONDS—Land of Beauty; The Stroll (Mercury MT195).

To be frank, all discs by the Diamonds sound alike to me. This is no exception, but if you are a fan of theirs, you're bound to like it. And if you're not, it won't convert you.

RUBY MURRAY—Keep Smiling At Trouble; Forgive Me My Darling (Columbia DB4073).

A great side and a real side from Ruby here. Myself, I like her when she's bubbling over on a happy 'n' tempo tune like Keep Smiling.

BOR DALE—The Gift of Love; One Blade Of Grass (Oriole CB1421).

A great disc from this Dale who has been around rather longer than Jim. I must admit for years I have listened to Bob singing with Geraldine but he has never sounded as good before.

EXTENDED PLAY

Starlite get off to a fine start with this Shelley Moore disc

SHELLEY MOORE—Where Is The Blasphemy? Everything Is Gonna Be All Right Now. *Good On The Guy*. You've Tied Me Up. (SLEPI).

The first EP I have received from Starlite, and what a fine start! Shelley sings four of her own numbers with a backing group which includes Keith Bird, Martin Slavin and the Isaacs plus four great songs delivered in Shelley's professional style. Even the boys were enthusiastic about this session—and it's not often they get worked up.

THE RAY CHARLES SINGERS—Winter Wonderland. June Is January. Button Up Your Overcoat. When Winter Comes. (MGM EP690).

Some quiet vocal work from Ray

Charles and his singers to provide pleasant background music.

MICHAEL HOLLIDAY—Just A-Wearyin' For You. We'll Gather Lilies. If I Can Help Somebody. The Lonesome Road. (Columbia SEG7761).

The boy everyone is glad to see at

the top of the Hit Parade with four all-time favourites.

NORRIE PARAMOR—Sky-scraper Serenade. Lullaby Of Riohland. Manhattan Serenade. Harlem Nocturne. Lullaby Of Broadway. (Columbia SEG7762).

Four lovely oldies given the Paramor touch.

CHICO O'FARRILL'S ALL STAR CUBAN BAND—Perfidia. Amopala. A Kiss Of Fire. French. (JMG YL6395).

O'Farrill has written scores for Kenton and Gillespie, now he takes his own group through some cha-cha. Son of an Irish-German marriage, he was born in Havana, which accounts for his touch with the Afro-Cuban music.

AL JOLSON—Among My Souvenirs.

Two EPs on Brunswick OE9363 and 9364. On the first are Among My Souvenirs; Say It Isn't So; Rows of Pearly Little Pal. Part Two has Without a Song; When Day Is Done; After You've Gone; I'm Always Chasing Rainbows. Sent

incredible that it is eight years since Jolson died, especially as his popularity grows all the time.

SOMETHIN' SMITH AND THE REDHEADS—My Melancholy Baby. Ma! You Always Hurt The One You Love. Cecilia. (Fontana TEI7008).

The three carrot tops who met at Los Angeles University get together on four oldies.

THE BLUE STARS—Toni Dooceem. Fado. On S'en Va Sous La Pluie. Les Ames Fieres. (Folsted ESD3048).



NORRIE PARAMOR—Four oldies are given a great rendering with all Norrie's usual polish.

The vocal group from France in great form. Don't worry, you don't have to understand the language, the rhythm is international.

EDMUND HOCKBRIDGE—A Canadian in London (Part 3)

Four tracks from Hockbridge's album; these are Transatlantic Lullaby; Tonight Some Enchanted Evening; Brazil (Naxos NEP 24665).

BING CROSBY—My Honey's Lovin' Arms. Please. Some Of These Days. Shine. (Philips BBK 12142).

The Bing of a while ago with some old favourites.

RIVERBOAT DANDIES—Laggy Lammie and Ray Baudou. (Capitol EAP1-877).

Walking With The King; Do You Know What It Means To Miss New Orleans? Dardenella; Riverboat Shuffle. Some of the old Dixieland-style jazz.

SINATRA—Songs For Swinging Lovers (Part One). (Capitol EAP 1-653).

First of a series of EPs taken from the best-selling album, on this we get You Make Me Feel So Young; It Happened In Monterey; Anything Goes; How About You.

FARON YOUNG—Sweethearts and Strangers (Capitol EAP3-7793). I Am a Poor Boy; I Can't Help It; You Are My Sunshine; That's What It's Like To Be Lonesome.

HANK THOMPSON (Capitol EAP1-826).

Hang Your Head In Shame; Someone Can Steal Your Love From Me; Don't Be That Way; You'll Be The One.



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DISC

Hulton House, Fleet Street, London, E.C.4

We were right!

WE were brazen enough last week to forecast that you were going to enjoy the first copy of our exciting new publication. All of us at "DISC" are delighted to know that we were right.

Within hours of "DISC" being on sale throughout the country we were bombarded by the public for more copies. By luncheon of the same day we were absolutely sold out.

How good to know that we hit our original target. But how sorry we were to disappoint so many thousands of potential readers who could not obtain a copy.

Already additional orders for future copies of "DISC" are pouring in. We do hope that YOU have placed yours for a regular weekly copy of "DISC."

We want to satisfy everyone. But this can only be done by ensuring that you place an order NOW. Don't put it off—or you may be disappointed again.

"DISC" is THE publication for which you have been waiting. Your initial interest and your letters have told us that in no uncertain terms.

Our aim is to continue to satisfy you and produce each week an even BETTER paper which will fill that need we knew existed.

Our first competition, asking for views on the popular BBC "Six-Five Special" show has brought enormous response.

We shall be unable to give the results until next week. Don't forget to ensure your copy of "DISC" now. You might be one of the winners of our LP prize offer.

Is Jackie set for stardom?

BOTH the Will Colloff agency and the Decca company have great hopes for their newest discovery, Jackie Dennis, Jackie, a fifteen-year-old girl from Edinburgh, makes his Decca record debut with "You're The Greatest" and "La De Dab," and great things are expected from this newcomer.

TOUR DATES FOR MARTY WILDE

DETAILS are still being worked out for the 15-week tour of young singing star Marty Wilde.

So far, only two dates have been announced—Dudley Hippodrome on March 17, followed by the Empire Theatre, Odham, on March 24.

Marty Wilde has the unique experience of appearing on two TV shows in one evening. On Saturday, February 22, he is on an early spot on the Jack Jackson Show, then he hurries across London to appear at the saloon of "Six-Five Special."

Humph gets an extension

SUCH has been the success of the Granada-TV production, "Here's Humph," the programme is to be extended as from February 21.

The programme will then be of 30 minutes duration from 6.10 to 6.40 p.m. each Friday.

Future guests on this programme include Lita Roza (Feb. 21); Maxine Daniels (Feb. 28); possibly Sister Rosetta Tharpe (Mar. 7); The Leo Lingo (Mar. 14), and it is hoped for a filmed interview with Dave Brubeck on Mar. 21.



Paul Anka opens with March 1st date at Aberdeen

SENSATIONAL young singing star Paul Anka, due back in Britain for his second tour, opens on March 1 at Aberdeen—the first American act to do so.

LONGEST EVER?

LAST Tuesday, February 11, saw the 84th performance of the current London Palladium pantomime, starring Arthur Askey, David Whitfield, and Tommy Cooper.

With the closing date of this pantomime, Robinson Crusoe, extended now until Saturday, April 5, this Jack's like being the longest Palladium pantomime run.

A tightly packed schedule has been prepared for Anka and details of this may be found on page 14.

However, as we went to press, Harold Fiskling was able to give us three further dates.

Anka will now play Hartrow on March 9; Plymouth, March 11; and Lincoln, March 22.

Paul will be supported by Vic Hammett and his orchestra.

Five further dates have yet to be announced and we hope to give you these next week.

Johnny Duncan hurt by over-keen fans

COLUMBIA star Johnny Duncan was hurt the other day because of over-enthusiastic fans after completing a Radio Luxembourg broadcast session. Fans waiting to see him, crowded around and to seek refuge Johnny climbed over a railing but slipped and fell to the roadway.

He was treated in hospital, though not detained, but it has meant him hobbling around on a stick.

Apart from missing one concert, Johnny Duncan has been able to maintain his other engagements.

X-ray treatment has since shown that Johnny has actually broken a bone in his foot. Though he appeared on the Jack Jackson Show last Saturday he was in great pain, and this Saturday on "Six-Five" his foot will be in plaster.

Arch-noon Spike launches out into ballads

TOMORROW (Friday) Parlophone issue a new disc by Arch-noon Spike Milligan. To say that this is a disc with a difference is an understatement.

Going is the goosery which we normally associate with Milligan, for he has produced a couple of ballad sides that are bound to cause considerable attention.

No mean musician, Spike Milligan can be heard as a ballad singer on "Will I Find My Love Today" and "Wish I Knew." Play it to your friends, you'll fool them every time.

This new Milligan issue has every indication of comparing strongly with the best of ballad exponents.

HECTIC TOUR FIXED FOR HILLTOPPERS

THE Hilltoppers, the American vocal group due to visit Britain for their second tour in April, are having an extensive programme scheduled for them by their MCA chief, Norman Payne.

Dates so far announced for this vocal team include Newcastle (April 7); Leeds (April 14); Glasgow (April 21); Edinburgh (Apr. 28); Liverpool (May 5); Hanley (May 12); Bristol (May 19); Sheffield (May 26); and Exeter, Finsbury Park, London (June 2).

In addition to the above, further plans are being prepared for the Hilltoppers, plus possible TV dates where it can be arranged.

BRAZIL SENDS A COMPOSER

ONE of Brazil's leading composers, Dr. Humberto Teixeira, has just arrived in Britain.

Dr. Teixeira is a composer of over 500 songs and he is credited as the creator of the Baion dance.

Whilst here, the composer will be contacting impresarios to discuss a possible visit to this country of "Os Brasileiros."

Big programme scheduled for Michael Holliday

FOLLOWING his return from a well-earned vacation, Columbia singing star Michael Holliday has a long variety tour lined up for him.

Michael's tour opens at the Empire Theatre, Nottingham, on March 12 and is followed on consecutive weeks with weekly engagements at Leicester; Sheffield; Newcastle; Sunderland; and Birmingham; Liverpool; Brighton; and Cardiff on May 12.

Other dates are being arranged for Michael in the meantime, plus TV and radio engagements, prior to his summer season residency in Blackpool, due to start in late June. Holliday's last TV date in his current late-night BBC series is tomorrow evening (Friday).

THE FOUR JACKS

The prayer of love



MARLAN

Come dance

The se hills of

back from the Sun (15/58)

RCA-1045

REC



The Johnny G

David Whitfield mobbed at record contest

DAVID WHITFIELD was mobbed by his fans when he arrived at the Royal Ballroom, Tottenham, to judge the finals of the "David Whitfield Singing Contest" last Sunday night; and it was only David's tact and pleasant manner that got him through unscathed.

The Contest run with the object of finding new recording talent, was a great success—and there is no doubt that we shall be hearing more of the finalists in the future.

The winners were Wally Emmett of Rainham, Essex, Bill Graves of Barnet and Antonette Zammet of Clapton, London.

F 10864 DECCA RECORDS 45/78

THE DECCA RECORD COMPANY LTD. &

Johnny Otis Show may be coming

PLANS are afoot this week in London for a possible visit of the Johnny Otis Show in the very near future.

Johnny's business partner, Hal Zeiger, is currently in Britain to discuss with leading agents the chances of bringing the complete package to Britain for the whole of April.

TOMMY SANDS VISIT IS DOUBTFUL

THOUGH it has been reported that young American singer Tommy Sands was due to visit Britain, it seems unlikely that Sands will be able to make it in the immediate future.

Tommy has every desire to visit his fans in this country, but he has informed his record company, Capitol, that his commitments in the States will defer such hopes.

Marvin Rainwater

American Country and Western singer Marvin Rainwater is now set to visit Britain.

Rainwater will appear on Val Parnell's Sunday Night at the London Palladium TV presentation on April 20.

Les Paul and wife to visit Britain?

FAMOUS American husband and wife team Les Paul and Mary Ford are planning to visit Britain again. At this early stage no details are available, but negotiations are well in hand in the States for this venture.

If it can be arranged, Les Paul and Mary Ford will make their first visit at the end of March or the beginning of April.

RECORD STARS TO THE FORE

RECORD stars are well to the fore as guests of Cyril Stapleton on his future BBC-TV productions.

With Cyril Stapleton and his Show Band on Thursday, February 20 will be Petula Clark, The Southlanders, and a newcomer from Australia, Tony Gibbons.

In the March 6 edition of Stapleton's show will be two HMV singing stars, Alma Cogan and Ronnie Hilton.



THE SOUTHLANDERS

on Tuesday, Hal Zeiger said:

"The show, if it should come, would definitely include the Johnny Otis Orchestra, singer Mel Williams, and the Three Tons of Joy, featuring Marie Adams."

Apart from normal tour details yet to be discussed, the problem of the orchestra visiting this country would probably need further talks with the Musicians' Union.

King Brothers get ready for big variety tour

FOLLOWING their successful residency in the Frankie Vaughan Show at London's Palace Theatre, plans are being prepared for a variety tour for the King Brothers.

Theatre dates at the time of going to press include Middlesbrough (February 17); Chester (March 3); Boston (March 10); Finsbury Park (March 17); Chiswick (March 24) and the week starting March 31 is being kept free for television appearances.

Popular visitors to the "Six-Five Special" programme, the King Brothers appear again on this show on Saturday, March 1.

They are set to appear in Blackpool for the coming summer season.

TOP HITS!



ALMA COGAN

Sugartime

H.M.V. POP40

DANNY and The Juniors At the Hop



H.M.V. POP48

LORRAE DESMOND Two Ships



PALLOPHONE 8440

Ron Goodwin

and his Concert Orchestra
**COLONEL BOGEY AND THE
RIVER KWAI MARCH**

(From the film "The Bridge on the River Kwai")

PALLOPHONE 8491

KEN MACKINTOSH AND HIS ORCHESTRA RAUNCHY



H.M.V. POP46



Dorothy SQUIRES

*A secret that's
never been told*

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**MARIO
ANZA**
dance with me
e seven
of Rome



45/78

**EVERLY
BROTHERS**
Should we
tell him

HLA 8554



45/78

Busy time for Southlanders

THE Southlanders, currently enjoying success with their latest Decca release "Put A Light In The Window", have busy days ahead of them with personal appearances.

Currently at the Empire Theatre, Sunderland, the group have variety dates lined up that will take them to Empire, Glasgow (Mar. 3); Empire, Chatham (Mar. 10); Bradford (Mar. 17); Chester (Mar. 24); Birmingham (Mar. 31); Manchester (April 7); Bristol (April 14); Brighton (Mar. 21).

Concert dates for the Southlanders include Granada, Walthamstow (Sunday, Feb. 16); Gaumont, Salisbury (Feb. 23); Odoko, Weston-super-Mare (Mar. 16); Adelphi, Slough (Mar. 23).

Immediate TV dates include Cyril Stapleton Show Band on Feb. 20; "Top Numbers" on Sunday, March 9, plus further appearances on "Six-Five Special".

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LP Line-up

SARAH VAUGHAN and **BILLY ECKSTINE—The Best Of Irving Berlin** (Mercury MFL6330). A little early, I know, to say this, but for me this just must be one of the top discs of 1958. Neither artist has sounded better and the choice of songs is perfect. Certainly **Alexander's Ragtime Band** has never sounded better. I recommend this with no reservation at all.

MARINO MARINI and **HIS QUARTET—Happy Music From Italy** (Durium DLU56012).

If this time of year makes you feel dreary, I guarantee this disc will cure you. You can't get miserable for long with this group without hearing them bring their own brand of gaiety to Italian songs which already have an infectious beat. Also included are **I Love Paris** and **Cesaire Bill**, sung in the sort of English only the Italian can manage.

BEIN, HIS TUMBA and **ORCHESTRA play Calypso** (Feldman PDL33041).

Don't worry, a tumba is only a corusc drum, and these are calypso with a French flavour, originating in Paris. On my copy the labels are back to front so I got my **Banana Boat Song** mixed up with my **Maitika**, but it didn't stop me from enjoying the disc. Judging from the reaction of the men-folk in the office, the jacket of this album should boost sales quite a bit.

THE TEN COMMANDMENTS (London HAD2074-5).

By way of being an epic, this, as you might expect, these two albums bring you the Elmer Bernstein music for **The Ten Commandments** as well as in a special jacket with shots from the film in glorious Technicolor! You may remember that Bernstein wrote the music for **The Man With The Golden Arm**. On this film he has had an

even more difficult job but he has succeeded admirably, although perhaps it should come under the heading of "classical music". But if you want a reminder of this spectacular film or are interested in something different these will be ideal albums. Bernstein has unfolded some most unusual instruments in this score, among them the **Kam's Horn**, a **Theremin** and a **Sitram**.

They make an ideal pair

PAT BOONE and **SHIRLEY JONES—April Love** (London HAD2078).

Another sound track score, but somewhat different. **Pat Boone's** second film this week with the "Carousal" girl, **Shirley Jones**, apart from the title song, there are some lovely numbers including **Do It Yourself** and **Give Me A Gentle Girl**. **Pat** and **Shirley** make an ideal pair.

TONY OSBORNE, his piano and orchestra—**Lovers in the Dark** (HMV CLP1551).

Mood music for late-night listening from one of our top composers-conductors. On this disc, **Tony** has kept to standards, but it would be nice to hear an album of his own numbers some time.

BOCKEN AT THE "2 16" (Decca LP1200).

One of the country's better known coffee bars is the rendezvous on this for stars like the **Warrior Men** and **Wes Willie Harris**. Somehow or other a girl's creps in too—a promising newcomer called **Beryl Wayne**.

ALL TIME FAVOURITES (Capitol T1910).

Nate Cole, the King Sisters (with one of their best, **Imagination**), **Stan Kenton**, **Les Paul**, **Margaret Whiting**, even the **Pied Pipers** singing **Dream**, and many more, all on this album rightly called "All Time Favourites".

HIT PARADE OF 1957, (Nixa NPT19022).

Another combination disc, this time with **Pat Clark**, **Gary Miller**, **Marion Ryan**, **John Fraser**, **Frankie Brent**, **Joe Henderson**, and, of course, you can have a selection of **Nixa** hits without **Lonnie Donegan**. This will come just in time to replace all those worn-out 78s.

ANNA MARIA ALBERG, **HETTI—I Can't Resist You** (Capitol T887).

The scandalous girl with an equally lovely soprano voice turns to pop on her first LP, with the orchestra in the

capable hands of **Van Alexander**. The titles include **They Don't Believe Me Tenderly**, **My One And Only Love**, and **With Every Breath I Take**.

ERIC JUPP ORCHESTRA—Music For Sweethearts (Columbia 33SK1072).

And this album contains just what the title suggests, quiet music with the jazy touch perfect for a romantic mood. **Moon glow**, **Love Walked In**, **It's Magic** and many others.

CLEO LAINE—She's The Tops (MGM-C-765).

And she certainly is. A collection of **Cleo's** best numbers, including **Talk A Whole Day, Mean To Me, The Lady Sign**, **The Blues**, and **Happiness Is A Thing Called Joe**. You must get this one.

ARNE LAMBERTH—A Trampet In Love (BBJL7214).

A silly title, but you get the idea. **Arne** comes from Sweden, but now



FRANKIE LYMAN—He lets rip with some odds, but the slower numbers are not so good.

lives in Denmark. A pleasant record made up of songs which crop up on every other LP, with **Aime** providing some rousing trumpet. For those who like **Eddie Covert** rather than **Joe Newman** fans.

FRANKIE LYMAN IN LONDON (Columbia 33S1127).

There are those who have wished that young **Frankie** were whiter, myself included, but I must admit this LP is more enjoyable than I thought possible. **Frankie** attacks older folk like **Let's Fall In Love**, and **Somebody Loves Me** with great style, but I still don't care for him on the slower numbers. My early copy of the album doesn't say who provided the backing, which is a pity. Whosoever it is, it's great.

The BIG BEAT

Lonnie goes on and on



LONNIE DONEGAN—Nixa have hit the jackpot with their **Donegan Hit Parade** series. It looks like running for ever.

LONNIE DONEGAN—Pattin' On The Style, My Dixie Darling, Gambler's Man, I'm Just A Rolling Stone (Nixa NEP2467).

Volante Thirt of the **Donegan Hit Parade**, a series which looks like running for ever.

GENE VINCENT—Walkin' Home From School, I Got A Baby (Capitol CL1430).

In the usual Vincent tradition, it rocks from start to finish and you can't understand a word! Fine for dancing.

THE BETTY SMITH GROUP—The Jive, Bewitched (Decca F10986).

The newest addition to our small band of girl jazz players, **Betty Smith** and a good swinging line.

BILL HALZY—Rockin' The Oldies (Brunswick OE9349-51).

These EPs with **Bill** rocking his way through standards like **Abie's Mishkin'g**, or **Is It True What They Say About Dixie**. A treat for **Halzy** fans.

KEN MACKINTOSH—The Stroll: The Swinag' Shepherd Blues (HMV POP441).

Another disc for dancing, this time from one of our better bands. If you've been watching "Cool For Cash" you'll already know how to dance **The Stroll**, if not, you'd better hurry up and learn. **The Shepherd** is great for jiving.

THE OLD TIMERS SKIFFLE GROUP—The Lynching Of Jeff Buckner; The Woman Who Loved A Swine (Fontana H105).

A new skills group and very good too.

LOUIS PRIMA—Buona Sera; Beep! Beep! (Capitol CL14521).

Last word in space travel comes from **Louis** in **Beep! Beep!** **Serena** has had gone on a trip and all he can hear are the weird notes from space.

THE IMPS—Din Dumb Blander; Let Me Lie (Parlophone R4398).

They get younger every day—these boys are all twelve and were discovered during a skiffle contest in Manchester. They don't sound all that enthusiastic, but maybe they were scared.

JIM DALE—Be My Girl; Piccadilly Lane; Crazy Dragoon; Just Born (Parlophone GE985-9).

Your favourite numbers from **Jim Dale** all together on one LP.

RUSTY DRAPER—Bezz, Bezz, Bezz; I Got The Blues When It Rains (Mercury MT134).

A fast and slow rock ballad from the **Draper** man.

DONNIE ELBERG—Wad Chidi; Let's Do The Stroll (Parlophone R4403).

The stroll this time from **Donnie** who is also on the credit files for the number, with a follow called **Mendelssohn**, though not that **Mendelssohn**.

STAN KENTON—He joins with Nat Cole, the King Sisters, Les Paul and the Pied Pipers in "All Time Favourites."



BILLY ECKSTINE—With Sarah Vaughan he looks like he has produced one of the top discs of 1958.



Fr. Duval cuts his first British discs

A **TEENAGERS** record favourite in France is a Jesuit priest—Father Duval. Now Father Duval has been signed to record for the Oriole label in Britain, and actually cut his first sides for that company last week.

This guitar-playing priest has already sold over 300,000 of his first two recordings in France, and it is reported that a further issue last Christmas sold over 50,000 copies prior to its release.

Much to his own surprise, Father Duval has acquired a great amount of income through his recordings, but because of the rules of his Order, all such income passes on to deserving charities.

He has developed a large following for his music in France, and this is being enhanced in Britain by two recent TV appearances. He has brought many people closer together by his approach, and helped to further his aims through his songs and records.

Lotis for Variety

SINGING star Denis Lotis returns in variety after a long series of TV engagements when he opens at the Royalty Theatre, Chester, on March 10.

Another venture for Denis is a week's cabaret engagement commencing April 7 at the Grand Spa Hotel in Bristol.

Lotis will be seen on TV again on March 7 when he appears in Top Tune Time.



"Do you have to be so house proud!"

Highest flying blackbird

SINGING-WHISTLING star Ronnie Ronalde now regards himself as "The Highest Flying Blackbird in the World!"

Ronalde was due back in London yesterday after a rapid trip to the USA in a Bristol Britannia, in company with piano star Winifred Atwell, speed merchant Donald Campbell, and Italian singer Rosalind Neri.

This distinguished group of personalities flew a round journey from Britain to America for the purpose of raising funds for the current Jack Hylton production of the Hughie Green ITV show.

Ronalde was to make an immediate journey to the Columbia recording studios upon his return, to place on disc "Whistling Skills," a tune which he has recorded on the sound-track of the new British film—"Innocent Sinners."

Forthcoming plans for Ronalde include a week of variety at Hull, commencing February 17, and on April 8 he leaves for Australia to play theatre engagements in that country for the first time. Ronalde is due to play a two-month residency in Perth followed by dates in Sydney and Melbourne.



SHOWBILL

A double-dynamite winner from
GENE VINCENT
'Walkin' Home From School'
b/w 'I GOT A BABY'

Frank Sinatra
sings another great beat ballad
'WITCHCRAFT'
b/w 'Tell her you love her'

Climbing fast—
THE **JOHNNY OTIS** SHOW
featuring Johnny Otis and Marie Adams
'Bye Bye Baby'
b/w 'Good Golly'

JOEL GREY
in a slow rhythm ballad
'BE MY NEXT'
b/w 'Shoppin' Around'

LONNIE SATTIN
sings an up tempo blues—
'RING AROUND THE MOON'
b/w 'My heart's your home'

NAT KING COLE
'ANGEL SMILE'
b/w
'Back in My Arms'

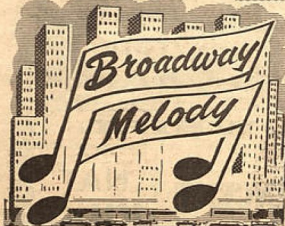
The ever-popular
ANDREWS SISTERS
'Melancholy Moon'
b/w 'One Mistake'

45 R.P.M. 7-INCH
EXTENDED PLAY
RECORDS

Frank Sinatra 'SONGS FOR SWINGIN' LOVERS'
(to be issued in four parts)—Part 1 released this month EAP 1-653

'RIVERBOAT DANDIES'—traditional jazz at its very best. Ray Bauduc and Nappy Lamare and their Dixieland Band EAP 1-877

'The Four Freshmen and Five Trombones'
—fascinating and exciting arrangements for the fabulous four
EAP 3-683



A NEW American release by Danny and The Juniors is already attracting considerable attention over here. Newest disc by this bright group on the ABC-Paramount label is entitled "Rock and Roll Is Here To Stay" coupled with "Schoolboy Romance." Initial impact is very good and is already being hailed by the press and disc jockeys as a big following up of their first hit—"At The Hop."

Roulette celebrates

BIG celebrations for the first birthday of Roulette Records. Since it started in January of last year, this company has produced a string of hit discs and helped to put a number of artists on the record road to fame.

Stars such as Tommy Bowen, Jimmy Rodgers, Buddy Knox, The Playmates, The Technicians, have enjoyed disc successes through the

RICKY NELSON—"Shod Up" has won this youngster his second Gold Disc. His album sales are already over a quarter of a million.

NEWS AND VIEWS FROM ACROSS THE ATLANTIC

released about this project but we can only wait and eventually listen.

Daddy Bing

NEWS and rumors this week in the United States say that Bing Crosby is to be a dad again. Bing, who married actress Kathy Grant in October of last year, confirmed that they are expecting a baby in August.

Bing already has four sons, the best known of whom is singer Gary Crosby.

He keeps going

LATEST American Columbia LP release by Duke Ellington is reported as marking his 33rd year as a recording artist. Title of the Duke's latest release is "My Heart, My Mind, My Everything," one of the few compositions on which he has written both the music and lyrics.

During his 33 years, Ellington has recorded well over 1,000 compositions.

Gold Disc No. 2

Young star Ricky Nelson is to receive his second "Gold Disc," this time for his wailing of "Ain't It?"

Low Chudd, boss of Ricky's Imperial label, has said that a total of seven record prices are working exclusively on Nelson's current single, LP and EP album issues. It is claimed that album sales of this artist exceed quarter of a million.



BUDDY KNOX—One of the stars of Roulette Records, a company just one year old.

Kitty leaves Decca

SONGBIRD Kitty Kallen just left the Decca label after a three-year record stint. One of Kitty's biggest disc successes during her sojourn with the label was "Little Things Mean A Lot," a waxing which also made a considerable impact in Britain.

Lonnie gets offer

An open offer has been made to Britain's shifftie star Lonnie Donegan to tour the States again. Organizers of the Alan Freed package show would like Donegan to tour with this particular outfit.

Frank on top

FRANK SINATRA is to play the Josh Savin Hotel in Las Vegas for a two-week session at from April 9.

Sinatra is enjoying considerable record sales at the present, and three of his albums are in the Top American selling list.

Titles of these are "Pal Joey," "Where Are You?" and his most recent album release "Come Fly With Me." The latter is not yet scheduled for release in Britain.

Roulette label. The company's President, Morris Levy, has proved an energetic figurehead, and he has foregone and vision to make his label one of the strongest in the States. Releases year side of the Atlantic are made through the Columbia label.

No name yet

STILL no name for the new arrival to the Pat Boone household. Pat's wife Shirley gave birth to their fourth child, a girl, in New Jersey last week. Hopes were for a boy, so they had no names prepared for the newborn.

Stereophonic

A-BC-Paramount stars Steve Gibson and the Red Caps are due in New York soon to cut a new disc using a special stereophonic recording system. No further information is being

HAROLD FIELDING by arrangement with Lew & Leslie Grade Ltd.

PRESENTS

PAUL ANKA CONCERT TOUR

When and Where to Book

March 1st—ABERDEEN
Capitol Cinema 6.8 & 8.30. Book at Capitol Box Office. Tel. 2141. Prices 10s, 8s, 6s, 5s, 3s.

March 2nd—DUNDEE
Caird Hall 8.20 & 8.45. Book from Feb. 17 at Largs, Montrose, 14/24 Whitland St., Tel. 1041. Est. 25. Prices 10s, 8s, 7s, 6s, 5s, 4s, 3s.

March 3rd—EDINBURGH
Tiber Hall 6.20 & 8.45. Book from Feb. 15 at Edinburgh Book Shop, 37 George St., Tel. Callendar 4495. Prices 10s, 9s, 7s, 5s, 3s.

March 4th—NEWCASTLE
City Hall 6.20 & 8.40. Book from Feb. 15 at Widdington, Northumberland Ave., Newcastle upon Tyne, Tel. 24278. Prices 10s, 9s, 7s, 6s, 5s, 3s.

March 5th—SHEFFIELD
City Hall 6.30 & 8.30. Book from Feb. 20 at Wilson Pook, Ltd., Fargate, Sheffield, Tel. 27054. Prices 10s, 8s, 7s, 5s, 3s.

March 6th—LEICESTER
De Montfort Hall 6.30 & 8.30. Book from Feb. 14 at M. Mansfield Box Office, Charles St., Leicester, Tel. 23632. Postal Applications must be accompanied by S.A.E. and return ticket. Prices 8s, 7s, 6s, 5s, 4s, 3s, 2s.

March 7th—BRIGHTON
The Dome 6.20 & 8.45. Book from Feb. 18 at Dome Box Office, Church St., Tel. 2032. Prices 10s, 8s, 7s, 5s, 3s.

March 8th—to be announced

March 9th—to be announced

March 10th—BRISTOL
Colston Hall 6.20 & 8.45. Book from Feb. 15 at Colston Hall Box Office, Tel. 21788. Prices 10s, 8s, 7s, 5s, 3s.

March 11th—to be announced

March 12th—BOURNEMOUTH
Water Gardens 6.8 & 8.20. Book at Water Gardens Box Office, Tel. 4605.

March 13th—to be announced

March 14th—to be announced

March 15th—YORK
Whitefriars 6.20 & 8.45. Book at Radio Box Office, Tel. 22119. Prices 10s, 7s, 6s, 5s, 3s.

March 16th—HULL
City Hall 5.30 & 8.30. Book from Feb. 21 at Gough & Davey, 13 Seville St., Tel. 23868. Prices 10s, 8s, 7s, 5s, 3s.

March 17th—to be announced

March 18th—MANCHESTER

Belle Vue 6.20 & 8.45. Book from Feb. 20 at Belle Vue, Leslie's & Forsyth, Prices 10s, 9s, 7s, 6s, 4s, unreserved 3s.

March 19th—LIVERPOOL
Pillarbox Hall 6.15 & 8.30.

March 20th—to be announced

March 21st—HANLEY
Victoria Hall 6.20 & 8.45. Book at J. C. Showell & Son, Market Square, Tel. Boksby-on-Trent: 21621. Postal applications must be accompanied by S.A.E. and return ticket. Prices 8s, 7s, 6s, 5s, 3s.

March 22nd—to be announced

March 23rd—CRYSTON
Duch Theatre 6.8 & 8.30. Book from Feb. 15 at Davis Thrope Box Office, open weekdays 10 a.m.—3 p.m., Tel. 8311, & until 4 p.m. Prices 10s, 8s, 6s, 4s, 3s.

KENT WALLON'S COOL for CATS

EXACTLY two years to the day since 27-year-old Trinidad singer, Jimmy Lloyd, arrived in this country, Johnny Franz, artist and repertoire manager of Philips, had him in front of the microphone to tape his first commercial disc. Jimmy's new record, which will be released this month, is "Ever Since I Met Lucy," which he sings in the forthcoming film, "4,5



JIMMY LLOYD

Special," and "The Prince of Players."

With him at the recording studio during the two-hour session was his manager, Clive Sharp. "I'm running out of sweat, blood and cigarettes," he muttered after Johnny had signalled for the seventh re-take of the second number.

But Jimmy, who had spent three hours in meditation and prayer before going to the studio, finally completed the number to everyone's satisfaction. Wally Stott and his orchestra and the Beryl Stott chorus provided the instrumental and vocal backing for Jimmy's rich voice. The result is a disc that should have a good chance of success.

Jimmy Lloyd—his real name is Lloyd James Boucher—started singing at the early age of eight, in the Fyrbad Roman Catholic Church choir, Trinidad. When he grew up, he sang on Radio Trinidad, where he had his own programme, and toured South America, British Guiana and Dutch Guiana.

On his first night in London he sang at the Sunset Club, where his old pal, Russ Henderson, was working. Since then, he's been singing regularly in clubs and on TV.

"When I first heard him, Jimmy had a smooth jazz style rather too much like Nat 'King' Cole," Johnny Franz told me. "So I sent him away



TV STAR

KENT
WALTON

TOO MUCH LIKE SINATRA?

A recent guest on "Cool" was 26-year-old Jeremy Lubbock, an ex-Wellington College public schoolboy and Oxford graduate. But after studying modern drama and architecture, Jeremy decided there was nothing he liked better than tinkering a piano in a Soho club.

Jalle London, who heard him remark: "He plays like Oscar Peterson, sings like Sinatra and looks every American girl's idea of a lord."

I took Jeremy aside after he showed and asked him whether he liked being told he resembled Sinatra. "You must be honoured," I said. "Honoured, yes," he answered. "But not too pleased. The danger is that when you're accused of being like such a colossal artist either people think you're trying to copy him, or they expect too much from you."

I think he has an individual style, but—a warning, Jeremy, even if you don't realize it you do sometimes sound a little like Sinatra. Jeremy is one of the tallest singers I have ever met. He stands about six feet three inches high. He's made a recording for Parlophone, the side I prefer being "Catch a Falling Star."

LENNY ORO FOR A MONTH

HOLD tight for a special announcement. Starting from the week beginning Monday, February 17, there will be a change in the times that you can see Associated-Rediffusion's "Cool For Cats." The Monday evening show will disappear entirely; but on Wednesday, the programme will run from 6.10 p.m. to 6.40 p.m., and on Fridays, from 11.15 p.m. to midnight.

Keep clinging to your seats all evening outside the London Zoo—you won't be getting the Friday night show at all. It's strictly for Londoners. But there's consolation in the thought that the Wednesday show will be beamed over all networks.

Lenny Mayne, "Cool" dancer who was injured during a recent rehearsal, has told us he doesn't expect to be able to dance again for about a month. The accident occurred about 20 minutes before we went on the

Three hours of meditation—then he made a disc!

earlier release of a bouncy "Cha-Cha-Cha" by Nino Rico. But, just as it is, Nino Rico wasn't any further south of the border than London when he made that recording. In fact, he's a well-known Oriole star—none other than Johnny Gregory, who, to give him credit, made such authentic-sounding tracks that many experts thought they could only have come from South America.

Oriole grew out of "Lenny's Music Shop," opened in Whitehall in 1912 by John Jacob Levy. Eldest son of Morris Levy joined the firm in 1915 and became, in his own words, "the driving force."

Top bandleaders were regular visitors for about two decades, to hear new recordings by such stars as Duke Ellington, Fats Waller, Al Johnson and Django Reinhardt, all issued in Britain on Oriole labels.

Since the last war many pleasant sounds have emanated from the Oriole stable. On the serious side of his catalogue Morris Levy lists religious music and Shakespearean recordings. He also successfully entered the popular field with Nancy Whiskey, Johnny Gregory, Russ Hamilton and Charles McDevitt's Skiffle Group, to mention only a few.

All have new pressings, to be released in the next few weeks. One that I think you'd like to watch out for is Nancy singing "It's Solid Gens," with her own group, and a wholly successor to "Freight Train."

THIS WEEK'S "SURE THING"

HERE'S another plunge at the "World's Sure Thing," an which I take a stab at passing the number that soon will ride the hot parade. My certain choice is "At The Hop" on HMV poppy, warbled by Danny and the Jamboree.

Now let's see how the mercury rises for three other numbers I've liked recently. Watch Buddy Holly, leader of The Crickets, for higher things with "Peggy Sue" (Coral) and Patsy Clark with "Baby Love" (Nonesuch). And for Guy Mitchell fans, "Oom! Let's Go" (Philips) won't disappoint.

air, when Lenny and dance director Dimpy Palmer were practicing a trampoline act.

Somehow Lenny got tangled up with a piece of nearby scenery and fell heavily. An X-ray showed that he had damaged a chest cartilage.

The show went on the air on time with Denys talking over most of Jeremy's roles, and the other dancers filling in as needed. But there was one scene where I made an uncharacteristic appearance.

After I announced the last number, "Basso Sera," I ripped off my coat and tie and, out of sight of the cameras, raced across the floor to join Mavis Traild under an umbrella that was part of a Nappies set.

NEW DANCE ON THE WAY

HOLD your partners and get ready for the band to strike up the opening bars of a Latin American rhythm that I predict will start a new dance craze. It's the "Cha-Cha-Cha," and two long-playing volumes by South American bands will be released soon by Oriole.

"Let's Dance the 'Cha-Cha-Cha'" is the title of both these discs, and they introduce some new bandleaders. Among them I noticed Vito 'Aves', Luis Barret and Cesar Concepcion. Even if you don't know the steps now you won't be a wallflower, because Oriole are providing illustrations of the dance on one of the sleeves.

These discs follow up Oriole's

His LATEST and GREATEST

RONNIE HILTON

SINGS
THE HIT
BALLAD
OF 1958



Magic Moments

COUPING ONE BLADE OF GRASS
POP 446 (45 & 78)

"HIS MASTER'S VOICE"
FOR THE TOP OF THE POP

E.P.A. RECORDS LIMITED, 8-11, GREAT CASTLE ST., LONDON, W.1.

GUY MITCHELL—See here examining a pair of bellows. His latest record is coming up fast.



'Heartbreak Hotel' . . . 'Blue Suede Shoes' . . . 'Hound Dog' . . . 'Rip It Up' . . . 'All Shook Up' . . . and now 'Jailhouse Rock.' Hit follows hit

But how long can Presley keep it up?

THE unprecedented success of Elvis Presley's latest disc, 'Jailhouse Rock,' seems to have quieted the cynics once and for all. Or has it? Certainly no newcomer to the record field could have had a stormier passage from critics and disc jockeys when Presley first burst upon us during the early part of 1956.

Remember that record? Of course you do. It was *Heartbreak Hotel*, and though it seems so long ago now, it only appears that way through the fabulous succession of Hit discs that Presley has since sent our way.

If America wishes to boast of "dying platters" they can claim a whole armada of them with Presley at the helm, long before their now much-publicized "Explorers!"

Through all of Presley's earlier successes the cry has continually been from the cynics, "He'll never last." But having taken stock of the Presley legend I am beginning to see that most of our original thoughts were made in haste.

The record buyer continued to prove us wrong, but even in the face of fantastic disc sales we didn't retreat from our original doubts.

It's possible, of course, that we weren't quite prepared for this Elvis bombardment. After all, he can claim to be the forerunner of the current

vogue. Since then we have had a long of imitators. Mostly very bad copies, as copies usually prove themselves to be.

It is mainly these also-rans that have demonstrated to us quite forcibly that Elvis has his own special brand of vocal excitement to transmit to us on wax.

This excitement is, of course, more easily understood by the younger generation, and there's no doubt that through his disc he provides a means of "letting off steam."

● HIT BEFORE IT WAS RELEASED

For any record star these days to achieve more than two hit discs in a year is no mean feat. The fabulous Elvis has given us a continual battery of them during his fairly short disc career, and there's no sign right now of his popularity abating.

Most significant proof of this is his recent RCA release. Never has any record jumped from obscurity to the No. 1 spot in the record sales market.

Jailhouse Rock was to be a hit before it was near ready for release. It has been reported that the Decca group who control the RCA label in this country had orders for over 500,000 copies before anyone had

by
MERVYN DOUGLAS

heard it! Many artists would give their right arm to achieve even a total sale of such proportions.

Though the Presleys hadn't previously heard the disc, such was their faith in Elvis they knew that there was no fear of a fizzle when it actually came into their possession.

One must certainly hand it to Presley. He has originality in style, and he has endeavored to improve on it with every new issue. For that, one must give him top marks. Too many artists rest on one-record success laurels.

Through a fairly stormy press, all of which has only strengthened the British record buyer's loyalty, Elvis has produced a hit after his. Soon after his initial impact with *Heartbreak Hotel* he was to follow up with *Blue Suede Shoes*, *I Need You*, *I Love You*, and the very successful *Hound Dog*. As if this were not enough, Presley was to follow up with such discs as *Love Me, Love Me Tender*, *It's So Much, Ah! Shook Up*, and *Paralyzed*.

We showed our approval in the usual manner—we went out and purchased them at the first opportunity. Now around this time the RCA label, for whom Presley works, switched a long association with the HMV company, and his newer issues were to come out under its own RCA label, but through the Decca group.

● "DING-DONG" BY RECORD FIRMS

From that point onwards we were to witness a "ding-dong" from the two groups. HMV will had a few Presley releases tucked up their "record sleeve," and these were being pushed out almost side by side with new discs from the Decca group.

Both companies continued to enjoy sales, though the general public were becoming bewildered as to why their next Elvis was coming from *Paralyzed* from HMV was riding alongside Decca's issue of *Teddy Bear*.

HMV's wonder-derivative fantastic sales from Presley's LP issues—*Rock 'n' Roll*, numbers 1 and 2—were not to be outdone, so a further IP (single) came along called *The Beat of Elvis*. Meanwhile the Decca group were concentrating on their first IP issue—*Love Me Tender*.

Now in normal circumstances, all these disc outpourings would have stilled the record market, and given the record buyer a touch of vocal indignation.

Elvis proves the exception. He goes from strength to strength and, if anything, his personal popularity stands in higher stead this ever before.

His entry into the movie field has enhanced his reputation. Through his first film, *Love Me Tender*, we

Elvis goes into action in a scene from his film 'Jailhouse Rock.'



not only acceptable to the usual film critic, the public preferred to go on their own judgment. The film did excellent business, and the following that he had acquired were agog for his next.

I Love Me Tender he had naturally found his feet, so far as an acting role was concerned, and his stock was to go up even further.

● FILM FUTURE IS ASSURED

Now more recently, the film "Jailhouse Rock" has caught the imagination and Presley's future in the film field is assured.

All along the line he is proving that he has got the talent that few people were prepared to consider when his first disc came out.

The big tip is, however, that not only is Elvis proving his own lasting powers, but he is consistently dispelling all thoughts that rock is a dying musical style. Just when there seems to be an abatement—see Presley comes bursting back with a bigger and better example.

In the States, his popularity still commands high figures at the box office. He is still the biggest money-spinner that country has seen in show-business for many a long year.

Right now Elvis has a new issue in America with the single title *Don't*. Presumably everyone has ignored his statement, for they have flocked in their thousands to purchase this newest release. So much so, the disc has already jumped from nowhere to No. 40 in the American charts.

● HE HAS DONE IT AGAIN

Following the usual formula, it would seem that when *Don't* eventually arrives on the British music scene—*Do*, for it looks as if the lid has done it again.

Soon Elvis will be called upon to do his American service time. Have no fear, his record company RCA are stockpiling future discs, so that the supply will never run dry whilst he is doing his bit.

One thing is certain, Presley Presley will be one of the wisest soldiers ever to serve in the American army. His record royalties will continue to pour in whilst he is serving, and no doubt he will still find time to do the odd concert somewhere in his travels.

No one will deny him any of that. He has proved his point as an entertainer. He has shown that he can act, and more of all has amply proved that he can give the customer what he finds she wants disc-wise.



Soon he is to go into the army, but his records will still keep coming.

NEW SONGS by ELVIS PRESLEY
DON'T (A1 & B1)
I BEG OF YOU (A1 & B1)

Also JAILHOUSE ROCK
TREAT ME NICELY
BABY I DON'T CARE
YOUNG AND BEAUTIFUL
DON'T LEAVE ME NOW
I WANT TO BE FREE

From *MGM Film* - *Follow Me*
Rock - *DECCA Records*

OTHER HIT SONGS
WILD IN THE HEAVENS
SING A SING A SING
BUZZ, BUZZ, BUZZ
TALKIN' A LITTLE BIT
RUBY DEE (Memphis)
TALKIN' A LITTLE BIT
LOVE LIKE A FOGI
(Composers: Lennon)

SLOW TRAIN TO NOWHERE
(From *Blue Movie*)
GREAT BALLS OF FIRE
(From *Love Me Tender*)
LIECHTENSTEINER POLKA
(Columbia)
Lambert
and RAINCROW
Wynford Adams (Decca)

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142 Charing Cross Road
W.C.2



DISC NEWS FROM ★★★★★

SURESO

★★ BEHIND THE LABEL

by JEAN
CAROL

DICKIE VALENTINE—February 14 is a lucky date for Dickie for he got his first big break with Ted Healy on that day. See "A true Valentine!"

OVER at the London Palladium that marathon effort "Robinson Crusoe" is still going strong. David Whitfield's first real pantomime is turning out to be anything but child's play.

David has three performances a day, he's on stage most of the time and he has to be in the theatre early to get all those tattoo marks on his chest. Somehow he still manages to squeeze in recording dates for the new album he's making and he's sorting-out details for a Luxembourg series.

There were those who said David wouldn't last in Show Business. If he goes on at this rate he certainly won't, but it will be fatigue, not as the pantomime is ever he'll off to Blackpool for four months.

One thing David is sure about, if he does fit in a holiday it won't be to Majorca. If poured with rain all the time he was there last year.

Keep an eye on Mary—she is going places

nine years of show business experience behind her, a lot of know-how on just how to put over a song, but she couldn't get even a foot inside the door to a recording studio.

She went to Cyprus and was told that she was the most successful girl singer they had seen there. This gave her new hope so she tried again. This time things look brighter. "A Radio Luxembourg series is lined up with the Eric Japp Orchestra. And a test disc has been made which at this very moment is being heard in a recording manager's office.

Maybe by next week we shall be able to tell you more. In the meantime, don't forget, DISC told you first about Mary Marshall.

"A nice young lady"

HAD a fleeting meeting with the man whose records are tops on the continent, Marino Marini. Talking with Marino had its snags; he doesn't speak a lot of English and I speak even less Italian. Not that it really mattered, when Marino doesn't know a word he describes it with his hands. And with such trailing brows eyes looking at you, you don't feel very interested in words.

Marino starts work on a film with Brigitte Bardot later in the year.

He assures me she's not only beautiful but "the ces'c'h a nice young lady." Which must be the first time I've heard the sex-kitten described in quite that way.

Mike on Switzerland

BY the way, talking of holidays, Mike Holliday is not going to Madelon, as reported elsewhere last week. He, Margie and Mlle Junior are off to Switzerland on Saturday. Margie tells me they were afraid they might not get any hot weather anywhere this time of year so they might just as well go where they know there would be snow. This all caused a certain amount of confusion in the Holliday household with Margie starting out to buy two clothes and then switching over to six-crowns.

"Topping the bill"

POPPED into the Celebrity Restaurant to see Maxine Daniels do her stuff. And in the glamorous night club atmosphere, what did we talk about? Her little daughter Hazel, now four-year-old, who is taking classes at a theatrical school.

Hazel shows a leaning towards a dancing career at the moment, but she's got a long way to go, she may change her mind and join Maxine on discs.

Travelling with Hazel can prove something of an embarrassment to her mother. She has a tendency to turn to taxi-drivers and in bawdily tones announce that "we are topping the bill this week."

A true Valentine!

TOMORROW sees the first of a new series from Dickie Valentine on Radio Luxembourg. You may notice the date, Valentine's Day. And it was on Valentine's day just nine years ago he got his first break with Ted Healy.

Champagne song

IVE heard of songs being written in strange places and strange ways, but never one which came into being quite like *Disc Champagne*. Right in the middle of our last night party for DISC, the party which had such a happy effect on everyone that even rival recording men were talking to one another, a shout went up from a corner of the room.

Newest British vocal pair Do and Dora Farrell had written a song. Just like that. On the back of their copy of DISC they had scribbled the words



and music of what could turn out to be a hit number.

They had been looking blissfully into their glasses of champagne. Someone made a remark about how wonderful it was, and before you could turn round the girls were at work. Two minutes later *Disc Champagne* was born.

It was quite a week for the two nineteen-year-olds. They have cut their first record for HMV, Young Magpie, and before they came to the party they were told that a copy had been sent to the States. And it had already caused quite a bit of interest. Not bad going for the two girls, who met when they were both secretaries of the Guy Mitchell fan club.

Not so relaxed

DON'T be taken in by the quiet, relaxed voice of Al Dixon on his *Fantasia* disc. You first discovered that he has two hobbies. *Boxing and judo.*

Denny's two girls

If you happen to be around London any time within the next four or five weeks, drop in at the Royal Tottenham. The Denny Boyce band



are there, with an added attraction. Denny must be one of the few band-leaders in the country with two girls in the line-up.

Gracie Cole is with him now, on trumpet and vocals, plus a Theonist Heah girl, Mary Lou, who is quite something on sax. I am assured by Denny that he engaged the girls purely because they are top-class musicians, not for a little feminine interest. That's his story.

New nose for Allan

REMEMBER the man with the glass nose? He is Maurice Allan? Maurice celebrated three events this week. He has a new piano, a new contract with Nixa and a new nose! We'll be hearing from Maurice on the Pre-Nixa label with some of his own compositions. One good thing, he can look at his new nose while he's playing the new glass piano.

She's got fan appeal

MORE news from Radio Luxembourg which, I confess, started me. Jan, who would you imagine received the most fan mail out of the early evening disc jockeys, is today Johnson? Max Hobbles? No, it's the girl with the ear-ring collection Beryl Reid.

Compliment to Johnny

WHEN I walked into Johnny Dankworth he was, for Johnny, looking fairly pleased with himself. Which wasn't so surprising in the circumstances. He had just heard that the Voice of America programme had fixed to send out a whole hour show on the band, mostly taken from his new LP for Parlophone. This is the first time a British band has been featured on the show, a great compliment to the Dankworth boys.

DAVID WHITFIELD—Pantomime is no walk-over as David is finding out. See first story.

Bright for Mary

NOW and again we come across someone who, few see, has the ability to hit the peak. Every week we intend to bring these people to your notice, and the first one on the list is a beautiful 22-year-old called Mary Marshall.

I met Mary some time ago and she was looking very depressed. She had



★
Johnny
Dankworth

For the first time ever the Voice of America programme is featuring a British band. See "Compliment to Johnny."

★

Radio Luxembourg

FEBRUARY 13

6.0—Beryl Reid and McDermott Hobley.
8.0—The Harry James Show.
8.30—Lucky Number, requests introduced by Keith Fordyce.

9.0—The Anne Shelton Song Parade.
10.0—It's Record Time with choice of hit discs.

10.0—It's Record Time with choice of hit discs.
10.0—The Dick Haymes Show with Helen Forrest.

10.15—Record Hop introduced by Gerry Wilnot.

FEBRUARY 14

6.0—Teddy Johnson and McDermott Hobley.
8.30—Tops With You, your choice of hit discs.

9.15—The Dickie Valentine Show, first of a new series.
9.30—The Dick Haymes Show with Helen Forrest.

10.15—Record Hop introduced by Gerry Wilnot.

FEBRUARY 15

6.0—Barry Aldis with requests.
10.30—Spin With The Stars which this week includes Pat Clark and Colin Hicks with his new La De Da.



"This is my favourite—half-way between the young man from the flat upstairs comes down and complains about the noise."

CLASSICAL CORNER

by J. C. DOUGLAS

This is the answer to too much Wagner

WAGNER.
The Berlin Philharmonic Orchestra conducted by Herbert von Karajan. On one side the overtures from *Tannhäuser* and *Die Meistersinger von Nürnberg*, on the other, two excerpts from *Tristan und Isolde*. There are many people who, though enjoying Wagner, find whole operas rather too much. For those who this does apply, here is the answer. A first-class recording. I fully recommend.

BIOPERING SINGS AT CARNEGIE HALL, (RCA RB-16011).

Accompanied at the piano by Friedrich Schwaencker. Biopering sings a varied programme which includes songs from Carmen, Mignon, Tosca and Don Giovanni, songs by Schubert, and to close, Stephen Foster's *I Dream of Jeanie*. A disc to keep Biopering's many admirers happy.

TCHAIKOVSKY—The Nutcracker Suite played by the Hollywood Bowl Symphony Orchestra. (Capitol P420).
The more well-known excerpts from the Suite, well played, though not with a great deal of vitality. The quality of recording is good. It

11.30—Jack Jackson's Record Round-Up.

FEBRUARY 16

7.9—Tops To Remember, sung by top stars including Peggy Lee and Dick Haymes.

7.30—The Winifred Atwell Show with Teddy Johnson and Pearl Carr.

9.30—Cream Of The Pops with Gene Mason and Johnny Duncan.

10.0—Record Rendezvous with Dave Gell.

10.30—The Magic Of Sinatra.

11.0—Top Twenty.

FEBRUARY 17

6.0—George Ebrick and Libby Morris.
8.0—Show Business features Patti Page, Jimmy Young, and the Ames Brothers.

9.45—B. The Fireside with Ronnie Hilton.
10.0—Jack Jackson's Hit Parade.

10.30—Pete Murray's Top Pops.

FEBRUARY 18

6.0—Beryl Reid and Ronnie Ronalds.
8.30—Godfrey Winn's Concert.

9.0—The Alma Coogan Show.
9.45—Tomorrow's Top Ten, Freddie Mills introduces Johnny Duncan, Royal Teens and Johnny Pace.

10.0—The Capitol Show.
10.30—Fontana Fanfare.
10.45—Bing Singes.

FEBRUARY 19

6.0—Richard Murdoch and Teddy Johnson.
8.30—The Calvert Cavalcade with Eddie Calvert and Gerry Hines.

9.0—The Stargazers.
10.0—Pete Murray's Record Show.

however, you want the entire score of the Nutcracker then ask for *Antal Dorati* conducting the Minneapolis Symphony Orchestra (RCA RB-1208-9). This is the only complete recording and includes all the music you will have heard in the London Festival Ballet version of the ballet.

VIENNESE NIGHT AT THE "PROMS," (Pye Nixa CCL30130).
Sir John Barbirolli conducts the Hallé Orchestra. A selection of the work of the Strauss family: Johann Strauss the Elder's *Rakoczy March* and the *Pizzicato Polka*, written by Johann Junior and his brother Josef are here. The rest of the album consists of the work of Johann Strauß the Second and includes the *Overture to Die Fledermaus*, *Blue Danube Waltz* and *Perpetuum Mobile*. A beautiful record, both for admirers of Strauss and the Hallé Orchestra.

MOZART—Symphony No. 41 in C Major, the "Jupiter" and *Divertimento No. 2 in D Major*. The Royal Philharmonic Orchestra conducted by Thomas Buschman. I was a trifle disappointed in this disc, or more especially in the *Divertimento*, which I felt could have been more inspired.

MUSIC in the AIR

BBC TV

FEBRUARY 13

7.30—*Off The Record* with Eve-Bowell, Terry Burton, Eddie Calvert, Alan Clare Trio, Les Habaussat, Michael Holliday and Wee Willie Harris.

FEBRUARY 14

10.45—*Michael Holliday* brings songs in his relaxed style.

FEBRUARY 15

6.5 Special, this week from Weston-super-mare, featuring Ken Mackintosh, the Ray Ellington Quartet with Val Masters, Lorrae Desmond, Johnny Duncan and Jim Dale.

8.0—The Ted Ray Show. Includes Teddy Johnson and Pearl Carr as guests.

FEBRUARY 17

7.30—The George Mitchell Glee Club.
10.15—Inter-Regional Dance Competition for ballroom dancing adults.

FEBRUARY 18

7.30—Eric Robinson's Round-about.
10.45—Max Jaffa brings more quiet music from his violin and the trio.

FEBRUARY 19

7.30—The Perry Como Show.
10.15—The Alan Melville Show.

Independent TV

FEBRUARY 13

6.45—Jerry Allan Trio, a network production.
9.30—The Jack Hylton Show, with Loree Leyley (a girl to watch), Toni Dalli, and the Chas McDevitt Group.

FEBRUARY 14

11.30—*Spot For Cats*, introduced by Kent Walton (London and North).

FEBRUARY 15

6.0—The Jack Jackson Show with David Whitfield, Lonnie Donegan, Tony Brent, Terry Wayne, and of course, Glen Mason, Joan Savage, and Paddy O'Neil (Networked).

8.0—Many Happy Returns, a celebration show for ABC's second anniversary includes Dennis Lotis, Shirley Eaton, June Whitfield and Don Ameche (Network).

FEBRUARY 16

8.0—Sunday Night At The London Palladium starring Max Bygraves with the Kaye Sisters, and Dickie Henderson.

10.50—Top Numbers with the Stargazers, Ken Morris and Joan Savage.

FEBRUARY 17

6.45—*Spot For Cats* (London, Midlands and Wales).
9.30—The Monday Show from up in a Britannia flying from London to New York. Stars include Ronnie Ronalds and Winnie Atwell.

FEBRUARY 18

9.0—Chelsea At Nine.

FEBRUARY 19

8.0—Spot The Tune with Marion Ryan.

BBC sound

FEBRUARY 13

6.30—Network Three. Kingsley Amis talks about *Singing The Blues*.

6.0—Light Ken Mackintosh is aboard the Rand Waggon.
9.30—Years Sincerely with Vera Lynn.

10.40—Jazz Club with George Chisholm.

11.15—A Moonlight Serenade from Ronnie Carroll and Mary Morgan.

FEBRUARY 14

6.0—Gerardo.
10.40—Let's Settle For Music in the style of the Kenny Baker Dooze.

11.15—Music About Town from Steve Race.

FEBRUARY 15

6.0—Guitar Club.
6.30—Just Jazz. Steve Race interviews Dave Brubeck.

8.10—Jazz Saturday, Johnny Dankworth, Cleo Laine, Alex Warde, Humphrey Lyttelton, Tony Kinsey and many more stars of British jazz.

10.40—Spin Along With Me, says Donald Prez.

FEBRUARY 16

12 noon—Two-Way Family Favourites.
6.0—Sing It Again.
10.40—Pick Of The Pops.

FEBRUARY 17

6.0—Band Wagon presents Eric Delaney.
8.0—Hello Mums, more requests from the service.
9.30—Our Kind Of Music.
10.40—Eric Winston.

FEBRUARY 18

6.0—Ronnie Aldrich and the Squadsaires.
10.40—Wilfred Thomas has his Date With A Disc.

10.40—BBC Dancing Club.
11.30—Fireside Cabaret, the Metropolitan Players and Julia Dawn.

FEBRUARY 19

6.0—The Joe Loss Show.
8.30—Family Favourites.
10.40—Johnny Camer Lately, the Dankworth Band with Cleo Laine.

A.F.N.

FEBRUARY 13

12.30—Noon Requests.
6.0—Requests.
7.8—In The Mood.
8.30—Music In The Air.



"I know I said it's revolutionary the world, but it's a wheel, not a long-playing record!"

12.0—Late Request Show, the show which often brings new discs to our ears for the first time.

FEBRUARY 14

12.30—Noon requests.
6.0—Request Show.
8.30—Music In The Air.
11.8—Stars Of Jazz.
12.0—Late Request Show.

FEBRUARY 15

8.0—Salute To Music.
5.15—The Eddie Fisher Programme.
8.30—Music In The Air.
9.0—Grand Of Jazz.
11.30—Dance Date.

FEBRUARY 16

6.0—Highway Of Melody.
6.30—Request Show.
10.40—Howard Barlow Presents... music in lighter mood.

FEBRUARY 17

12.30—Noon Requests.
6.0—Request Show.
8.30—Music In The Air.
12.0—Late Request Show.

FEBRUARY 18

12.30—Noon Requests.
6.0—Request Show.
8.30—Music In The Air.
12.0—Late Request Show.

FEBRUARY 19

12.30—Noon Requests.
6.0—Request Show.
8.30—Music In The Air.
12.0—Late Request Show.

Collect the STARS!

DISC JOCKEY CHEWING GUM

48 Portraits of your favourite pop stars... and there is a 16 page coloured album to mount them in. See details on Gum wrapper. Obtainable from your favourite sweet shop.

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FREE Coloured portrait album with every packet

'Disc' launching party was a great success



(Left) Film star Janette Scott, Jeremy Lubbock (left) and Steve Martin.

(Right) Skiffle star Bob Curt—with the beard—talks to Don Fox. (Below) Laurie London shows that he can be 'taller' than actress Glenda Leigh when he tries. More pictures are on the back page.



Over the Border GLASGOW BOYS FOR PARLOPHONE TESTS

Two Glasgow boys are to be given record tests by Parlophone in the course of the next fortnight—with a view to recording a song for the LP to be made in April of STANLEY DALE's National Skiffle Championship. They are John Healy, 21-year-old British Railways signaller from Newarthill in Lanarkshire who leads the HEATHERBELLS, and Ian Muir, leader of the ZENITHS, a Glasgow group.

Their groups were joint third in the championship held here all week at the Glasgow Empire, along with the TOMBOYS, The MONARCHS were second—and winners, the TEENAGE VIPERS.

Best of skiffers
And the TEENAGE VIPERS will appear on this Saturday's "Six Five Special" from the stage of the Froedaker, Elephant and Castle, where the National Skiffle Championship is being staged this week, in the area finals.

This Parlophone LP will be a result of the national tour. It will feature the pick of the country's skiffers on 14 tracks—the final selection of recording artists to be made at the end of March.

Standards of skiffing in Scotland? "Very high," quotes Stanley. "But then I've never had a really bad one."

Glasgow Empire manager Frank Mathie, surprised by the big business at the start of the week, had to order extra programmes. "And it isn't the rough boys who seem to come to skiffle," I was told. "Definitely not the rock 'n' roll crowd... these boys are quiet and peaceful by comparison."
Stanley Dale explained: "If the entrants tend to rock 'n' roll—and some of them do—we deduct marks."

Start on the film
Judging is done on the count of skiffing, presentation—as well as musical ability. They are guided to some extent, too, by the applause.

Next week the National Skiffle crowd come back up North to Newcastle Empire—but this week a start is being made on the film that will feature them.

RKO will start crowd sequences—and the film will be continued when the present tour ends.

No wonder Stanley Dale, who manages Frankie Howard, says: "It's the biggest thing in the country."

Gogi Grant Makes Her Film Debut

The Universal International film "The Big Beat," co-starring Wilton Braxley, Andrea Martin and



Jeffrey Stone, is another of those filmy show business stories strung together with guest artists.

The film sees the debut of Gogi Grant (left), who acts her part well, though her singing is below the usual Grant standard.

Guests in the film include Harry James, Buddy Bergum and Zetzi Southern but the emphasis is on rhythm and blues. For an example, the Del Vikings and Pat's Donnan have a couple of numbers each, while Gene Shearing and the Cal Tjader Quintet are lucky to squeeze in a few bars.

Real entertainment comes from the Mills Brothers and a crazy trio of cool cats who, like up, at every audition.



The greatest record star of all time It's not Elvis, nor Bing, nor Frankie, but GENE AUSTIN who was at his peak thirty years ago

If you're under 40 the name of Gene Austin probably doesn't mean a thing to you, yet he was the greatest recording star of all time! It sounds fantastic and even his own record company could hardly believe it when they made the discovery recently.

It happened like this—Gene Austin, the first of the crooners, who was at the peak of his career in 1927, was being made the subject for a Hollywood life story. The television company, unwilling to let film steal a march on him, immediately scouted out Gene from his semi-retirement. His record company, R.C.A.-Victor, looked up their files and discovered that Gene sold over 86 million records during his career—more than Crosby, Joe Sinatra or Coons, or anyone else for that matter.

AN AMATEUR

He practically makes Elvis Presley look like an amateur.

Now Gene Austin has come out of retirement—if you can call a man retired when he has been making a lot of money as night-club proprietor, impresario, entertainer, and president of a uranium mining corporation.

He is casting new discs for R.C.A.-Victor, and his first one, inappropriately called *Two Lads*, has done well. He has followed it up with an album of old and new tunes—in the Dixieland style which is very much in vogue again—called *Restless Heart*.

Now he's flying over here to appear in "Of The Record" on BBC television on February 25. Gene Austin was born in Texas

four, and only returned when he was promised royalties. His first royalties cheque was for 96,000 dollars!

In the recording company files he found *My Blue Heaven*, which they had had for over seven years and never bothered to copyright. He recorded it, with the help of a cellist, a pianist and a friend who could whistle, after the orchestra had gone home. It was an immediate hit, and the fourteen versions he made of the song sold over seven million records—yes, SEVEN MILLION, and at a time when records were comparatively expensive.

SURVIVED

The tones he made famous are still very familiar to us today—*My Blue Heaven*, *Sleepy Time Gal*, *She's Funny That Way*, *Ramona*, *Ain't She Sweet*, *Eye, Eye*, *Blackbird*, *Melancholy Baby*, *Yes, Sir, That's My Baby*, *Fire Four Two, Eyes of Blue*.

At the height of his fame, Gene was enjoying half-a-dozen cars, a mansion on the Jersey coast, a seventy-foot yacht, and a lot of solid friends. The crash came with the slump of the early 1930's and with the advent of mass radio entertainment—but Gene survived the crash to become an important businessman and a well-paid entertainer. For the people seeking nostalgia.

His voice is making a comeback. His wince it at good, if not better, than ever, his style is on the way back to popularity, he can afford to take a BBC fee for "Of The Record" and everything in the garden is lovely. "His Blue Heaven," in fact.

HE HAS SOLD OVER 86 MILLION DISCS



'DISC' THROWS A PARTY

Michael Holliday and little Laurie London seem to be absorbed in the first number of "Disc."



To celebrate the launching of this great new record paper we decided to throw a party. And what a party it was! As you can see from this page many famous recording personalities turned up to wish us luck, and those that couldn't make it sent their best wishes.

More pictures on page nineteen.

Film star Janette Scott signs in on our novel visitors' book.



DISC columnist Pete Murray (below) with "6.5" other leading light, Jo Douglas, seem to be taking a good look at the paper, too.



New recording stars Do and Dena Farrell (left) take it easy after having just written a song inspired by the champagne they were drinking.



Guitarist - band leader Malcolm Mitchell (left) with Marlon Ryan and Russ Hamilton.