

March 8, 1958.

DISC

THE NEW RECORD & MUSICAL WEEKLY



EVERY THURSDAY. No. 5

6^D



TOMMY STEELE

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POST BAG

STILL they come pouring in—YOUR letters containing YOUR views. We've had them from Holland . . . from Dublin . . . from South Wales . . . from hospital . . . and from towns as far apart as St. Ives in Cornwall and Glasgow. Remember—for the most interesting letter published each week we award an LP of the winner's own choice. Drop us a line at "DISC," Hulton House, Fleet Street, London, E.C.4.

BILL HALEY'S FANS HAVE LET HIM DOWN

WHAT has happened to all the Bill Haley fans who gave this great star such a fervid welcome at Southampton twelve months ago? I reckon that half of his so-called "fans" only wanted publicity for themselves! If they had been true Haley fans, Bill wouldn't be where he is today—abandoned.

DAISY HANSFORD—Bridport, Dorset.

(Watch how they support his latest release.)

A 'cool square'

I AM a "Cool square" and can enjoy Elvis and Mike but Gigi and De Stefano can bring me to tears. So PLEASE—more space for classical records.

ROSA M. WALLEY—Berkley Road, Hay Mills, Birmingham, 25.

(Glad to know you share our varied taste.)

Nice 'bind'

I SHALL get "DISC" every week and when I have collected so many issues I shall bind them into a volume for reference.

GEOFFREY BENNETT—Queensway, College Hill, Hereford.

(This is one "bind" we don't object to.)

A real tonic

YOU can't imagine how "Disc" helps to pass the time in hospital. And as for the stars themselves—what a tonic they are when you are feeling low!

ANGELA GRANT—Westminster Hospital, S.W.1.

(Lift you to the stars, in fact—get well soon, Angela.)

More hillbilly

PLEASE, please, please . . . let's have more information and news about hillbilly and Country and Western artists such as Hank Snow, Webb Pierce, Hank Thompson, Faron Young, Kitty Wells, to mention only a few.

J. HORNBY—Wrenlock Road, Anfield, Liverpool, 4.

(C. and W. fans can be sure we'll soon cover your favourites.)

Nonsense!

THE two main objections against Rock and Skiffle music are that it is debasing art and affecting the



DICKIE VALENTINE

Fan at 51

I HOPE to see Dickie Valentine on the front page one day. Although I'm 51 years old I'm an ardent fan of his.

MRS. E. JELLS—Dulwich Road, Kingstanding, Birmingham, 22c.

(We'll be there.)

More Jazz

I AM an ardent modern jazz enthusiast and would like more space devoted to this music. I think Tony Hall an excellent writer.

MARTIN CLINTON—Forest Gate, E.7.

(What do other readers think?)

Land's End

SURELY, Mr. Val Parnell and Mr. Harold Fielding who have disagreed on the financial terms for a Tommy Steele appearance at the London Palladium, must know that Tommy wants more than anything to appear there in a show of his own. I, for one, would go to Lands End if I could persuade Mr.

their sweets and listen to the records I play for them. When we left a copy of "Disc" in the shop the other day it caused a riot!

BERYL ASHE—Washaw Road, Bury.

(Sweet music!)

Bad copies

ONE LP or EP out of every five I buy is scratched and badly fingermarked. In three weeks I

have had to return three records to my dealer.

C. SMITH—Harewood Road, Alfreton, Derby.

(Do YOU buy an LP without hearing it?)

Late delivery

I AM a paper boy and my pals and I are often late on our Thursday rounds because we stop to read "Disc."

TONY ATELL—Hawkesfield Road, Forest Hill, S.E.23.

(Don't keep other "Disc" readers waiting, Tony.)

Dynamic plus

Dynamic
Interesting
Sensational
Candid

—that's "Disc."

MISS H. M. ANGOVE—Wesley Place, St. Ives, Cornwall.

(Hope More Agree.)

Continental

I WOULD like to see a column on continental records. I'm sure there must be many readers who

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are interested in this kind of music. **JEAN LEWIS**—Queen's Crescent, Kentish Town, N.W.5.

(There are and you will.)

Keep sane

IF ever I stop buying "Disc" it'll be either because I'm mad or have turned "square."

W. BIRD—Darwin Drive, Newport, Mon., S. Wales.

(Keep sane and keep getting "around.")

Win a record player! Watch out for details of this great FREE contest, in next week's issue

morality of teenagers. Nonsense! The first is surely a matter of taste and as for the second, I have seen all the Rock and Skiffle groups on stage and there has never been any suggestion of vulgarity.

RICHARD STODDART—Queens Gardens, Ealing, W.5.

(Squares, please note!)

In Holland, Too

I AM telling all my friends that they must buy "Disc" every week—or better still, to subscribe to it and make sure of getting it in Holland.

FRANCISCA GOOSSENS—Kerkstraat 117, Amsterdam, Holland.

(Dutch treat?)

Fielding to alter his decision. What do you think, Tommy Steele fans?

MISS PAT CHAPMAN—Standfield Gardens, Dagenham, Essex.

(We'll, what do you think?)

Ten years old

I AM president of Sinatraphiles—the oldest fan club in the world for Frank Sinatra—so I was particularly interested in your article on Frank. Our club celebrates its tenth birthday on April 1.

EDNA STOKES—Alton Road, Liverpool, 6.

(Many happy returns.)

All, in time

THANK you for devoting such a large amount of space to the only music that matters to me—Jazz. I hope it will soon be possible to publish articles about Percy Heath, John Lewis, Gene Wright, Hank Jones, Benny Powell, Sonny Rollins, Oscar Pettiford, Duke Ellington and the great Count Basie.

PAULINE THOMPSON—Cookson Road, Sheffield, 5.

(We'll cover them all in time, Pauline.)

Caused a riot!

WE keep a small shop near to three schools here. Every-day the youngsters come in to buy



DUKE ELLINGTON

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THE MOST BROTHERS

Whole lotta woman

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FALBERT EMBANKMENT LONDON W.C1

American Top Ten

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

Last Week	This Week	Title	Artist
2	1	GET A JOB	The Silhouettes
1	2	AT THE HOP	Danny and the Juniors
3	3	DON'T	Elvis Presley
4	4	SHORT SHORTS	Royal Teens
8	5	SUGARTIME	The McGuire Sisters
6	6	SAIL ALONG SILVERY MOON	Billy Vaughan
9	7	YOU ARE MY DESTINY	Paul Anka
10	8	OH JULIE	The Crescendos
-	9	CATCH A FALLING STAR	Perry Como
5	10	THE STROLL	The Diamonds

COMING UP FAST

- "TWENTY SIX MILES" . . . (The Four Preps)
- "SWEET LITTLE SIXTEEN" . . . (Chuck Berry)

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LONDON W.C1

EDDIE CALVERT—No. 16

TOP TWENTY

WEEK ENDING

MARCH 1st

Last Week	This Week	Title	Artist	Label
1	1	Magic Moments	Perry Como	RCA
2	2	The Story Of My Life	Michael Holliday	Columbia
3	3	Jailhouse Rock	Elvis Presley	RCA
4	4	At The Hop	Danny and the Juniors	HMV
14	5	Don't / I Beg Of You	Elvis Presley	RCA
7	6	Oh Boy	The Crickets	Coral
6	7	You Are My Destiny	Paul Anka	Columbia
5	8	Love Me Forever	Marion Ryan	Nixa
8	9	April Love	Pat Boone	London
10	10	Peggy Sue	Buddy Holly	Coral
9	11	All The Way	Frank Sinatra	Capitol
—	12	Nairobi	Tommy Steele	Decca
—	13	Catch A Falling Star	Perry Como	RCA
12	14	Bony Moronie	Larry Williams	London
11	15	Great Balls Of Fire	Jerry Lee Lewis	London
18	16	Mandy	Eddie Calvert	Columbia
17	17	Sugartime	The McGuire Sisters	Coral
—	18	We Are Not Alone	Frankie Vaughan	Philips
13	19	Witchcraft	Frank Sinatra	Capitol
15	20	Cry My Heart	David Whitfield	Decca

ONES TO WATCH

Whole Lotta Woman	Marvin Rainwater	MGM
Swingin' Shepherd Blues	Moe Koffman	London
Good Golly Miss Molly	Little Richard	London

Compiled from dealers' returns from all over Britain



Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending March 1st)

Last Week	This Week	Title	Artist
1	1	MAGIC MOMENTS / CATCH A FALLING STAR	Perry Como
2	2	THE STORY OF MY LIFE	Michael Holliday
3	3	JAILHOUSE ROCK	Elvis Presley
5	4	STOOD UP	Ricky Nelson
4	5	OH JULIE	Sammy Salvo
10	6	SUGARTIME	The McGuire Sisters
-	7	WITCHCRAFT	Frank Sinatra
7	8	AT THE HOP	Danny and the Juniors
6	9	OH BOY	The Crickets
-	10	WHOLE LOTTA WOMAN	Marvin Rainwater

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THE BEST IN HALL MARKS BY TONY HALL

This British Jazzman really makes good

JAZZ fans, raise your glasses, I give you a toast. Let us drink to a local musician, who last week really made good. The man of the moment: 24-year-old Calcutta-born Scotsman, saxist Ronnie Ross. Ten days ago, he flew to Germany. For the most important gig of his career.

Ronnie had been chosen to star as soloist in one of the most ambitious jazz recording experiments ever attempted. Brains behind the project: bearded 37-year-old John Aaron Lewis, probably the most important composer in jazz since Duke Ellington. And familiar to fans all over the world as pianist-leader of the Modern Jazz Quartet.

This was a real jazz-meets-the-classics occasion. On the date: some 20 strings from the Stuttgart Symphony Orchestra. Plus the Opera House woodwind section, harp, a big brass team, including two French horns and tuba. Plus John Lewis (piano), Percy Heath (bass), Connie Kay (drums), ace Czechoslovak flautist, Gerry Weinhold . . . plus our Ron on baritone.

All night session

He flew to Germany on the Wednesday midnight plane. John Lewis gave him the parts to study at lunch-time on the Thursday. At 10.30 that night, the session started. By 4 a.m., three tracks were "in the can." Then Ronnie, Percy and Connie headed for the local all-night jazz-club.

At 10.30 the following night, they returned to the recording studios. This time the red light glowed till 5 a.m. before John Lewis was satisfied with the results.

He flew back to Britain on the Saturday afternoon, touching down at London Airport on the stroke of

seven. Within an hour-and-a-half, he was on the stand at the Flamingo with Don Rendell's Jazz Six.

"He's a genius," said Ron of John Lewis. "An absolute genius. This disc date was the greatest thrill of

TWO WEEKS' LEAVE FOR DEUCHAR & CO.

*BACK FROM GERMAN Y MANY last Friday (28): Britain's Jimmy Deuchar (trumpet), Derek Humble (alto), Ken Wray (trombone). On two week's leave from the Kurt Edelhagen band, they won't have much of a rest.

With some six club dates already in the book, they'll also do some recording for Tempo. At least two sessions are planned for this week. On some of the gigs, they'll use Harry South (piano), Ken Napper (bass) and Phil Seaman (drums).

Jim tells me that but for union difficulties, he'd have brought over Dutch pianist Rob Pronk and former Stan Getz drummer, Al Levitt. I'm sorry they won't be with him.

Rest Ye Merry, Gentlemen) and 2 Degrees, East—3 Degrees, West.

Ross is probably the most important British jazzman to emerge in the past five years. His playing is respected by every British modernist. American critics have written well and warmly of his work. And John Lewis was quick to spot his potential when Rendell toured with the MJQ.

Readers, I give you Ronnie Ross. A jazz musician of importance. And he's British.

Praise, too, Britain's National Jazz Federation. They paid half of Ronnie's plane fare.

He's important

*I'm so sorry to hear that Billie "Lady Day" Holiday isn't coming over at Easter after all. Apart from wanting to hear her again, I would like to have met her present pianist, Mal Waldron.

Mal, 31, is one of the more important new composers in modern jazz. He is pacted to

Prestige Records as musical director. Almost every LP on that label contains at least one Waldron original. His writing is extraordinarily flexible. He can write to suit the styles and requirements of each individual jazzman.

Probably his best-known and most recorded theme to date is *Dee's Dilemma*.

Waldron was originally an alto saxist. Then he switched to piano and worked with tenorman Big Nick Nicholas, Ike Quebec and

many New Musical Aggregations." One of his closest associates since 1954 has been bassist, Charlie Mingus. Mal appeared with Mingus at two Newport Jazz Festivals. "With Charlie's Workshop," he says, "I had a chance to concentrate on playing music. Before that, I was fighting rock 'n' roll bands."

But maybe those early "bad old days" had their compensations. For though Mal writes "further out" than many contemporary composers, he keeps his feet firmly on the ground. And his roots are deep in the blues.

He has two albums out on Prestige as a leader: *Mal!* (with Gigi Gryce—alto, Idrees Sulliman—trumpet, Julian Ewell—bass, Arthur Edgehill—drums) and *Mal-2* (with John Coltrane—tenor, Sulliman or Bill Hardison—trumpet, Jackie McLean or Sabir Sabih—alto, Ewell—bass, and Art Taylor or Ed Hugan—drums). Maybe Esquire could release one soon?



Drummer Connie Kay was also in on this, one of the most ambitious jazz recording experiments ever attempted.

BEST of the LATEST in JAZZ

A WORD, this week, about our star rating system. From your letters I gather you approve of the general idea. Frankly, I'm not happy about it. And probably never will be. However that's the way it'll have to be, until a better solution presents itself.

But I do sincerely feel that a critic of any kind owes it to his readers, the record companies and also his own conscience to commit himself to a definite verdict about a disc.

Especially these days, when the number of Jazz releases (not to mention the cost of LPs) is so high and the average buyer's budget so low.

There are so many factors to be considered when reviewing a disc. I'll try and deal with some of them at length one week, space permitting.

Believe me, it's very tempting sometimes to write a non-committal review. That's the easy way out. But not, I submit, a particularly fair one.

At least, under this present system, you can tell what I humbly believe to be good jazz. And you can learn from these ratings how to evaluate jazz for yourself.

For instance, I may give one disc five stars. And another only two. Well, if you hear these records and find that my two star disc rates five with you, you can judge for yourself from my future comments whether this or that disc will suit your particular fancy and formulate your personal starring system.

But I hope your decisions won't keep you awake at night, the way mine sometimes do! Now for this week's records.

LOUIS ARMSTRONG—EARL HINES

Louis Armstrong Story (Vol. 3) *Basin Street Blues; Weather Bird; No, Papa, No; Muggles; St. James' Infirmary; Tight Like This; West End Blues; Skip the Gutter; Two Deuces; Sugar Foot Strut; Squeeze Me; Don't Jive Me.*

(12 in. PHILIPS BBL 7202)

TWO weeks ago, I reviewed an LP of Armstrong Hot Five sides made in 1926 (Fontana TFR6003). Now, on Philips, comes volume three of their Armstrong Story reissue series. These are 1928 recordings and

show a marked change in Armstrong's general jazz approach. Instead of the original improvised, thick-sounding New Orleans ensemble, we hear more arrangements. And, most important, more emphasis on solos. On this set, which includes some classics like *West End, St. James, Squeeze Me, Weather Bird and Tight*, Satch introduces the man who was to revolutionise jazz piano: Earl Hines.

A tremendous influence on the early boppers, Hines here inspires Louis to put down some of his most urgent-sounding, purposeful trumpet on record. (Their duo *Weather* is really exciting.) There

is great atmosphere on *Basin Street, West End* and particularly on *St. James*, which goes like a bomb. Louis is terrific on the minor *Tight*. Johnny Dodds is conspicuous by his absence.

Two giants of jazz in their formative years. When they took jazz just that little bit more seriously, I recommend this album to ALL jazz fans. For the "trade," it's indispensable. For the modern, you'll be surprised at how much you can learn from it (★★★★★).

SERGE CHALOFF

The Fable of Mabel

You Brought a New Kind of Love to Me; Zlot; Oh, Baby; Love is Just Around the Corner; Easy Street; All I Do is Dream of You; The Fable of Mabel; Sherry; Stan; A Salute to Tiny; Eemie Meenie Minor Mode; Let's Jump. (12 in. VOGUE LAW 12052)

THE death, last year, of former Herman baritone Serge Chaloff was another bitter blow to jazz. Though tremendously influenced harmonically by Charlie Parker, Chaloff owes even more to Ellington's Harry Carney. Especially soundwise.

Side one is a rather ordinary Quintet date with Boots Mussulli (alto), Russ Freeman (piano), Jimmy Woode (bass—now with Duke), Buzzy Drootin (drums). The writing is similar to that on other Serge-Boots discs. The lines are oddly even.

Side two is much more interesting. The 9-piece line-up has three saxes and three brass. On piano is the late Dick Twardzik, a musician of almost frightening originality. His three-movement *Fable* would



JOHN AARON LEWIS

Brains behind the Ronnie Ross project. "He's a genius, an absolute genius," says Ron.

Dizzy is Tremendous!



DIZZY GILLESPIE
His LP Album is tremendous, a technical tour de force, but all in the best of taste.

GILLESPIE-GETZ-STITT

For Musicians Only
bebop: Wee!; Dark Eyes; Lover, Come Back to Me (12 in. COLUMBIA 33CX 10095)

SOME months ago, I remember reading an unfavourable review of this LP in an American magazine. Having heard it for myself, I can assume the reviewer in question was listening to an entirely different record! This is a tremendous album. An emotional and technical tour de force. The horns are Dizzy Gillespie, Sonny Stitt and Stan Getz. Backed by an uncredited, four-man rhythm section (the piano mike must have gone dead: there are no solos and you'll have to strain to hear the comping) which roars relentlessly and unflaggingly through three faster than fast and one medium-up tempos. I'm told it is

make a good Sagan ballet. Chaloff is eerily earthy on this, getting a huge sound. Sherry, Stan and Eemie are by altoist Charlie Mariano. All three works have their own personality. Eemie reminds me somewhat of the roughest early Gillespie big band. Salute is dedicated to the late Tiny Kahn. Let's Jump solves the mystery of the origin of The Theme as played by Miles, the

Messengers, etc. Chaloff, the deceptively Brubeck-like Twardzik and a highly emotional Mariano are the best soloists.

The band is very rough in places. And the writing has an overall air of neurotic doom. But it is challenging and has a message to impart. My rating tries to consider the virtues and failings of the two sessions (*** and a half).

TRADITIONAL

HELLO, and welcome to a section of DISC devoted to traditional jazz.

I don't want to tread on Tony Hall's preserve but I must confess that I hardly know where modern stops and traditional begins, or is mainstream overlapping them both? The modernists have been disappearing so fast, they've almost caught up with the "trads."

I'll stick my neck out by saying that in a couple of years we'll all be back to JAZZ again without all the fancy names and notions. Like it used to be before the war. And a jolly good thing too!

However, even mainstream tends one way or the other. Perfection must surely be found in the Vanguard series by the Vic Dickenson Septet. Let's listen to Volume 4.

VIC DICKENSON SEPTET

Volume 4
Old Fashioned Love; Suspension Blues; Running Wild.

(Vanguard PPT12019)

THESE sessions have impressed and inspired British musicians for over a year now, and I do mean exponents of all styles. No one can deny that the men on these dates are not fully representative.

Edmund Hall, great traditionalist, recently with the All Stars, considered by many the finest New Orleans clarinet today. Joe Jones, ex-Basie, merely the greatest drummer in the biz. Walter Page, Basie again—is there a better "walking bass"? Sir Charles Thompson, plain modernist today but once the idol of the boppers. Ruby Braff, an up-to-the-minute trumpeter who strangely appeals even more to the old school than the new... and Shad Collins, one of the great unknowns.

Vic Dickenson keeps up the good work

Another Basic man, trumpet this time.

Each man here is complete master of his material. Not bound by pre-set ideas about a number... which is why Old

by
OWEN BRYCE

Fashioned Love, a James P. Johnson "stride" piano number is played as a simple slow Blues. And glorious stuff it is, too, with great tongue-in-the-cheek trombone from Dickenson. This will be one of the great records of 1958. Get it now.

BARBARA LEA
with Johnny Windhurst
Nobody Else But Me; Baltimore Oriole; Thursday's Child; I Had Myself A True Love.

(Esquire EP165)

BARBARA LEA has a refreshing new voice, throaty and husky and mellow, a nice style, intimate, very wonderful attractive, with a sexy quality and firm vibrato.

Most of that comes from the sleeve notes and I agree with it. I didn't on first hearing. She's unusual and I'm put off by things out of the ordinary. But repeated hearings did things to me. The songs she sings are lovely ones... although a little unknown.

Johnny Windhurst is one of the great trumpets of today.

He was one of Brail's early influences, playing with wide open tone and easy style. I'd buy this disc even if Barbara Lea sang badly. Believe me, she doesn't. She's great!

JAZZ GUMBO Volume 2

Fawkes-Turner Quintet and Dick Heckstall-Smith Quintet
Blue Turning Grey Over You; Blues Gone Away; Creole Love Call; There'll Never Be Another You; Sputnik; Russian Lullaby.

(Nixa NJT510)

IT'S taken a long time, but I've come to the conclusion that I don't like Sandy Brown's clarinet style. I'll admit that I thought his "McJazz" the best British L.P. of 1957. On that session he had an elusive quality which fitted perfectly the African High Life kick they were on. But playing on a strictly Jazz kick I find his tone too sour... especially when he tries his hand at mainstream.

On this record we hear a mixture of front-line men schooled in New Orleans but now trying the middle course, playing above a rhythm section of modernists. The sleeve notes make great play of this. But it's nothing new.

I believe this to be the first recording by Heckstall-Smith, a soprano player of note. He is paired in turn with Sandy Brown and Bruce Turner... lovely stuff. The backing features Fawkes, Dill Jones, Major Holly and Don Lawson.

Not a great record, but well worth a spin.

Stan Levey on drums. I thought only Max Roach could have coped so swingingly with the time. Maybe Ray Brown on bass. Whoever it is certainly can play his instrument.

Altoist Stitt has been heard so rarely on recent records, that for many readers, his may just be a name you read in critics' polls. He plays fantastically well here. Some of the greatest alto playing I've heard since Parker. He makes the good, younger players like Phil Woods and Co. sound almost like amateurs. Dizzy, too, plays incredibly well here. He is humorous at times, but never clowny.

Getz is also very good. But he doesn't quite match up to the other two. This is a tremendous display of technique, but all in the best of taste. And the solos contain immense emotional impact.

"Wee" is wrongly labelled and credited as a pop song called We. In actual fact, it's Denzil Best's Allen's Alley, using the intro figure Dizzy and Bird played on the Toronto Quintet of the Year concert LP (Vogue LAE12031).

Though I'd have liked more of a change of pace, this record is unreservedly recommended to all sincere jazz-lovers (*****).

LEONARD FEATHER ALL STARS: FROM BEVERLY HILLS

The Goof and I; Beverly Hills; East Coast - West Coast (7 in. MGM-EP-631)

THREE thoroughly professional performances of Pete Rugolo arrangements. Critic Feather supervised the date. On it: Don Fagerquist (trumpet), Bob Enevoldsen (valve-trombone, tenor), Buddy Collette (alto, tenor, flute), André Previn (piano), Curtis Counce (bass), Stan Levey (drums). Previn is also heard playing the "vibories," described as "a piano-keyboard attachment that enables any pianist to play as many as ten notes at once on the vibraphone." The net result is like vibes multi-taped.

As always, Rugolo's writing is interesting and utilises the available instruments to good effect. Of the soloists, Fagerquist is quietly slick; Enevoldsen has sounded better on other records; Collette, too—though his flute work is attractively warm.

Strangely, it is Previn who steals the show for me. This brilliant, classically-trained musician has never sounded so earthy before on piano. He really digs in here. Counce and Levey work well together and, with Previn, make a relaxed, swinging rhythm section. Nothing frantically exciting happens. But it's an expertly made

and played EP. Hence the rating (****).

ALLAN GANLEY QUARTET GONE GANLEY

I Feel a Song Coming On; Margona; Mean to Me; Stewpot.

(7 in. NIXA NJE 1046)

ANOTHER excellent British disc from Denis Preston. This is the earlier Ganley group with Jamaica's Joe Harriott on alto. The others: retiring, shy Stan Jones (piano) and seasoned veteran, Sammy Stokes (bass). Allan arranged Song and wrote Pot. Mean is a head arrangement. Margona is Stan's.

The routines are intelligent and out-of-the-rut. But never over-busy or slick. The theme statement on "Song" is particularly intriguing. "Margona" has a challenging intro, time-wise and interesting changes. Stewpot uses pauses to good effect. A pity they're all so short.

These are probably Joe's best recordings thus far. His technique and general mastery of the instrument has improved considerably over the years. His solos are forceful and boldly stated. He communicates directly, but not quite so warmly heartedly as one could want him to. Stan is a "thoughtful,



"I said 'I'm spending a quiet evening at home.'"

logical" soloist. He has taste and more originality in style and ideas than most over here. A most creditable job for a disc debut.

In fact, this is a very good disc. I enjoyed it. And "come home, engineer Joe Meek. All is forgiven!" (*****).

JUNE CHRISTY Gone For The Day

It's So Peaceful in the Country; When the Sun Comes Out; It's a Most Unusual Day; Interlude; Love Turns Winter to Spring; When You Awake; Lazy Afternoon; When the World Was Young; Gone For the Day; Lost in a Summer Night; Give Me the Simple Life; Lazy Mood.

(12 in. CAPITOL T 902)

THE way I see it, if you really know how to enjoy jazz, you can also enjoy any other kind of music. So long as it's good of its kind. I know I can; and do. And one of my softest spots is for the former Kenton singer, who'll be here this Easter—June Christy. This new LP is by far her best since the ageless Something Cool. (Meno to Capitol: Am. Cap. T516 contains four wonderful tracks which were never issued here. Any hope of them on an EP for Britain?)

Sure, I know, June's intonation is often very dodgy. Her diction is often bad. And here, her vibrato is almost Eartha Kittish in places. But the girl chooses such wonderful songs and interprets the lyrics with such emotional warmth and understanding. Pete Rugolo's accompaniments are scored with sympathy and taste. They never intrude on the mood. There are occasional solo spots from altoist Bud Shank and others.

Interlude is the Rugolo piece for Kenton, plus lyrics; Gone is by her hubby, Bob Cooper; Lost, by Milt Raskin and André Previn; Mood, by ex-Crosby Bobcat, Eddie Miller, with words by Johnny Mercer.

Some of the songs are wistful. But the overall mood is what's known as "sad-happy." Or should it be "happy-sad"? Anyway, I thoroughly enjoyed it. Hope you will, too (****).



JUNE CHRISTY

* NEWS FROM BEHIND THE LABEL * * * * *

DISC CLOSURES

* * * * * by Jean Carol * * * * *

Disc Stars Fill Those Empty Cinema Seats

TAKING a look round the cinema billings at the moment is just like reading through a record catalogue. Pat Boone and Tommy Sands starring in two films, general releases "The Big Beat" and "Jamboree" including many top disc names; news of British films "The Golden Disc" and "Six-Five," which must eventually be released, I assume! Plus the three films lined up for Jackie Dennis!

It looks as though the film-makers are finding that the answer to empty cinema seats lies in signing up recording stars.

And yet one thing sticks out like a sore thumb. Our biggest potential star, just waiting for another film role, Dennis Lotis, is still looking for a script.

And we have in Rosemary Squires the perfect partner for Dennis. What's the matter with our film-makers? Both Dennis and Rosemary would be up to their eyes in film offers in Hollywood.

Here they just sit around and wait. The question is: "How long will they be content to wait?"

Appearing soon

FOLLOW-UP to our suggestion re Michael Freedman's Debutantes and television. The girls will be appearing during June. And young Godfrey James will also be televising, probably in March. Only too glad to help!

Kath and Humph

OUT on Parlophone this month, an EP called **Kath Meets Humph**; in other words, Kathy Stobart and Humphrey Lytton.

Humph's great new group has included Kathy from time to time and on this disc we have a chance

to hear them both as featured soloists. Most surprised person to hear about this? Kathy herself.

She thought it was just an ordinary session and had no idea she was to be specially featured on the disc.

Perhaps it was just as well, it meant she didn't have a chance to feel nervous. She thought I was kidding when I told her the title of the disc.

Too straight

ACCORDING to the recording chiefs over here, John Hansen is too straight a singer to go down well with the people who buy discs. Yet recently publicist Basil Foster went on a trip to the States taking with him an LP of John's, with selections from the Desert Song. One of the disc-jockeys played a number from the disc on his radio show, saying: "If you like it, let us know, we'll play it again." When Basil left for home, John's disc was still being played several times a day. Very strange, this record business!

International

THEY will have to change the name on the Nixa label and call it the International. On the March lists in front of me there are LPs and EPs by artists from France, Holland, Denmark, Jamaica, British Guiana, Canada and America.

When you take away the Scots,

Welsh and Irish, Marion Ryan looks lonelier than ever!

The Danish and Dutch representatives are a couple called Nina and Frederick, who are very popular recording and cabaret artists in Scandinavia.

Their first LP here gives some examples of their skill with a calypso, and belies that idea that the Scandinavians are cold-blooded—these two give such an authentic touch to the West Indian music that they have had great success with their records in Trinidad.

We'll get our first glimpse of Nina and Frederick in Chelsea at Nixa on March 18.

How come?

THIS WEEK'S MYSTERY: How come one of our best ballads with a beat singers, Frank Holder, is not recording for any company at the moment? Reports from Manchester tell me that his cabaret act up there stopped the show. And I heard a private disc Frank made a couple of weeks ago, and it was fabulous; so someone should move in quickly. Over to you, A and R men.

Pat impressed

POPPED into the Pigalle the other evening to see Pat Dahl, currently starring there in cabaret. Pat has been having great success in the show. She must have impressed at least one member of the audience on opening night.

Enough to make him ring her every day with offers of work in America. The snag is she would have to go over for seven years and Pat wants to stay in Britain.

The gentleman from New York has gone back home, but still thinks



PAT DAHL

See "Pat Impressed" (Disc Pic)

Pat has a great future, promising enough to make him continue his telephoning from the States.

I wonder why some enterprising British recording company hasn't been on the phone to the beautiful blonde Pat? It wouldn't cost them anywhere near so much. And talent is talent whether it is here or in the States.

New star

THERE'S a new star looming up on the record horizon. Twenty-eight-year-old Johnny Stewart from South Wales has already covered a lot of ground in show business. Demobbed from the Army at 14—yes, he was a redundant band-leader!—singer, comedian, dancer, actor with Windsor Rep., he has also turned down a chance to study for opera in Italy.

Now he has been carefully groomed for stardom by Keith Devon, a man who always spots a winner. A top variety tour, a television series, and I hear whispers of a record.

I have a feeling the first song Johnny records will be "Promise Me," a song he wrote with his pianist Julian Oakley especially for Pat, who became Mrs. Johnny Stewart last summer.

Too much sex?

MARION RYAN proved a sensation when she arrived for TV filming with Bob Hope last week-end.

Seems that American viewers are not used to seeing so much sex-appeal all at once. The general comment in the studio was: "Phew! those dresses this girl wears will cause a riot in the States."

MUSIC for DANCING

by JACKIE MOORE

CHA-CHA-CHA
Nino Rico's Orchestra

(Oriole MG10016)

Nunca; Capullito de Añil; La Luna Si Divorcio; Italian Boy; Un Chivirico Mas; Rico Vacilon; Cha-Cha-Cha; Baffi.

As the jacket says, this is Rock 'n' Roll with a Latin American beat, and if you have a yen to cha-cha, Nino Rico is the man to provide the music. In fact after a few minutes of this LP you're bound to want to cha-cha, unless you need a new supply of vitamin pills.

SID PHILLIPS AND HIS BAND

(HMV POP456)

Two Quicksteps; Variety Drag and The Lolly Rag.

The great Phillips band, currently very popular in deb circles with two numbers to keep the party spirit going.

THE LATIN BEAT

Norman Grant Orchestra for Dancers

(Starlite STEP 2)

Mi Jaco; Nuits D'Acapulco; Arrivederci Darling; Manonna.

A Pasa Doble, two rumbas and a samba. Norman Grant has every qualification when it comes to providing music for dancers. He has played at the Piccadilly Hotel, Hammer-smith Palais and Academy Ballroom, Oxford Street, and



SID PHILLIPS

has several medals for ballroom dancing.

In other words you can rely on any Grant record having the right beat. A few more musicians added to the band to take away that "thin" sound, and I would be really happy.

PERFECT FOR DANCING

Number Four

(Oriole MG10020)
Music Of Richard Rodgers, and Julian Stale's

Free As Air.

You don't have to go to the big society parties to hear the Kinsman band nowadays. Tommy's series, **Perfect For Dancing**, is having such success all over the country that it seems as though everyone is dancing to the Debs Delight. As usual this is non-stop music without vocals.

If you want some waltzes, try **Number Three** in the series (MG10017), which has a whole side of slow and quick tunes in 3/4 time.



MARC SHARETT

His hands are worth £5,000

NOW we know skiffle has arrived, Marc Sharett of the Chas McDevitt boys has taken out an insurance policy. His hands are now worth £5,000; that's £375 a finger. Quite a bit of money involved in scraping thimbles across a washboard!

The McDevitt boys are not worried about all this "skiffle is dead" talk. They think there is still a lot of interest in professional skiffle, judging by the number of entries in their engagement diary.

Included among these are variety dates in Glasgow and Liverpool, Jack Hylton's television show. See **You in Soho**, and the **BBC Festival of Dance Music** (April 22).

One item which will bring back a lot of memories for bass player Lennie Harrison is the Big Bill Broonzy concert on March 9. Lennie accompanied Big Bill in 1952; now he will be joining top names in British jazz who are paying their tributes to Bill at the London Coliseum concert.

She's expert, she's vivacious
and she's beautiful, yet she
does not make a hit on disc

Is Lorrae too efficient?

THE more you hear the voice of Lorrae Desmond on record and see her perform with such expertness on television, the more you cannot help but wonder why this vivacious artiste has not yet made a greater impact on disc.

True enough the girls seem to be generally out of favour on record, but with the experience that she has on wax, Lorrae is able to perform in the current idiom with the utmost efficiency.

Could it be that she is perhaps too efficient?

Not so long ago that qualification might have been a drawback. However, when one glances down the hit parade right now there's an abundance of talent bearing down upon the strictly rockin' types.

Perry Como is in one of his strongest ever positions; our own Michael Holliday nudged the great Presley out of the No. 1 spot, and Frank Sinatra has made doubly sure with two successes in the charts.

But even these established names are not alone. David Whitfield has come right back into prominence, and star instrumentalists Eddie Calvert and Ken Mackintosh are there too, to consolidate the strength of the experienced hands against the newcomers.

I wouldn't suggest for one moment that Lorrae Desmond has a greater claim to the hit parade than some of the aforementioned names, but I do think that on performance she should not have suffered to the expense of some of the one-shot entrants.

Still that is the way of the record business, and no one can really forecast where the next hit is coming from.

So what experience has Lorrae to her credit, that makes her the performer that we know today?

Let's go back a while to her home country, Australia, a country which has served us up with a wealth of theatrical talent.

Most of Lorrae's childhood was spent in Mittagong, New South Wales. There the family remained until bush fires consumed thousands of square miles of the territory, and a move was necessary.

by
DOUG GEDDES

They set up a new home in Sydney and after concluding her schooling Lorrae decided to enter the hairdressing business. Her love of singing took preference over learning the rules of the waves, and at every opportunity Lorrae Desmond entered local talent competitions.

As a soprano, Lorrae romped away with the prizes and before long she was able to surrender hairdressing to take up singing as a career.

She also found that she had a unique asset. Lorrae was blessed with two voices. One as a legitimate soprano, the other a rather low husky voice which was to prove most suitable for pop singing.

The latter voice was really to establish her, and apart from regular broadcasting, Lorrae found herself in demand for all the top night-spots and cabaret centres.

As with most successful Australian artists, Lorrae Desmond found

that the entertainment scene in her home country had its limitations. She soon had appeared at every top spot and achieved most of the best dates available in that part of the world.

Little wonder, therefore, that she decided to withdraw her savings and head towards Britain.

She arrived in 1953 but was beset with many trials and tribulations before the breaks were to come.

Odd dates in variety and cabaret kept the wolf from the door until she was picked by band-leader Bert Ambrose to become featured vocalist.

Lorrae remained with the band until its break-up, then returned to the variety stage as a solo artist.

Fortunately, it was on one of these appearances that she was first noticed by comedian Terry-Thomas.

They toured together in the same variety bills, with Lorrae taking part in comedy routines with Terry as well as acting as the featured singer on the show.

It was on a Terry-Thomas broadcast that Bunny Lewis became impressed with her performance and offered to look after her career from that point.

Within a short space of time Lewis had her making her first record, *Hold My Hand and On The Waterfront*, for Decca.

This disc debut was encouraging, and Lorrae Desmond made six records for Decca during her first year with them.

Alongside this she was chalking up broadcast dates a-plenty, and touring in variety with great personal success.

Her first television date was in



March, 1954, and such was her impact that she was soon in demand for other TV dates.

Top cabaret dates came in thick and fast, too, not the least her engagement at London's Savoy Hotel as the first pop singer to play this spot.

A part in the film *Stock Car* gave her experience in yet another field, and she also was given her own radio series on the BBC Overseas Service.

A switch in record labels in

September, 1956, saw the name of Lorrae Desmond on Parlophone.

During the latter part of 1957, Lorrae achieved a certain measure of success with her recording of *Ding Dong Rock a Billy Wedding*, and more recently she has been obtaining considerable plays with her latest disc issued titled *Two Ships and Little David*.

As yet, that real big disc hit still eludes her, yet one cannot help but feel that it must be only a matter of time before she strikes it rich on record.

COVER PERSONALITY

TOMMY STEELE

There's no
stopping
this boy



own Tommy Steele, one of the most exciting and controversial show-business personalities to hit us for many a long year.

Tommy Steele burst upon us less than two years ago and yet, despite the short span of time, he has conquered virtually every possible entertainment field.

Right now our cover personality is bound for a well-earned rest in South Africa. Several weeks holiday are on the agenda, prior to returning to commence a hectic Scandinavian tour.

Following that, his agents are planning another series of variety dates.

Tommy has been unable to fit in variety engagements since

September of last year because of pantomime and film commitments, and he is most anxious to do something about this as soon as possible.

Certainly the last year has been an eventful one for this likeable entertainer.

His first film—"The Tommy Steele Story"—launched him at an early stage in his career as a screen personality.

Reception to it was mixed, except by you, the record buyers. You made it quite clear at the box-office that you wanted more movie-Steele at the earliest possible opportunity.

In the middle of last year, that situation began to rectify itself

and soon you'll have the chance of seeing Tommy in an exciting part in his newest picture—"The Duke Wore Jeans."

There is every indication that this movie will further Tommy's career more than anything else before it.

This must be of considerable concern to those many critics who were quick to find fault with the early Tommy Steele.

He has captivated thousands on records, in variety, more recently in pantomime, and most certainly in his film sphere.

Without doubt it was the younger generation that set this performer in motion and they offered a loyalty which has never wavered.

However, Tommy Steele is gradually bringing into his captivating net many of the parents and adults.

Time has undoubtedly given him the polish that he needed in his earlier days. But he could never have acquired this if basically he hadn't been a true performer.

Now he is perfectly armed with stage presence, showmanship and a goodly portion of talent.

As a Londoner he has a

natural charm in his cheeky manner and his disarming smile. Seeing him, particularly on television, it is hard not to fall under the spell of that infectious grin.

He was certainly launched on the general public with a tremendous amount of publicity and ballyhoo, but without his natural assets he would never have survived.

I, for one, am pleased to see that his talents have won through and that he has proved himself over and over again in everything he has tackled.

Whilst he is away from these shores he has a new Decca release that gives every indication of keeping his name firmly on the record map.

Title of this, if you didn't know it already, is *Nairobi*. I personally think that it is the best disc he has ever produced, and it will certainly appeal to an even wider audience than ever before.

That done, Tommy Steele can boast of having made conquests in every direction and in every age group.

No one could wish for more, and though it won't alter the down to earth manner of this dynamic personality, he will have every reason to feel extremely satisfied.

D.G.

SMILING at you on this week's cover is a home-made British personality who really needs no introduction to you. It's none other than our

YOUR WEEKLY

DISC DATE^{With}

DON NICHOLL

THE ROCK v. THE BALLADS
WHICH IS GOING TO WIN?

THE battle between the rock and the ballads is definitely warming up. This week sees its quota of the beat material on review being challenged for favour by ballads of considerable quality.

"It's a Wonderful Thing to be Loved" . . . "A Very Precious Love" . . . "Always and Forever" . . . "You're the Greatest" and "In Love" are all songs with more than a slight hope of finding their way into the upper slopes.

Even so, the beat's never far from the scene and I get the feeling that the noises we're hearing are part of a general turn-over to a new trend. Somewhere between the rock and the straight ballad a brand new mixture is evolving . . .

Listen out this week for Jackie Wilson, The Crickets, The Beverley Sisters, Marion Ryan, Michael Holliday and Connie Francis.

Oh—and a black mark to RCA for releasing "A New-Fangled Tango." If that's new-fangled . . . I'm just an old-fashioned boy who believes that smut has no place in the pop parade!



LES PAUL
and
MARY FORD

For once this musical pair have split up on disc and Paul is on his own.

THE BEVERLEY SISTERS
Always and Forever; Sista
(Decca F10999)★★★★

THE Bevs will be fighting it out with Marion Ryan on the new song *Always and Forever*. Far be it for me to come between battling women, but I must say I like the way the harmony trio go into this ballad.

They attack the song in fairly straightforward fashion and there's an absence of frills that is fresh to the ear. The Sisters also avoid the narration trap into which Miss Ryan drops. It's going to be quite a task for the Bevs to overcome Marion's current winning streak but they might succeed. My advice—spin both discs before choosing.

On the turnover the Beverley girls take a *Sista* but the disc as a whole won't be caught napping.

**RELAXING AND
REFRESHING**

LES PAUL
Bewitched; The Night Of The Fourth.

(Capitol CL14839)★★★★

LES PAUL is without his wife Mary Ford on this coupling. It's instrumental only. And what a delightful disc it is . . . (no reflection

on Mrs. Paul).

Paul's dubbing up for *Bewitched* results in a velvety performance that does the melody full justice. A relaxing effort which is also very refreshing.

The Night of the Fourth brings in a full orchestra behind Les for an extremely colourful production. The melody bounces along merrily and the weight of the musicians behind the guitar star adds tremendously to the enjoyment.

**IT'S CUTE AND
FAIRLY CATCHY**

LES BAXTER
Bonjour Tristesse; A Farewell to Arms.

(Capitol CL14840)★★★★

LES BAXTER batons his orchestra into the dance from *Bonjour Tristesse* and produces a smooth attractive sound. The dance is cute and fairly catchy . . . but not catchy enough in my opinion to make it a heavy seller.

On the other side Baxter's orchestra plays the love theme from

RATINGS

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

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

the film *A Farewell to Arms*.

As a melody I'm much more in favour of this half. It has a lush sweep to it and an Italian atmosphere which is subtly conveyed. Piano is used concerto fashion amid the strings.

**POWER WITH
DEEP TONE**

VALERIE CARR
You're The Greatest; Over The Rainbow
(Columbia DB4683)★★★★

VALERIE CARR takes the slow Ballad *You're The Greatest* in a manner which promises well for her disc future.

The voice here has plenty of power coupled with a fairly deep tone. Hugo Peretti's orchestra supplies a lush supporting framework.

Over The Rainbow still holds a fatal fascination for vocalists. It returns for the umpteenth time—and Valerie sounds like something like a female Billy Eckstine.

**GOOD CHOICE
FOR MARION**

MARION RYAN
Always and Forever; Oh, Oh I'm Falling in Love Again
(Nixa N15130)★★★★

COULD Marion Ryan have a follow-up to her *Love Me Forever* in this new Nixa release? She could. Adroit choice this, for the girl singer. The title similarity and the production styling will remind customers strongly of her present hit-parader. Chorus work behind her keeps the flavour for this swift-tempo ballad. All I didn't like about it, was the occasional switch to narration.

Oh, Oh I'm Falling In Love Again is more suited to male presentation, but Marion makes a good stab at it here. A quiet, appealing half though not the half on which to concentrate.

**WELL WORTH
LISTENING TO**

AMES BROTHERS
A Very Precious Love; In Love.
(RCA 1049)★★★★

THE Ames Brothers produce their rich vocal harmonies again and make a smooth shuffle side out of the ballad *A Very Special Love*. Some big orchestral work and chorus fills out the size of the side . . . a side well worth your listening time. The song has been here a while without spectacular results. Let's hope the Brothers manage to gain more sales for what is a first-rate ballad.

Whistling into the song on the other half, the Ames Brothers produce a very pleasing strummer. *In Love* has got a good lilt to it—the kind of tempo which people are enjoying just now.

**THAT LITTLE
BIT EXTRA**

MARGARET WHITING
I Can't Help It; That's Why I Was Born.
(London HLO8562)★★★★

MARGARET WHITING proves she can still give a ballad just that little bit extra. She's got a slow romancer in *I Can't Help It*, and she takes it easily and clearly while a male chorus fill in behind her.

If the girl's on an unrequited love

★
**MARGARET
WHITING**

She should have better luck with "That's Why I Was Born" than Ronnie Hilton.



THE AMES BROTHERS—
They make a smooth shuffle side out of their ballad "A Very Special Love."

kick, then this is the side to give her a good weep.

For the flip, Margaret is led by sweeping strings into a more dramatic performance. *That's Why I Was Born* may collect some custom this time out—there's plenty of strength in the voice and general production. Ronnie Hilton didn't do much with the song—but an adroit push by the label could bring happier results for Maggie.

**BOB'S DISC IS
LIKE TOMMY'S**

BOB MERRILL
Nairobi; Jump When I Say Frog
(Columbia DB4056)★★★★

SONG-WRITER Bob Merrill has had more than his share of hits in the past. Now he is taking to singing his own songs too.

Nairobi (also covered by Tommy





ETHEL MERMAN—It seems strange to find the leather-lunged Broadway star on a pop record, and the material is even stranger—it's strictly cabaret!

Steele) is the peculiar kind of novelty which Merrill throws out every so often. Production here with rough girl group echoing the soloist is the same as that you'll hear from Tommy. (Or should I say that Tommy's is the same as that you'll hear from Bob?)

Jump When I Say Frog has the girls with Bob again. Another novelty number which Bob sings as though he'd been frightened by Phil Harris.

THIS COULD BE BANNED!

ETHEL MERMAN and VIRGINIA GIBSON Mutual Admiration Society; A New-Fangled Tango (RCA 1039)

STRANGE to find leather-lunged Ethel Merman of Broadway musicals turning up on a pop coupling! From a big chorus and orchestral opening she takes most of the **New-Fangled Tango**—and I've a feeling that the BBC will take it by the corner and drop it in the "banned" basket. Nor do I blame them if they do... this is cabaret lyric stuff.

Not the material I think we should be hearing on a disc sent out for the teenage market.

Ethel and Virginia give a lively rendering of the **Mutual Admiration Society** on the flip... a pity it should be coupled to such an example of bad taste on the record company's part. I'd suggest they think twice about it... until then, no star rating.

DIANE TODD—She gets a Decca release for a song she sings in the "Six-Five Special" film. (Disc Pic)



BIG-SELLER FOR MIKE?

MICHAEL HOLLIDAY In Love; Rooney (Columbia DB4087)★★★★

MIKE swings smoothly into his new song **In Love**. There are whistlers jaunting along with the star once more. Mike's got the kind of tempo he enjoys and should have another big-seller with this very likeable ballad.

I think that we can look for this entertaining half in the top twenty pretty soon.

Rooney is the film title song written by Phil Green. An Irish trotter to which Mike warms at once.

MORE REVIEWS on page 13

The melody's got a real Emerald flavour and Norrie Paramor has put a backing behind Mike which reminds us of Green's other film hit from **The March Hare**.

STRONG, STEADY PERFORMANCE

CONNIE FRANCIS Who's Sorry Now? You Were Only Fooling. (MGM 975)★★★★

CONNIE FRANCIS revives a fine old pop in **Who's Sorry Now?** The singer hasn't been around since she had a surprising hit more than a year ago.

A steady beat has been grafted to the number and Connie's got a good guitar in the noise accompanying her. A strong, steady performance that deserves plenty of air.

You Were Only Fooling has a twanging accompaniment and a more nasal noise from Connie herself. A stroller which could find fans. And altogether a disc that I'd notch as a sleeper.

Last week I gave a D.N.T. rating to Betty Johnson's "Little Blue Man." This should have referred to Malcolm Vaughan's new 5-star issue "To Be Loved." Sorry Malcolm!



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DISC

Hulton House, Fleet Street, LONDON, E.C.4. TEL: Fleet Street 5011.

Gift from Paul

SO excited was singing star Paul Anka on seeing "DISC" for the first time that he presented us with a number of special lapel badges as gifts for our readers.

These are treasured emblems in the States amongst Paul Anka followers, and Paul has only brought a few of these with him. Most of which he has given us to pass on to you.

The badge is fitted with its own pin, has a photograph of Paul on it, and the phrase I LIKE PAUL ANKA.

DISC is happy to be able to send you one, but supplies are limited.

Write NOW on a postcard, with your name and address marked very clearly.

The first hundred postcards will claim these PAUL ANKA souvenirs, brought specially across the Atlantic as a personal gift for you.

Address your postcards to Dept. P.A., "DISC," Hulton House, Fleet Street, LONDON, E.C.4.

UNIQUE OPPORTUNITY

Continuing our policy of being Britain's brightest and most informative record weekly, we offer another unique opportunity.

Details will be given in next week's issue of an exciting and novel competition. The entry will be FREE, and anyone can try their hand at the simple contest.

The prize? The latest in four-speed portable record players.

This can be yours. Don't be disappointed, ensure that you order your copy of next week's issue of "DISC"—NOW.



Glamorous star of London's "Pigalle" floor show, Pat Dahl, greets Paul Anka soon after his arrival. Pat is hoping to make a record in the near future and "Disc" wishes her every success. (Disc Pic)

Pandemonium at Anka opening

by R. Gibb

PAUL ANKA took Aberdeen by storm on Saturday when he started his 23-night tour of Britain. Over 2,000 personality-starved, screaming teenagers saw his two performances—but only half that number could have heard his singing!

Pandemonium reigned among the fans during Anka's 20-minute appearances. The screams, clapping plus the heavy brass section of the Vic Hammett orchestra proved too much for the acoustics of the City Music Hall, Aberdeen, and many had to be content with just watching his antics.

But whether they heard him or not, Paul's fans were delighted. This was their night. Here was their idol in person singing the songs they wanted him to sing—Diana; Don't Gamble With Love; When I Stop Loving You; I Love You Baby; and Your Cheating Heart.

Big hit of the night was undoubtedly You Are My Destiny. It is a safe bet that disc sales of this number will be booming in Britain long before Anka finishes his tour.

After the show there were scenes that have only once before been matched in Aberdeen—during Tommy Steele's visit last year.

Screaming teenage girls did their best to burst into Anka's dressing room. Officials had to force the door closed and a chair was pushed under the door-knob. The cry was "We want Paul."

Anka may be visiting bigger cities on this tour but one thing is certain—he won't get a more enthusiastic reception anywhere.

CHARLIE GRACIE TO MAKE RETURN VISIT

POPULAR American singing star, Charlie "Fabulous" Gracie returns for another variety tour of Britain at the beginning of April.

First dates announced for Gracie include Liverpool Empire (April 7); Birmingham Hippodrome (April 14); and Glasgow Empire on April 28.

Charlie Gracie made a big impact on his previous visit here in September of last year. It was due to this success that negotiations began for his early return.

Further dates are in the course of discussion, and we hope to announce these in the near future.

Currently, Charlie Gracie can be seen in the movie—Disc Jockey Jambooree—now on general release. In this he sings his record hit—Cool Baby.

Ella Fitzgerald opens at Kilburn

ELLA FITZGERALD and the "Jazz At The Philharmonic" unit are to open at the Gaumont State, Kilburn, on Friday, May 2.

This fabulous show will remain at the same theatre for that weekend, playing a further four concerts during the Saturday and Sunday, May 3 and 4.

Though the complete tour is not yet finalised, other venues include Nottingham (May 9); Bournemouth (May 10); Birmingham (May 11); Glasgow (May 13); Leeds (May 14); Liverpool (May 15); and the Gaumont, Hammersmith on May 18.

The instrumental line-up will be an all-star one, plus Ella Fitzgerald, and the Oscar Peterson Trio.

JEREMY LUBBOCK GETS BBC BREAK

PERSONALITY song-stylist, Jeremy Lubbock is to share the honours with Rosemary Squires in the new BBC radio series which starts on Friday, April 4. This well-deserved break for Jeremy will ensure regular appearances on radio for him. He has been engaged for the whole 13-week duration, and will be singing and playing piano in his own stylish manner.

His first record, Catch a Falling Star and The Man who Invented Love has contributed considerably to his new found success. Another disc release is scheduled for him during the early part of April.

Other engagements lined up for Jeremy include a TV date on March 13 in See You in Sobor; a radio spot on March 22, and BBC woman's TV on March 26.

Meanwhile, Jeremy continues with great success at London's Satire Club.

June Christy for Sunday TV show

AMERICAN singing star June Christy is to appear on Val Parnell's Sunday Night at the Palladium presentation on Easter Sunday, April 6.

It was announced earlier that she would be making one concert appearance at London's Festival Hall on the Easter Sunday afternoon.

Just a whistle for Marion

SINGING star Marion Ryan had raiders in her flat during last week-end.

The intruders ransacked her rooms, and stole jewellery worth several thousand pounds. They left for her a silver police whistle, presented to her by the CID following one of her concerts.

Marion was so surprised by the devastation that she forgot to make use of the whistle!

No news has been received about the recovery of any of the property as we go to press.

Season for Ken

KEN MACKINTOSH and his orchestra have been engaged for a two-week season at Blackpool's Empress Ballroom, beginning September 8.

This follows their summer residency at Douglas, F.O.M.

Buddy Holly (right) with The Crickets, taken at the "Whisky Go Go" club shortly after their arrival in England. (Disc Pic)



Cyril Stapleton to play at Scarborough

CYRIL STAPLETON and his Show Band have been signed for the summer season this year at Scarborough. Commencing June 30 at the Futurist Theatre, Cyril and the band will be resident in this popular resort for three months.

Singing star Ronnie Hilton, who successfully toured with Stapleton last year, will also have top honours in what promises to be a spectacular production.

Hilton, who has just finished a long pantomime season in Sheffield, is currently in London on recording sessions, and is due to appear tonight (Thursday) with Cyril Stapleton on BBC-TV.

Big event for Ronnie will be his

week at Leeds Empire, his home town, during the Easter period.

Songstress Penny Nichols has also been engaged for the Scarborough season. Currently Penny is in London to make her first recordings for Oriole, prior to beginning a 12-week season at the Pavilion Theatre, Glasgow.

David secures 'plum' booking

FOLLOWING his success in Glasgow last summer, singing star David Hughes has secured the "plum" booking again for this summer.

David will be featured in the popular Half Past Eight production at Glasgow's Alhambra Theatre in a long run which is due to open on May 19.

Before this, David is to undertake a few concert engagements in Scotland. He will appear in Wick on May 5 and 6, and in Thurso on May 7.

On this latter date he will be the first popular singing star to play such a northernmost engagement.

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NOT THE BEST, BUT THE NOISIEST

Buddy Holly debut is shattering

BUDDY HOLLY and Cricket enthusiasts are not going to be disappointed if they get the chance of seeing the act on one of their numerous dates on this, their first British tour.

It is not perhaps the best act that I've ever seen, but it certainly is the noisiest. The compelling, amplified guitar sound which Holly sets up, plus all his vocals delivered at the top of his voice sets up a near-hysteria tempo that only comes down to normal again with the playing of the Anthem.

It would certainly be difficult not to get caught up in the infectious presentation I watched at the Trocadero, Elephant and Castle, last Saturday.

Vocally, everything revolves around Buddy Holly, for The Crickets have no part in the act other than their instrumental contribution. Joe Mauldin on bass, and Jerry Allison on drums both add to the sledge-hammer treatment that Holly doles out.

As you can expect, you are in for a good measure of tunes associated with this threesome, and such successes as *Every Day*; *Maybe Baby*; *Oh Boy*; *Peggy Sue*; *Rip it Up*; and *Be Bop A Lula* will be heard among their routines.

In fact, generally I liked The Crickets but I did find this over-amplification just a wee bit too nerve shattering. I was not alone in this, for many people around me had their ears ringing long after the group had taken their leave.

Gary Miller fresh back from triumphs in Cyprus presented a

dignified, but nevertheless dynamic performance.

The **Tanner Sisters** present the smart, fast-moving and precise act that we have long expected and always obtained from them.

Stalwarts of the show were **Ronnie Keene** and his Orchestra who played efficiently and musically throughout the whole evening, and comedian **Des O'Connor** who knitted the show together from a slowish start to an eventual personal success.

D.G.

Paul Anka scheduled for a hectic finish

THE long-awaited news regarding Paul Anka's outstanding British tour dates has now been announced by impresario **Harold Fielding**.

Paul's last day will be a hectic one. He has been engaged for a matinee performance at the Odeon Theatre, St. Albans, on Sunday, London for two evening shows at the Odeon, Romford.

Another date now announced is for March 17 when Paul Anka has been engaged for two evening shows at the Globe, Stockton.

Harold Fielding also told DISC that he would fix one other matinee performance for Anka prior to the completion of his tour. This would either be on Sunday, March 16 when he is at Hull during the evening, or March 22 when he is at Crofton.

The matinee performances would not necessarily be in the same towns as the evening shows.

REG COLE GETS PALLADIUM JOB

REG COLE has been named as the new musical director of the London Palladium Orchestra to succeed Cyril Ornadel.

Reg Cole is currently the leader of the orchestra and takes over as from April 7.

This change has come about through Ornadel's appointment as M.D. for the forthcoming production of "My Fair Lady."

Humph and Co. get Radio Luxembourg series

POPULAR bandleader **Humphrey Lyttelton** has been signed with his band to do his first series of broadcasts on Radio Luxembourg.

Due to run for three months, the new show will be heard every Sunday evening from 10.30-11.00 p.m., starting on March 16.

This new venture should prove tremendously successful in view of Humph's personal popularity.

The programme, sponsored by Burton's, will be recorded in various halls in Britain, with audiences.

The guests in the first two broadcasts will be **Rosemary Squires** and the new vocal group **The Polka Dots**.

Sinatra teams with Keely?

IT is rumoured in Hollywood that **Frank Sinatra** is to make an LP with **Keely Smith**.

Keely is the singing wife of bandleader **Lonis Prima**. Another plan for Keely Smith is a forthcoming movie with film star **Robert Mitchum**.

Mickey Katz here soon

FAMOUS entertainer **Mickey Katz** is to make a return visit to Britain in the near future for variety dates.

Katz is due to open at London's **Finsbury Park Theatre** on May 5, followed by **Brighton** (May 12), and **Glasgow Empire** (May 19).

Mickey Katz played a similar variety tour in Britain in 1956.



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THE

PLAYMATES

* **JO-ANN** *

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REVIEWS by JACKIE MOORE

EXTENDED PLAY

This piece has never been the same since the Happy Wanderers tried it!

THE HAPPY WANDERERS (Esquire EP177)

Singing The Blues; That's A Plenty; St. Louis Blues; Don't Fence Me In; The Saints; The Happy Wanderer.

The band which keeps even Humphrey Lyttelton happy (he once said they came nearer to the original New Orleans jazz than most present-day jazz bands).

I may say I have often been anything but happy about the Happy Wanderers, but not because I don't like their music. On the contrary I like it so much it puts me off reviewing other discs when the time comes for the band to take its stroll along Oxford Street and outside my office.

As usual, George Franks, Bill Longman and the three Stahl brothers give out with their own brand of Dixieland—especially on *Happy Wanderer*, which has never sounded quite the same since hearing their version.

LITA ROZA (Decca DFE 6443)

Between The Devil And The Deep Blue Sea; I Cover The Waterfront; You Took Advantage Of Me; My One And Only Love.

On this Lita has the backing of the Billy Munn's All-Stars, which includes Ronnie Hughes, George Chisholm, Ken Wray, Don Rendell,

Alan Clare, Ike Isaacs, Bill Le Sage and many in the same class. There's also a bass player called "Lennie" Bush, which I imagine must be our old friend Lennie.



LITA ROZA—A great array of talent on her latest EP makes Lita give of her best. (Disc Pic)

The presence of all this musical talent has resulted in an even better performance from Lita, who does some great work on all four numbers, especially *I Cover The Waterfront*, which has Ike Isaacs at his fabulous best on guitar.

FASCINATION IN MUSIC

Max Jaffa, his Orchestra, Jack Byfield and Reginald Kilbey

(Columbia SEG7771)

Softly Awakes My Heart; March Of The Traillites; I Love The Moon; Serenade.

More of the quiet, perfect Jaffa sound which has made Max so popular on television. These four numbers are among the most requested from regular listeners, so Max can look forward to a steady sale on this disc.

THE PLATTERS

The Flying Platters, Part One
(Mercury MEP 9526)

You Are Too Beautiful; Mean To Me; Darktown Struttin' Ball; No Power On Earth.

If you couldn't afford the Flying



Diamonds, Edmund Hockridge, III Buy You A Star
(Nixa NEP 24071)

Four re-issues of top-selling Nixa discs on one EP. You can bring out the Union Jack for this one, four British artists, three of whom hit the top. A very good buy, this EP, with all four artists in great form, which doesn't always happen on these multi-star discs.

LAURIE LONDON (Parlophone GEP664)

He's Got The Whole World In His Hands; I Gotta Robe; Handed Down; The Cradle Rock.

I still think young Laurie should be seen as well as heard. To me his personality doesn't come over on disc yet, though he's developing a great visual punch.

LP

PUTTING ON THE STYLUS

Line-up

Skitch plays pops in a classical way

THE SKITCH HENDERSON ORCHESTRA Sketches By Skitch (RCA RD-27019)

Soon; All Through The Night; All The Things You Are; Farewell Amanda; Impossible; Simplicity; In A Sentimental Mood; As Long As I Live; East Of The Sun; Dancing On The Ceiling; Mood Indigo; If I Love Again.

SKITCH HENDERSON has had quite a musical career, ranging from years spent studying classical music in Paris, to conducting a dance band in the Crosby and Sinatra radio shows. In these *Sketches* he's combined both sides of his musical personality and used a "classical" approach to a collection of pop standards.

He has come across with some great sounds, as for instance on *Dancing On The Ceiling*, which features Skitch on piano, plus three French horns and seven flutes. I went overboard for the whole of this album and Skitch Henderson's really new touch with some wonderful oldies.

After such a lot of orchestral discs which are strictly background music for party talk, here's one you can sit and listen to just for the arrangements alone.

KENNY GRAHAM AND HIS SATELLITES

Moondog And Suncat Suites
(MGM C764)

One Four; West 46th Street; Two Four; Chant; Three Four; Utta; Four Four; Lullaby; Five Four; Fog On The Hudson; Suncat Suite; Sunrise; Tropical Sun; Sunset; Sunbeam; Sunstroke; Sunday.

A COUPLE of years ago, before it became fashionable to own a copy of "My Fair Lady," if you wanted to make friends and influence people, in the jazz world particularly, you just had to tell them you had the Moondog disc.

Moondog is a New York street musician, but with a difference. His appearance is strange, and his music stranger, coming from instruments he has in the main designed for himself.

Inspired by Moondog and his

music, Kenny Graham has written the *Moondog Suite*—a very weird-sounding work combining orthodox instruments with such things as tubular bells, Egyptian cymbals and the voice of Ceylonese singer Yolanda.

Apart from a corny start, the *Sunecat Suite* appealed to me more. This is the kind of disc that will frighten the life out of auntie, but will appeal to anyone with an interest in the unorthodox.

THE JOHNNY OTIS SHOW (Capitol T940)

Shake It, Lucy Baby; In The Dark; Loop de Loop; Lonely River; A Story Untold; Can't You Hear Me Callin'; Good Golly; Stay With Me; It's Too Soon To Know; Hum Ding A Ling; Livin' In Misery; Ma He's Making Eyes At Me; Tell Me So.

AND this really is the whole Otis Show. Apart from Marie and Johnny, the show has two singers new to us. Jeannie Sterling, a pretty sixteen-year-old blonde, on *Too Soon* and *A Story Untold*, shows a neat touch with a ballad, backed by the vocal group, the Moonbeams. Mel Williams sounds too much like Nat Cole with a waver for my taste.

On *Livin' In Misery* Johnny Otis takes over with a ballad and reveals another side of his multi-talented

JOHNNY OTIS—This fabulous showman can even compete with the best in straight blues-type singing.



personality, seems he can compete with the best when it comes to a piece of straight blues-type singing.

The rest of the album is made up of rocking numbers which the Otis Show can handle better than anyone else.

AL NEVINS AND HIS ORCHESTRA Lights And Shadows (RCA RD-27036)

I Concentrate On You; Whispering; Twilight Time; Concerto In Lights And Shadows; Among My Souvenirs; Musetta's Waltz; Love, Your Magic Spell Is Everywhere; My Heart Sings; Ecstasy Waltz; All The Things You Are; The Night Is Young; The Way You Look Tonight.

THIS is described as "dinner music," obviously aimed at one of those romantic dinner dates where the lights are turned down so low you don't know what you're eating.

Al Nevins you may remember as one of the Three Suns, and on this disc he has brought in a little variety by using some original compositions. These, in fact, fare better than the new arrangements of standards. The strings are beautiful, but I find violins blend very oddly with a mouth organ and accordion.

THE BIG BEAT

by
DON
NICHOLL



THE PLAYMATES — Their version of "Jo-Ann" is better than that of the Twin-Tones.

This new Jackie Wilson disc MUST go into the Hit Parade

Wilson
into

putting out a soulful performance. Piano predominates in the background, while the other voices aaaaah. Not so pleasing.

THE CHANTELS
Maybe; Come My Little Baby
(London HLU8561)***

HIGH-PITCHED voice shouts the lyric for *Maybe* while voices chorus behind and an instrumental group hammer out the slow beat. Piano, drums and guitar make the growling noise and plough along regardless as the lead singer wanders around the notes to the inevitable when-in-doubt-fade-out.

There's more life in *Come My Little Baby* on the flip where the whole group chant the lyric in unison. Thumping drum under-

lines quicker rocker and there's a squawky sax midway. Familiar's tune.

THE PLAYMATES
Jo-Ann; You Can't Stop Me From Dreaming
(Columbia DB4084)***

THE Playmates rocking team make more out of *Jo-Ann* than do the Twin-Tones. In these hands it becomes a firm steady rock effort. Girls join the male voices here and there, and the rhythm accompaniment is sure all the way. I'd say the song stood a nice chance with this release.

You Can't Stop Me From Dreaming is an easy hand-clapper which the three boys move well. The song itself hasn't the possibilities of the upper deck but the treatment's all right.

Hand-clapping and whoops, but it's not as good as 'Ma'

JOHNNY OTIS SHOW

All I Want Is Your Love; The Light Still Shines in My Window
(Capitol CL14837)***

DELIBERATE attempt here to repeat the success achieved by *Ma He's Making Eyes at Me*. Marie Adams takes the vocal again with the Otis band and male voices behind her. Teenage screams are fed into the side as on the previous record.

Marie even opens up with her

Oh Yeah shout. Hand-clapping and spasmodic whoops dress up the half too. Yet I'm hesitant to suggest that *All I Want Is Your Love* will reach the same rungs as *Marie's Ma*.

Marie, rockin' on the reverse in *The Light Still Shines in My Window*, is without her teen-screamers. A middle-beat song which the heavyweight-growls in typical fashion. But for me—the sparkle and sound of *Ma* is missing.



THE THREE TONS OF JOY with MARIE ADAMS (left)

JACKIE WILSON
Come Back to Me; To Be Loved
(Coral Q72306)*****
D.N.T.

A DOUBLE-SIDED hit—that's what Coral may well possess in this new Jackie Wilson disc! The singer who made a big bow lately with *Reet Petite* has a really exciting record this time out.

Come Back to Me opens—and is punctuated by—a vocal hey-ay-ay-ay phrase that helps considerably when there's any ear-catching to be done. Group back up Wilson as he chants this quick, effective beat entry.

Complete contrast for the other side. Here Jackie throws all his vocal inhibitions to the wind as he plants a tremendous beat in *To Be Loved*.

Strings glide along with him in the orchestral accompaniment. Wilson cannot be ignored here—and, frankly, it's different enough from most of the material at the moment that I've no wish to ignore it.

It must go into the Hit Parade no matter how grotesque it may appear to those who expect ballads to sound like ballads.

JIMMY JACKSON



Jimmy could get into the high-sellers bracket with his latest waxing.

JIMMY JACKSON
Photographs; Love-a, Love-a, Love
(Columbia DB4085)***

EVERYONE seems to be going in for those odd chirpy girl-groups which echo behind the male soloists. Listen to *Nairobi*, then listen to this home-grown disc of *Photographs* and be struck by the similarity.

Jimmy's got quite a hope, however, of stepping into the high-sellers' bracket with this one.

Fast rockin' number *Love-a, Love-a, Love* is another good subject for Jimmy and he paces it smartly. Compliments to the instrumental group.

THE CRESCENDOS

Oh, Julie; My Little Girl
(London HLU8563)***

SAMMY SALVO'S version of *Oh, Julie* strikes me as being a much better buy than this one by The Crescendos.

Slow, dark male voices open out with a girl crew echoing, then a reasonable lead voice takes over. The girls keep echoing—and there are piano, guitar and drums clanging along underneath. A fair per-

formance, but lacking the clean sound of Salvo's.

Drum and piano slap the group into *My Little Girl*, the rocker on the flip. Singers and instrumental group seem to be at slight odds here so far as the rhythm is concerned. An awkward-sounding slice.

THE TWIN-TONES
Before You Go; Jo-Ann
(RCA 1040)***

JO-ANN is a slow, dragging beat number which the two young male voices chant mournfully. A very slow, sad sound which I don't care for personally.

A slurry side that makes me itch

confidence he gets a spot in the screen version of *Six-Five Special*.

They've given him *La Dee Dah*—a song on which he faces mighty competition. The boy could be a hit frog from the start, however, with a bit of luck. He certainly knows his way around the rock style.

Odd to hear that North-of-the-Border accent here! *You're The Greatest* could be a seller too, though Jackie tends to become a little too extravagant with the hiccoughs towards the end after a very good start to the side.

THE CRICKETS

Maybe Baby; Tell Me How
(Coral Q72307)*****
D.N.T.

TIMED neatly for the group's arrival on this side of the water is the latest coupling by the Crickets. And watch their *Maybe Baby* go places—top twenty places.

A gentle beat number with guitars rafting lead voice and an aah-aahing backing from the rest of the group.

A natural with the title phrase and the easy jive tempo both caught at once.

On the bottom deck *Tell Me How* speeds things up slightly, but I've my doubts about this half being so potent. Performance by the boys is similar but the number is not so easy to remember.

JIV-A-TONES

Flirty Gentle; Fire Engine Baby
(Felsted AF101)***

THE Jiv-a-Tones arriving on the Felsted (American) label, have a good steady rock 'n' roller in *Flirty Gentle*.

Dean Stevens takes the vocal in the pattern of an American Don Lang and he's backed by a group and a sizeable jangle noise. I'd rate this a natural for big juke plays, and it could also bring powerful sales Felsted's way.

Fire Engine Baby on the turn-over opens with a dark strum-dum and some bell work to cue the title. The rock beat moves up in tempo but the song itself seems to lack the commercial noise of its companion. A disc to watch, however.

THE TWIN-TUNES

Baby Lover; The Love Nest
(RCA 1046)***

THE Twin-Tunes Quintet open up their version of *Baby Lover* in first-class fashion. From the beginning this is an extremely spirited rock side. Male lead voice is backed up colourfully by the rest.

I still think our own Pet Clark will be the one to rise on this number, but I'd be a little afraid of this version if I were her. It could certainly snatch some of her sales.

The Love Nest is a slow clanging offering with the lead voice

to plant a firework in the groove. In a word—dreary.

The boys wake up somewhat on the reverse with *Before You Go*. Girl voices chant behind them in this quick beat offering. If the disc catches any custom, I reckon it will be because of this half.

JERRY LEE LEWIS

You Win Again; I'm Feelin' Sorry
(London HLS859)***

THE Great Balls of Fire boy Jerry Lee Lewis has got an easy-going rocker in *You Win Again*, which he chants forcibly to a piano and drum accompaniment.

The thumpy piano takes control half-way through for quite a spell, then Jerry returns to wind up a side which may take more moving than his recent smash.

That piano is present once more for the quicker *I'm Feelin' Sorry* on the turnover. Jerry's got quite a country flavour on this record.

JACKIE DENNIS

La Dee Dah; You're The Greatest
(Decca F10992)***

WEEE Scots laddie Jackie Dennis is the latest teen-age rock star to be found over here. A fifteen-year-old packed full of con-

OVER THE POINTS

With **PETE MURRAY**



'Disc' birthday cake really was great

Hi again. As always it's good to be with you and I look forward as much to meeting you in print each Thursday as to coming into your homes on a Saturday with "Six-Five Special."

Talking of "Six-Five" (and I never seem to stop) reminds me of that wonderful DISC birthday cake that the Editor sent us on the show on your behalf.

We had great difficulty in stopping people in the studio breaking pieces off of it prior to the official cutting. That's how tempting it looked. I can also assure you that it tasted good, too.

I only just had a chance of tasting it myself, for I slipped away from the studio to my dressing-room for a few moments, and most of it had disappeared when I got back.

I know you had a good chance of seeing it on your TV screens, but in reality it looked even better. It certainly made our first birthday an even greater event for us all.

Audience missed the beat

I ATTENDED recently a pre-opening night performance of "Where's Charley?" at London's Palace Theatre.

This new vehicle for Norman Wisdom has called upon every

talent that Norman possesses, and he works wonders in this musical.

As you may have read, the critics were somewhat at loggerheads with each other as to their views on the show, but there is little doubt that the public will truly decide for themselves and make this a long-running, successful production.

What really amused me on that particular evening was the audience.

When asked to clap during a number with Norman on the off-beat, nearly all of them became so confused that they were clapping on the beat, off the beat, and even between the beat!

Now that audience consisted of most of the famous people in the music business and it would be most unkind of me to mention them by name.

These were the same people that often criticise their audiences for

not being able to clap on an off-beat!

Another experience for me which I thought rather amusing was when I went to eat at a well-known London night spot.

I am just about to leave when a couple approach me who are obviously flustered in wealth.

The gentleman, immaculately dressed, was accompanied by his wife, who was laden down with jewels. Just to add to picture of richness, the lady was perfectly gowned and draped in furs.

All this leads up to the lady's approach to me, for she makes a bee-line to speak to the 'umble Pete.

"I say, Mr. Murray, I must tell you how much my husband and I enjoy watching your jolly old 'Six-Five Special' programme each week."

This from such a well-placed,

middle-aged couple shook me to the foundations.

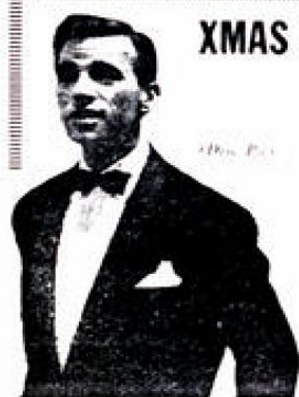
"We always manage to defer all other appointments until after your

I wonder how to introduce the show that week? Maybe—"It's Time to Tumble Under the Dear Old Table!"

Looking back over last week's offering, I see that I confused the issue a trifle in my mention of Jackie Wilson and his record of "To Be Loved." When I talked of the greatest rock 'n' roll record I'd ever heard I really meant Jackie's first one—"Reet Petite."

But that doesn't change my opinions on the great record that he has just produced.

XMAS OFFERS ALREADY



(Dennis Lotis)

TALKING to that wonderful British singing star Dennis Lotis the other day, I found that he already has three offers for pantomime for next Christmas.

This is certainly a happy state for Dennis to find himself in, though a little bewildering. Particularly so early in the year. I think his mind is part made up though, but I won't spoil things by mentioning it at such an early date.

I wonder what I'll be doing next Christmas. I haven't even been promised an Easter egg yet.

Charity Soccer comes first

FRANKLYN BOYD, who somehow manages to work in the problems of helping to run a publishing concern and do regular broadcasting stints as a singer, is one of the stalwarts of our Show-Biz football team.

You hear Franklyn regularly in the "Sing It Again" radio series on Sunday nights.

We hope to play in Manchester on March 23 in aid of the funds for the Manchester United disaster fund. Because of this, Franklyn Boyd has refused a major broadcast so that he can take part. That I think is a gesture to admire.

GUY MITCHELL IS AS GOOD AS A TONIC

ONE of my favourite American singing stars, alas like so many others, has to take a back seat occasionally.

The gent to whom I refer this time is no other than that big chunk of singing manhood—Guy Mitchell. Guy has taken some knocks in his time, but he has the ability and talent to come bouncin' right back for more.

Personally, I've always liked his discs. They are happy sounding platters, with no feeling of inhibition attached to them.

In fact a Mitchell disc is as good as a tonic, and I think you are in for some pleasant medicine from Guy in the next few weeks. His newest Philips release has really got me by the ears, and though some people seem to have a preference for his "Wonderin' and Worryin'", I go for the reverse side in a big way.

My favourite

My fancy is for his rendering of "If You Don't Like It Don't Knock It." This is my favourite Mitchell platter of the moment, and I think you too will like it, and I don't think you'll knock it. I sincerely hope that this proves to be a big one for Guy Mitchell, and that it ensures that he pays us a return visit before too long. Guy has made many friends on previous visits to Britain. He has tremendous charm, and is the most "boyish" adult I think I know. A gag is forever on his lips, and he is wonderful company.

I hardly need tell you that though, for many of you must have seen him work on one of his frequent visits.



show is over," she went on. "We couldn't miss it for anything. We love to watch all those young people enjoying themselves. It makes us feel young, too."

I must confess that any thanks I offered them were stammered out. We certainly have a wider public than I ever thought.

'6.5 Special' from Paris

SOON we shall be taking "Six-Five" across the Channel to do the show from Paris, and I must say that Jo Douglas, Mike and Bernie Winters, and myself, are looking forward to the change of locale.

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When Jerry Lee Lewis sits down and plays

HOVERING above us still is a red-hot platter named "Great Balls of Fire"; it is spinning around in orbit without sign of crashing to earth.

Pilot of this American-sent object has become particularly well known in recent months—Jerry Lee Lewis.

Those of you that have bought his disc, and you are many, have enjoyed the dynamic style which he has applied to his hit record.

Now, more recently, you have been able to witness his method of presentation in his film role in the current "Disc Jockey Jamboree" movie.

The Lewis man first made a deep impression on the record-buying public with his *Whole Lotta Shakin' Goin' On*, a title which could almost be his signature tune. For when you

THERE'S A 'WHOLE LOTTA SHAKIN' GOIN' ON'

see him working, there truly is a whole lotta shakin' going on.

Never still for a moment, he works at the piano like a hesitant jack-in-the-box.

Not only does he sing as he pounds, but he distributes instructions to those around him, and gives sounds of audience encouragement.

Certainly to see him working is an experience, and he gives an added value for money which is not easy to impart on wax.

In the States his television appearances have proved sensational and many people regard him as a dangerous rival to the top rock stars in that part of the world.

Even without personal appearances in Britain, he is certainly doing well on disc issues alone.

His current success *Great Balls of Fire* has been a long resident in the hit parade charts, and the sales figures are still mounting.

Many people originally felt

that the similarity of name with the famous comedian would prove a drawback.

However, the inclusion of the middle name Lee has managed to keep the confusion to a minimum.

Just over 21 years old, Jerry Lee Lewis hails from Ferriday in Louisiana, and began singing around town at a very early age.

His father never discouraged his son, and was the means of obtaining Jerry's first record contract.

His first record, *Crazy Arms*, was made by the same company as made Presley's first releases.

This title didn't set the world alight, but it was to prove a useful introductory record to precede *Whole Lotta Shakin' Goin' On*.

Once that title was under way, so too was Jerry Lee Lewis.

He works with his own group, and sets up a compelling rhythm, alongside his driving sung and spoken encouragements. From

an audience point of view his act is one of the most exciting in the current music set-up.

Whether we in this country will have an early opportunity of seeing him in person is still

doubtful. Attempts have been made to secure his services, but his date-book back in the States is lucratively packed.

Meanwhile, we have the next best thing, his London label discs. And those great balls of fire don't look like extinguishing themselves for quite some time yet.



JERRY LEE LEWIS—He is never still for a moment and he works at the piano like a hesitant jack-in-the-box.

MUSIC in the AIR

Radio Luxembourg

MARCH 6
6.0—Beryl Reid and McDonald Hobley.

8.0—The Harry James Show.
9.0—Anne Shelton Song Parade.
10.0—It's Record Time.

MARCH 7
6.0—Teddy Johnson and McDonald Hobley.

8.30—Tops With You.
9.15—The Dickie Valentine Show.

10.15—Record Hop with Gerry Wilmot.

MARCH 8
6.0—Barry Aldis with request.
10.30—Spin With the Stars.
11.30—Jack Jackson's Record Round-Up.

MARCH 9
7.30—The Winifred Atwell Show with Teddy Johnson and Pearl Carr.

10.0—Record Rendezvous.
11.0—Top Twenty.

MARCH 10
6.0—George Elrick and Libby Morris.

8.0—Show Business.
9.0—Deep River Boys.
9.45—By The Fireside with Ronnie Hilton.

10.0—Jack Jackson's Hit Parade.
10.30—Pete Murray's Top Pops.

MARCH 11
6.0—Beryl Reid and Ronnie Ronald.

9.0—The Alma Cogan Show.
9.45—Tomorrow's Top Ten with Freddie Mills.

10.0—The Capitol Show.
10.30—Fontana Fanfare.

MARCH 12
6.0—Richard Murdoch and Teddy Johnson.

8.30—Eddie Calvert's Cavalcade.
9.0—The Stargazers.
10.0—Pete Murray's Record Show.

AFN

MARCH 6
7.0—In The Mood.
8.0—Music In The Air.
11.0—Music From America.
12.0—Late Request Show.

MARCH 7
7.0—Songs Of Many Lands.
8.0—Music In The Air.
11.0—Stars Of Jazz.
12.0—Late Request Show.

MARCH 8
8.0—Music In The Air.
11.0—Music Views from Hollywood.
12.0—America's Popular Music, the story of New Orleans jazz.

1.0—Late Request Show.

MARCH 9
4.15—Dinah Shore.
5.0—Highway of Melody.
11.0—Mitch Miller.

MARCH 10
8.0—Music In The Air.
11.0—Music For You.
12.0—Late Request Show.

MARCH 11
7.0—This World of Music.
8.0—Music In The Air.
11.0—Modern Jazz, 1958.
12.0—Late Request Show.

MARCH 12
8.0—Music In The Air.
11.0—Portraits In Music.
12.0—Late Request Show.

CLASSICAL CORNER

by
J. C. Douglas
Not quite

a 'Miracle of Art'

MENDELSSOHN—A Midsummer Night's Dream, incidental music. (Decca LW5295)

Eduard Van Beinum conducts the Concertgebouw Orchestra of Amsterdam.

I would query the jacket description of this suite as a "miracle of art," though it is amazing that there is no sign in the music of the 16-year gap between the composition of the Overture and the rest of the work. This LP includes the Overture, Nocturne and Scherzo and omits the perhaps too well-known Wedding March.

NEGRO SPIRITUALS—Go Down Moses; Balm In Gilead; By An' By; Sometime I Feel Like A Motherless Child; Water Boy; Joshua Fit De Battle Of Jericho. (Philips NBE11073)

A beautiful disc, lifted up into the heights by the singing of Paul Robeson and Lawrence Brown. These spirituals need a warm, rich voice like that of Robeson to give them full power. A lovely record which you will want to play over again.

DELIBES—The Ballet Music Sylvia. (TEP7053)

Robert Irving conducts the Philharmonie Orchestra in some of the Delibes ballet

music taken from the LP released earlier this year. This disc includes the Intermezzo, Valse Lente, Cortège Rustic, Scene and Barcarole.

HAYDN—Symphony In D Major, The Miracle. (Decca LW5317)

Eduard Van Beinum conducts the Concertgebouw Orchestra of Amsterdam.

This symphony, number 96, comes into the group specially composed for Haydn's first visit to Britain in 1791, a visit which was to inspire him so much. Even in those days foreign visitors were surprised by the enthusiasm of our audiences. The Dutch are very proud of their Concertgebouw Orchestra, and rightly so, as can be judged from this vital and sympathetic performance.

SUPPE—Overture, Morning, Noon And Night In Vienna.

FONCHIELLI—Dance Of The Hours (from La Gioconda).

(Fontana CFE15001)

The Columbia Symphony Orchestra conducted by Sir Thomas Beecham, Bart. Two pieces which must always come under the heading of "Everyone's popular classics." Beecham injects great vitality into the Suppe overture but even he cannot alter my feeling towards that dull Dance.



DELANEY INSPECTION

BAND LEADER **ERIC DELANEY** returned to Britain last weekend after a successful season with his band in Germany.

Whilst he was there he took time off to visit the American 526th Squadron and here he is seen examining a new jet fighter with the commander; his wife, Valerie, is on the left.

Whilst in Germany, Eric was the guest of famous American band-leader Eddie Sauter, who is now resident in Germany.

SPOTLIGHT

The craziest, loveliest girls you've ever met

THEY look alike . . . they talk alike . . . they dress alike . . . and what is more, they're the pappy-go-luckiest, fun-loving threesome of glamour girls in the world of discs today. Known collectively as the Kaye Sisters. Gorgeous girls with gold-blond hair, saucy grins—and a lorry load of talent.

I met them in an office overlooking London's Green Park. They walked in. . . "So nice," said Carol. . . "To meet," said Sheila. . . "YOU," said Shan.

"What did I tell you?" said manager Len Young. "The craziest, loveliest girls you ever met."

It took a bit of sorting out before we got the introductions over. First, there's Carol. She's 22, her real name's Carol Lindsay and she comes from Ealing. In show-business since she was 12.

Sheila, champion wisecracker

Then there's Sheila Jones. An irrepressible 21, the champion wisecracker of the trio and her home's in Peckham.

Finally, the "baby"—and the eldest of the group—19-years-old Shan Palmer from Hull.

They've come quite a way since that day in 1956 when they whirled themselves from a variety chorus line-up into the glittering world of discs . . . TV . . . the Number One theatres of Britain.

Carol counted the number of discs the Kaye Sisters have made. "We've been lucky," she said.

"We were launched with Ivory Tower. That went down really well. And the second was a peach, too. Remember it . . . Front Row Balcony? The first time we sang that in a theatre, half the people in the stalls got up and shouted 'What about us?'"

The fifth gave us the laughs

"Third time lucky with Dark Moon. Then Alone—that was a humdinger.

"But it was the fifth one that gave us most laughs. We sang You Gotta Have Money in the Bank. Frank, with Frankie Vaughan. It wasn't the song itself that slayed us. But when Frankie had his West End show, he had three comedians with red wigs miming as OUR record played off-stage. Max Bygraves and Billy Cotton have taken the mickey out of us."

Latest waxing of the Kayes is still selling strongly—Love Me Forever. But the pleased looks around the Philips studio forecast that the girls' mid-March release is going to be a cracker. The title Are You Ready, Freddy?

but the fun stops when they get down to work

I'd expected that the Kaye Sisters would have had an immense following of teen-and-twenty men. I put it to them: "Do you do for the boys what The Four Aces do for the girls?" Carol looked at Sheila. Sheila looked at Shan. And it was Shan who took the plunge.

"Actually," she said, "girls our own age are our biggest fans. Then men who're getting on a bit. Then the boys—we've had dozens of

letters from lads in the forces asking if their platoon can have us as faraway mascots.

"And we've two wonderful Chelsea Pensioners who write to us regularly. They were thrilled to bits when we sent them a couple of tickets to see us at the Palladium.

"They came round after the show and told us they hadn't had such a good time since Mafeking Night."

The fun-loving Kaye girls—all of them in show business since they left school—are always on the lookout for a good-natured chuckle.

MAX BYGRAVES—Like Billy Cotton, Max has taken the mickey out of the sisters' hit record.



Like the occasion they trooped into a barber's shop in Soho, sat down with a queue of men waiting for a short back and sides, then, as the astonished barber put the smocks around them, the famous Kaye fringe was launched.

Oil came the tresses and the girls left the shop with their hair fringed a regulation inch above their eyes. It's been that way ever since—and very nice too.

Carol still goes to the barber's—but now, she makes an appointment. Sighed Sheila and Shan: "For what we pay half-a-guinea, Carol gets done for one and sixpence."

But all the fun stops when they get down to work—whether it's in the recording studios, before the TV cameras or in the spotlight of the variety theatre.

Said a Philips executive to me, as the girls warmed up for the waxing of Are You Ready, Freddy? "They're the sunniest gals I've ever worked with. But the moment they get down to recording, they put every ounce into it. Really slick, really professional—but they still look as if they're enjoying every minute."

Wonderful to work with

"And there's another thing about them. Once the disc is on the market, they never come to us—like some other performers—complaining that we're not pushing it enough. They leave it to us completely—as I said, they're wonderful gals to work with."

The KAYE SISTERS

Life with the Kayes is fun. You never know what is going to happen next, but you do know that whatever it is it will be good.

So much for the past. Now, what of the immediate future? Currently, the girls are well booked on TV . . . the Benny Hill Show last Saturday . . . a Jack Jackson show this week . . . a TV Spectacular next week.

"We love TV work," said Carol. "It gives us time to play cards during rehearsals."

In April, a return to the Mecca of variety—the London Palladium. And this summer, a season at the Hippodrome, Blackpool.

What do they do in their spare time? There were three hearty laughs from three hearty girls when I put that question to them. "We certainly don't get much spare time," said Carol.

Said Shan: "We like going to the pictures—mostly to see American musicals. Don't forget, we're the original song-and-dance girls."

"I'm a soccer fan," broke in Shan. "And Fulham's my team." "Arsenal for me," said Carol. "Although she hasn't been to a

football match for years, the wisecracking Sheila decided she, too, should have a team. "Me for Millwall," she said. "Is there a team called Millwall?"

"And we all like playing cards," said Carol. "French rummy. I lost £3 during a week of variety last month. If we'd been there another day, I might have won it back."

Although they're way up the ladder—and there's no stopping them now, these laughing lasses have their feet firmly on the ground.

Said Sheila, seriously: "If ever the day comes when the offers don't, we'd rather quit than go on pestering our agents to find us bookings."

The girls were getting thirsty

Said Carol: "We ought to save money to open an Espresso bar. Or a gown shop."

"Or a launderette," chirped Shan. "Then we can see everybody's dirty linen being washed in public."

The three slick chicks were long-ing for a drink. "Tea, please," they chorused. Their agent, Colin Berlin, of M.C.A., pressed down a switch on his intercom. "The girls are thirsty," he said.

In came a secretary with three cups—of water. On each saucer, a cube of dry bread. "Not bread, and water again!" shrieked Sheila.

But life with the Kayes is like that. You never know what's going to happen next. Except that it's going to be good.



Never mind about your mother—what's top of the Hit Parade?



TONY
OSBORNE

WHEN music arranger Tony Osborne takes his applause from the conductor's box at the West End opening of "Espresso Bongo" next month, I expect to see him wearing—wait for it—a real, mink bow tie.

It's being made for him now. Not specially for the show, but to add to his vast wardrobe of unconventional—to say the least—bow ties. They're of all hues and patterns, and when I lunched with him recently he let me into his secret.

He gets the materials from the snipped-off pieces every time his pretty, red-haired wife Joan has a new dress made. And, not content only with a new tie, Tony often salvages enough of the same material for a cummerbund.

The mink's a slightly different story—it comes from a snippet of Joan's new mink stole.

Maybe Tony will start another fashion in unorthodox bow ties,

and anyway it seems a fresh approach in household economy.

Tony, who's a very busy composer and orchestra leader as well as arranger, let me into another of his odd habits. He likes working to noise, but noise of an unusual kind. In fact, it's the noise that television programmes make—all of them. Although he has two large rooms set aside in his Baker Street flat where he can have peace and quiet, he prefers to join his wife and children—son Gary, aged eight and daughter Janet, seven—in the family living-room when the television's switched on. Then, with music paper and pens in front of him he's happy—even inspired.

Part of his recent work has been orchestrating songs and dances in *Espresso Bongo* for "pop" singer Jimmy Kenny, who plays the role of Bongo, and is learning the bongo drums.

Incidentally, I hear that the story of this new British musical is by

KENT WALTON'S COOL for CATS

Tony Osborne starts a new tie fashion

IN MINK!

well-known London writer Wolf Mankowitz, and bears a close resemblance to that of real-life Tommy Steele.

THIS WEEK'S SURE THING

HOPE you remember I forecast recently that Tony Brent would soon be in the international class. And now here's a disc turned up as the week's sure thing that I'm certain will do it. For Columbia, Tony has sung "The Clouds Will Soon Roll By." It's a winner.

Out of a good week's batch comes this one that will soon be at the top. It's "One Blade of Grass," by Jack Carroll, on the Brunswick label. And if you like an oldie in refreshing style, Jane Morgan puts over "It's Been a Long, Long Time" beautifully on London.

See you Friday.

*It looked so
unrehearsed,
but was it?*

TO keep "Cool" running non-stop for more than 12 months needs a constant flow of ideas. Luckily, our resourceful directors, Joan Kemp-Welch and Brian Taylor, seem ever-able to supply them.

On our 70th edition, Brian broke the usual routine of introducing the programme with a lively dance number, by having a camera focused on me. Just for a change, I announced the opening title before viewers heard it.

The following week, I found myself doing an announcing stint that was as hard on the memory as on the tongue. I had to reel off six numbers in a row, complete with singers and bands, and recording labels—all in about 20 seconds, flat!

This was Joan's lead-in for an uninterrupted 14-minute dance sequence, which Joan and Dougie Squires devised to those tunes. It's certainly the longest that's ever been on "Cool."

Sometimes the camera gives an unrehearsed, and unplanned, glimpse that makes me wonder whether gremlins haven't suddenly got into the control panel during a show. One memorable occasion was the night a camera went on at the wrong moment—and revealed Dougie Squires changing his costume.

Lots of viewers ask me whether the touches which seem impromptu are, in fact, worked out beforehand. My answer is—not quite. Often they're on-the-spot decisions taken just before transmission to add a bit more life or variety to a number.

Questions poured in on me after

Betty Laine was seen bouncing on my knee with both of us apparently unaware, until the last second, that the camera was spying on us. Actually, that wasn't as accidental as it looked.

So I didn't have to "get" Brian Taylor after all—in spite of my fist-waving and threats that I would.

ROGER
MOORE



Dorothy
Squires

RUSHING AROUND WITH DOROTHY

DOROTHY SQUIRES hasn't been in the Hit Parade class for a while, so I was glad to be able to introduce her to viewers with a number that should put her there again. It's "The Secret That's Never Been Told," which she has recorded for Columbia.

She's in Britain with her husband, British film actor Roger Moore, until next August. Then she returns to her Hollywood home, and appearances in revue at the Moulin Rouge, Hollywood.

So that she wouldn't disappoint her fans, Dorothy went on at the Chatham Empire with her turn earlier than usual, before she left the theatre for the studio in far-away London. But even the hour-long journey after a hard day's work—which had included a studio rehearsal—left no trace of tiredness in this vivacious blonde trouper.

After the show, I joined Dorothy, Roger and some of their friends for supper and dancing at the Stork Room—an evening out which finished up at five o'clock the next morning.

ROGER MOORE is busy making a further thirteen in his "Ivanhoe" series for television. As soon as they're completed, he'll rush to Hollywood. If he gets back in time he will play an important role in a new Columbia Pictures' musical which goes into production soon.

It features Broderick Crawford and Kim Novak in a story about New Orleans jazz. Roger is to play the part of an English pianist visiting the famous jazz centre.

Beat is out, says Frankie Vaughan



FRANKIE VAUGHAN made a prediction on "Cool," based on his United States experiences, that may well start Britain's "Tia Pen Alley" boys thinking along fresh lines. Frank's angle is that simple beat music is a backing for songs is on the way out, and that a fuller, "atmospheric"

setting is here to stay. So far as this country is concerned, Frank is ahead of his time. But, last January when he was in New York, where "pop" fashions are invented, he took the plunge with his recording of "We're Not Alone" in this new style.



(Disc Pic above)

Special 'Disc'
picture feature

on

RUSS HAMILTON



RUSS HAS COME UP FAST—

and he's still climbing

POPULAR Russ Hamilton, aged 24, and hailing from Liverpool, has moved fast on the ladder of success. After his service in the RAF, Russ felt the urge to use his singing capabilities and took a job as a Red Coat for Billy Butlin.

In the summer of 1956, Russ played for the season at Blackpool, and he was to follow his success there with a further seaside residency, this time at the Ocean Hotel in Brighton.

Anxious to further his singing, Russ came to London to make a private test recording. The studio manager was so impressed that he arranged an introduction for Russ with Oriole records.

Russ made an immediate impression, and a recording contract was soon signed.

smash hit

Within three months, Hamilton's first record for Oriole—"We Will Make Love"—had become a smash hit and established him as a star on record. Released with another of his own compositions—"Rainbow"—he became one of the biggest sellers from Britain on the American market.

He has become a star on both sides of the Atlantic, both on wax and in person. He has also enjoyed considerable success on variety and concert tours in Britain, as well as appearing on many television programmes.

Apart from his prowess as a song-writer, Russ enjoys badminton and football. He used to play in a Liverpool amateur league and naturally supports the home professional club.

Russ believes in being comfortable as you can see from the many-coloured jumper he is wearing (right).

(Left) Ever since he made a hit with his first record, Russ has been kept busy—he's as handy now with a phone as with a guitar!



Another Great Record!!

RUSS HAMILTON

I HAD A DREAM

from the film 6-5 Special

PUBLISHED BY ROBBINS MUSIC

backed with

LITTLE ONE

CB 1404

WATCH OUT FOR RUSS'S FIRST L.P.—ALREADY A BIG HIT IN THE U.S.A.

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NEWS AND VIEWS FROM ACROSS THE ATLANTIC

by
Al Anderson

It's not often that this situation happens, for the form usually seems to run in a parallel in both countries, but Perry should worry. A hit is a hit, and it doesn't matter which side of the disc makes it so.

Now that the Comco show is also screened on your TV, Perry bears in mind British needs in the format of his programming.

Claude's deal

FAMOUS handleader Claude Thornhill has pacted an exclusive deal with American Decca records.

He will make his bow under this new deal with an album for immediate release.

Portraits on wax

MGM have devised a new series of recordings called Recorded Portraits.

These will take the form of interviews with famous personalities in conversation with director-producer Arnold Michaelis.

Initial couple of waxings under this new scheme scheduled for release, is one by Eleanor Roosevelt, and another by Rodgers and Hammerstein.

First reports are that there is a

big sales potential in these unique recordings which seem to carry a wide scope.

George has gone into partnership with Paul Siegel.

Siegel is an old hand in the publishing biz and has a number of music interests both here and overseas.

George Liberace has a number of compositions to his credit and made his reputation as a conductor with his famous brother Lee.

He has given up the latter work to concentrate on other activities, to avoid the constant touring involved with Lee's concert appearances.

Lee himself is looking forward to his forthcoming London Palladium engagement in Britain in early April. He has a warm spot for his British public, and is particularly delighted at having the chance of playing this noted theatre date.

Brother George

BROTHER GEORGE, in other words George Liberace, has registered a new publishing concern in New York.

Called Libsig Music Publishers,



LIBERACE — See "Brother George" (Disc Pic.)

Checking sales

TO stabilise the position regarding the awarding of Golden Records for million sellers, the record industry are getting together to devise an audit system for certifying sales.

Sales certificates supplied by recognised accountants will be necessary to determine the right of any one record for the claim of a Golden Record.

The scheme being devised will relate only to "singles," though a further plan is being formulated in connection with album sales.



Laurie acclaimed

YOU'LL be pleased to know that Laurie London's first release over here has been met with raves in Cash Box magazine.

In choosing it as "Disc of the Week," they choose every word of praise that it's possible to dig out of the dictionary.

The side they go for over here is "He's Got The Whole World In His Hands," and on it they forecast young London as one of the big stars of the near future.

The flip-side—"Handed Down"—also gets its fair share of honours too. It is one of the best reviews on a British artist that I've seen for many a long day.

Watch for Connie

SINGING star Connie Francis looks like having a big hit in her latest waxing from the MGM stable.

Connie's version of *Who's Sorry Now* has been getting the exploitation pressure in recent days.

To give it further support, Connie has a heavy television schedule ahead of her, in which she will no doubt add further impetus to her great new disc.

I understand that this platter, with the coupling *You Were Only Fooling*, is lined up for early release on your side of the Atlantic.

I advise you to watch out for it. Could be the big one that Connie has been waiting for in Britain after many previous waxings.

Nominated

NOMINATIONS were recently made in Hollywood for the songs worthy of inclusion in the annual Academy Awards.

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LP RECORD LIBRARY. Over 700 titles, 2/- each 12/- L.P. per week. No deposit. — Watsohlans, Ltd., Charles Street, Coventry.

RECORDS FOR EVERY TASTE. Any make of Record, Tape, 50/50 and accessories supplied. Overseas record orders last free through our world-wide service. — Perry's, 60-62, Lupton Street, London, S.W.1.

The five tunes selected for this valuable award which is made by the Academy of Motion Picture Arts and Sciences were:

From the film *The Joker Is Wild*, *All The Way*, *An Affair To Remember* out of the movie of the same name, *April Love* also the title song of the movie, *Tammy* from *Tammy And The Bachelor*, and finally another title song *The Wind Is Wild*.

A hit is a hit

INTERESTING for me to see the well-deserved success by *Perry Como in Britain of his "MAGIC MOMENTS."*

Odd though, that Perry has had his biggest successes here with the reverse title — "CATCH A FALLING STAR."

He really has made an impact with this song, though I understand that it hasn't fully clicked in Britain.

Nat Gonella could make a come-back, if...

TWO trumpet players are in focus this week... both big stars of one and two decades ago. They are **NAT GONELLA**, an Englishman who feels he's almost a naturalised Scot now; and **DUNCAN WHYTE**, who is Scots through and through.

Both are very big again in the Scottish scene but... Sassenach **GONELLA**, who has worked 40-odd weeks in Scotland over the past 15 months, thinks it high time he was breaking in again down South.

Nat has played just about every variety theatre North of the Border — and registered solidly everywhere. That includes Glasgow's four vaudeville houses; Edinburgh; Aberdeen and Dundee.

In between times he slips back home South to Southampton. But he's no sooner home than a 'phone call says will be go back up to — again? Nat ain't complainin'!

But Nat, in my opinion, is a boy who should be up in the top money bracket. One thing that could put him there is... a record hit. However **IT IS OVER 10 YEARS SINCE NAT MADE A RECORD FOR A BRITISH COMPANY.**

It takes Nat all his time to remember one or two of the titles... "Put the Blame on

Mame, Gnat Jump, a couple of boogie numbers, an Armstrong thing..."

His last actual recording date was in Stockholm five years ago. That was when he vocalised with a Swedish band on a tour there. ("They were good, too," says Nat.)

Now another offer has come up — and again it's from a foreign company, the German **TELEFUNKEN**. They want to come over to this country, tape him in a studio here.

Nat would prefer, though, to record for a British company. I feel one of our companies should jump at this.

Nat recorded **Georgia** alone for about half-a-dozen labels including Decca, Parlophone, Regal Zonophone and Columbia — his last label.

Possibly, Nat doesn't do enough Television these days. He doesn't think it wise to overdo the small screen appearances. It's over a year since he was on BBC/TV. He did a series on ITV when it opened.

Not much since — although he had one spot on the Scottish Commercial channel, on the lunchbox programme, **The One O'Clock Gang**.

However he's due another week of relaxation at home

when his idea of taking it easy is: "I wander along to my local Jazz Club, the **YELLOW DOG CLUB** in Southampton, and sit in with the boys."

UP IN ARMS

I DON'T know how far **JACKIE DENNIS**, the country's latest sensational young Rock 'n' Roll singer, will go in the South with his rockin' in the kiln. I do know that quite a few Scots are up in arms at the very thought of Scotland's national dress lending itself to this game. And that includes a lot of teenagers I have asked about it.

DUNCAN BACK

DUNCAN WHYTE, our other trumpet star today who was a national figure during the war with his *"Jazz Club"* and *"Radio Rhythm Club"* sessions with his *Jazzmen*, has come back to the world of Jazz — as leader of the band at the new *Scottish Jazz Club in Glasgow's Royal Crescent*.

Whyte, once described by top Jazz critic Leonard Feather as "One of the hottest trumpet men that Britain has ever produced," is

by
Murray Gauld

proving at the Scottish Jazz Club that good Jazz is AGELESS.

AND DAVE, TOO

I HAD good news for the West of Scotland's huge **DAVID HUGHES** fan following. Their idol with the Elvis Presley looks is due back in Glasgow this season for another term of Stewart Cruikshank's **"FIVE PAST EIGHT."**

Last year this show, produced by "Folies Bergeres" king, Dick Hurrin, broke all-standing records for a usually successful show. And quite a lot of that credit went to Mr. Hughes.

David was the boy who brought the fans back to the gallery.

David loved that, too — BUT he reckoned it kept him out of touch too long.

This year perhaps ITV in Scotland could remedy that. There seems no reason David shouldn't appear on a network show from Glasgow's Theatre Royal.

That could keep David happy. There's one big problem. STV have yet to find shows they can network. I'll pull a nice far-fetched idea out of the bag for them. **BUILD A SUNDAY SHOW ROUND DAVID HUGHES.**



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Alma Cogan

'I LOVE TO SING' A selection including: I love to sing a love song; All the afternoon; You'd better believe I'm in; Come to London. H.M.V. CLP1152



Terry Lightfoot's Jazzmen

'TRADITION IN COLOUR' A selection including: Blue turning grey over you; The old grey mare; Mould in Paris; My blue heaven. COLUMBIA 3381073



Frankie Lyman in London

A selection including: I'm a Londoner; I'm a Londoner; I'm a Londoner. COLUMBIA 3381127

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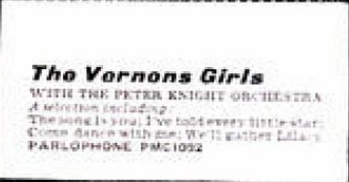
Maurice Chevalier, Joan Sablon, Lulu Marliano and Gilbert Bécaud

'GENTLEMEN OF PARIS' A selection of great songs, including: Oh! La! La!; Moe maine; Je t'ira ta révérence; Notre espoir. H.M.V. DLP1173



Eydie Gormé

A selection including: Day by day; Too close for comfort; Be careful, it's my heart; Saturday night; How long has this been going on; Gypsy in my soul. H.M.V. CLP1158



The Vernons Girls

WITH THE PETER KNIGHT ORCHESTRA A selection including: The song is you; I've told every little star; Come dance with me; We'll gather Lulu's. PARLOPHONE PMC1052



OFF STAGE

Tony Brent

'OFF STAGE' A selection including: Nice to know you care; Marie; But not for me; Wishing (will make it real); Time waits for no one. COLUMBIA 3381128



The Vernons Girls

A selection of great songs including: The song is you; I've told every little star; Come dance with me; We'll gather Lulu's. PARLOPHONE PMC1052



Frank Cordell

AND HIS ORCHESTRA 'THE MELODY LINGERS ON' A selection including: Easy to love; Lower; You stepped out of a dream; Cherokee; The Continental; Yesterday. H.M.V. CLP1153



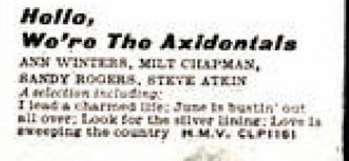
Russ Conway

'PIANO REQUESTS' A selection including: Good morning; The Fanny (Mandy); Sentimental journey; Jumping for joy. COLUMBIA 3381077



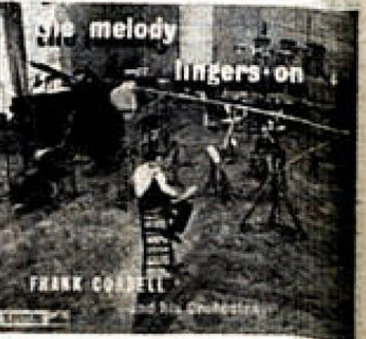
Billy Daniels

'YOU GO TO MY HEAD' A selection including: Blue skies; It's so lovely; Comes love; Just in time; You go to my head. H.M.V. DLP1174



Hello, We're The Axidentals!

ANN WINTERS, MILT CHAPMAN, SANDY ROGERS, STEVE ATKIN A selection including: I lead a charmed life; June is bustin' out all over; Look for the silver lining; Love is sweeping the country. H.M.V. CLP1161



The melody lingers on

FRANK CORDELL and his orchestra

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