

March 29, 1958.

DISC

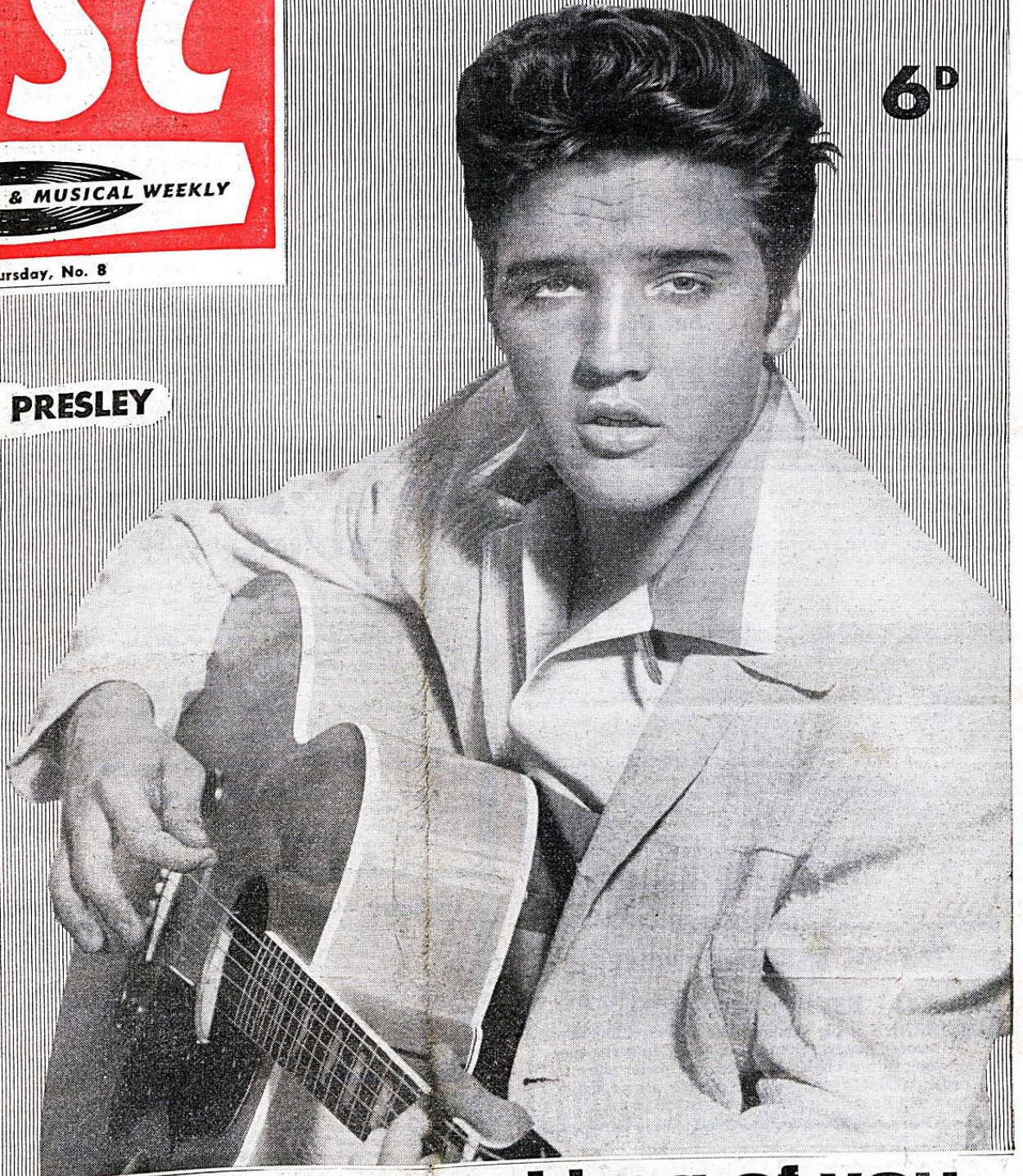
THE NEW RECORD & MUSICAL WEEKLY

Every Thursday, No. 8

Spotlight on PET CLARK

6^D

ELVIS PRESLEY



Don't; I beg of you

RCA-1043 45/78

**ELVIS
PRESLEY**

Jailhouse rock

Jailhouse rock; Young and beautiful; I want to be free; Don't leave me now; Baby I don't care

RCX-106 EP 45

EXCLUSIVELY ON



RCA Records Decca House Albert Embankment London SE11

POST BAG

TOMMY STEELE FANS ARE UP IN ARMS

Australian's bluntness makes them see red

AUSTRALIAN bluntness is most commendable but your LP winning correspondent John Milson shouldn't judge any performer by half a dozen discs.—SANDRA JOHNSTONE, Chipstead Close, Coulsdon, Surrey.

DOES John Milson know that Tommy Steele is the "pin-up boy" of so many "mums"?—MRS. P. PAYNE, Crump Avenue, Boxhill Road, Tanworth, Surrey.

I SAY to John Milson—get back to the other side of the world if that's what you think about Tommy Steele.—SHEILA MARSLAND, Carlton Road, Sale, Cheshire.

I AM ashamed to be associated with John Milson. Perhaps his musical appreciation only extends to aborigine tom-toms.—PATRICK GOSS, Crekerne School, Somerset.

AS a great fan of Tommy Steele's, I find it hard to believe anyone could write such rubbish about him.—PAT BARRS, Furnace End, Colshill, Birmingham.

HOW dare this "square" John Milson say that Tommy is only popular because he was first in the field of rock 'n' roll.—AVRIL KIMBER, Minchery Farm, Littlemore, Oxford.

(These are but a few letters from the thousands we received defending Tommy. There was no beating around the Australian bush. Hope Mr. Milson enjoys his LP on the voyage home!)

THERE'S always room in "DISC" Post Bag for good constructive letters, which reflect your opinions and comments on anything from rock 'n' roll to the classics. And don't forget—your effort may win the special prize of an LP of the winner's own choice which we award each week for the most interesting letter published. Drop us a line at "Disc," Hulton House, Fleet Street, London, E.C.4.

extended so far.—BARRY MYERS, Queens Avenue, Hamworth, Middx. (We "Mayflower" anywhere!)

Such fickle fans

I AM absolutely taken aback by our teenagers. Although one myself, I find it hard to believe that they can switch their affections from one pop star to another so quickly. I have the case of Bill Haley in mind when I say this.—R. B. GORE, Flatley Road, Rugeley, Staffs. (Lives and disc-likes?)

They cash in

I DON'T like the way some record companies cash in on the so-called James Dean cult. LP's such as James Dean and A Tribute to James Dean consist of nothing more than the theme music from Dean's films.—G. LUDFORD, Beaumont Road, Cambridge. (We are told that there is a demand for these recordings.)

Here's why

IN reply to Mrs. Cadworth's letter, most records in the Hit Parade are American because they are original.—ALAN JONES, Beaumont Leys Lane, Leicester. (We first heard YOUR name on an American record!)

Unfair on Bert

I AM amazed at the number of rock 'n' roll artists whose guitar solos have to be dubbed by professional guitarists. Professionals like Bert Weedon and Ivor Maistrants are not even mentioned on the record label which is most unfair.—ALAN GAGE, Wichett Road, Redfield, Bristol 5. (Bert and Ivor pull the strings!)

...but she agrees

AT last someone has had the courage to criticise Tommy Steele. Three cheers for Mr. Milson.—SYLVIA MAYBLATT, Lea Bridge Road, Leyton, E.17 (a Frankie Vaughan fan). (Wallaby blowed!)

Can't hear Elvis

THOUGH I am not a Beethoven fiend I do not know what people see in Elvis Presley. I can never hear what he's supposed to be singing anyway.—B. GOUNDRILL (age 13), St. Paul's Road, Richmond, Surrey. (Sung without words!)

Big ballad back

WILL the big ballad return to replace rock 'n' roll? I think it is already on the way back and quite a few R and R singers are altering their style accordingly.—MISS J. SMITH, Garston Avenue, Blackpool. (Abolition of Blackpool rock?)

How about Ronnie?

WHILE I admire Michael Holliday, I can't agree that he's anything like Perry Como. He has far too many nervous mannerisms. I think Ronnie Carroll is the nearest thing we have to Como.—MRS. J. COLE, Salisbury Road, Highfield, Southampton. (Does Como add brightness?)



Tired of them

CAN we have a few other pictures beside those of Elvis Presley and Tommy Steele which I am sick and tired of seeing.—P. STONES, Christchurch Street, Ipswich, Suffolk. (There will be others.)

Don't forget us

I DO not see what Ian Hendry has got to complain about. Paul Anka is appearing three times in Scotland but not at all in Wales.—LLOYD COLES, North Street, Pembroke Dock, S. Wales. (A wall from Wales.)

It's inaudible

I HOPE we hear more of the Catch a Falling Star style of music and less of the practically inaudible Jailhouse Rock by Elvis Presley. YVONNE BREHAUT Military Road, Vale, Gurnsey, Channel Islands. (The Channel Isles think jailhouse a "cell.")

Classics now

UNTIL I started buying "DISC" I purchased only rock and roll records, but now I buy some classical records and have improved my collection a great deal.—CATHERINE BARRIE, Biggar, Lanarkshire, Scotland. ("Disc" puts you on a new track!)

RONNIE CARROLL—Nearest to Como? See "How about Ronnie?"

THIS WEEK'S PRIZE LETTER

One 'cat' that's cooling off!

DEAR Teenagers—I thought I was a young and gay 38, a staunch supporter of rock 'n' roll and all teenagers' fun—until I took a job here in a ballroom.

After serving your coffee and minerals for a week my "I love dancing" has become "I used to love dancing." And the feet that used to trip to the record counter for the latest rock discs now wearily take me home.

I admit defeat—you can't fool the calendar. I'm still on your side but remember, the heart is willing but the flesh is weak.

So you teenagers, have your fun, your youth is short and sweet—make full use of it. As for me—I'll settle back in my armchair and listen to the nice peaceful records that bring back memories of my own teens.

It may be YOUR five night but here's one cat that's cooling off.

MRS. D. J. SIMPSON—Heddlie Grove, Bell Green, Coventry, Warwick.

(We award you our LP—for we think you are young at heart. While the teenagers are away—the "cat" can play!)

Unhappy clash

WHY do we have to have "6-5 Special" on BBC at the same time as the "Jack Jackson Show" on ITV on Saturday evenings? The teenagers are not better off and they are the folk these programmes are supposed to cater for.—ALAN CUTMORE, Chester Road Loughton, Essex. (Should times change?)

Risked caning

WE are having exams at my grammar school just now. Today I was caught reading my "DISC." I was sent before the headmaster, my copy was confiscated and I nearly got a caning. It would have been worth it if I could have kept my "DISC."—MICHAEL J. MELLER, Dukes Hill, Oakengates, Shropshire. (We go to your "head"!)

Engineers note

STEREOPHONIC sound on pop records? I couldn't care less. Let the recording engineers concentrate on my problem—that of how to listen to records without driving the neighbours up the wall. If I turn down the volume the fortissimo passages don't sound as they should and the pianissimo can't be heard at all.—W. RENDLE, Upper Gilmore Place, Edinburgh 3. (A "sound" comment!)

In U.S.A., too

I WAS very impressed to see a letter from the U.S.A. in your Post Bag. I had no idea that "DISC"



The only way to make sure

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

* BRAND NEW! SKIFFLE RECORDS *
* THE FIRST "BOB-A-POP" EDITION WILL BE A SELL-OUT. *
Only famous TV, recording and broadcasting stars appear on these brand spanking new items—just off the press. 1958 Record Sensation that includes latest Skiffle Rock 'n' Roll numbers such as "Judy Brown", "Man Taking Names", "Ain't It A Shame", "Old Snooker", etc. These you definitely have NOT got in your collection. We have scooped the market. New, unbreakable 78 r.p.m. Records—Automatic process—Hi-Fi and long life, suitable all record players, radiograms, etc. Send quickly, only 10/- for ten records including Album and post.

THE FIRST REAL PROFESSIONAL CELLO GUITAR *
* Don't confuse with inferior types of Guitars. *
The first real full-size curved bodied Cello Italian Guitars! Try this gem and hear the difference. Watch TV Stars—they have Cello models—why not you? Hand-made of real musical seasoned timber. Highly polished, 6-string model. Not a flat topped substitute but the real thing. Now ready to be topped with the pop, simply send 5/- deposit, plus 5/- pack and reg. Bal. 22 July, p.c.t. 10/3. Cash Price reduced from £19.19.0 to £10.9.6. Electric pick-up £2 extra. Round hole model £6.6.0. Lists Guitars, Cabinets, Watches, Terms.

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BRITISH VERSION

of
Tequila

is by
TED HEATH

F 11003 **DECCA** 45/78

THE DECCA RECORD COMPANY LTD
 3 ALBERT EMBANKMENT LONDON W11

American Top Ten

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

Last Week	This Week	Title	Artist
9	1	TEQUILA	The Champs
3	2	SWEET LITTLE SIXTEEN	Chuck Berry
1	3	DONT	Elvis Presley
6	4	TWENTY-SIX MILES	The Four Preps
5	5	OH JULIE	The Crescendos
7	6	WHO'S SORRY NOW	Connie Francis
2	7	GET A JOB	The Silhouettes
2	8	THE WALK	Jimmy McCracklin
8	8	SUGARTIME	McGuire Sisters
10	10	GOOD GOLLY, MISS MOLLY	Little Richard

ONE TO WATCH:

LOLLIPOP The Chordettes

you need
HANDS
 as performed on TV by
Max Bygraves
 by TULIPS FROM AMSTERDAM

F 11004 **DECCA** 45/78

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TOP TWENTY

WEEK ENDING

MARCH 22nd

Last Week	This Week	Title	Artist	Label
1	1	Magic Moments	Perry Como	RCA
3	2	Don't / I Beg Of You	Elvis Presley	RCA
2	3	The Story Of My Life	Michael Holliday	Columbia
5	4	Nairobi	Tommy Steele	Decca
4	5	Jailhouse Rock	Elvis Presley	RCA
6	6	At The Hop	Danny and the Juniors	HMV
9	7	Maybe Baby	The Crickets	Coral
13	8	Whole Lotta Woman	Marvin Rainwater	MGM
7	9	You Are My Destiny	Paul Anka	Columbia
14	10	Mandy	Eddie Calvert	Columbia
11	11	Good Golly, Miss Molly	Little Richard	London
10	12	Oh Boy	The Crickets	Coral
18	13	Catch A Falling Star	Perry Como	RCA
17	14	Swingin' Shepherd Blues	Ted Heath	Decca
—	15	Lah Dee Dah	Jackie Dennis	Decca
12	16	Baby Lover	Petula Clark	Nixa
8	17	April Love	Pat Boone	London
16	18	Love Me Forever	Marion Ryan	Nixa
15	19	All The Way	Frank Sinatra	Capitol
20	20	Peggy Sue	Buddy Holly	Coral

ONES TO WATCH:

To Be Loved Malcolm Vaughan
 Can't Get Along Without You Frankie Vaughan

Compiled from dealers' returns from all over Britain



FRANKIE VAUGHAN—One to watch

Juke Box Top Ten

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

Last Week	This Week	Title	Artist
2	1	MAGIC MOMENTS / CATCH A FALLING STAR	Perry Como
6	2	WHOLE LOTTA WOMAN	Marvin Rainwater
1	3	DONT	Elvis Presley
5	4	JAILHOUSE ROCK	Elvis Presley
7	5	GOOD GOLLY, MISS MOLLY	Little Richard
8	6	MAYBE BABY	The Crickets
-	7	NAIROBI	Tommy Steele
9	8	LISTEN TO ME / I'M GONNA LOVE YOU TOO	Buddy Holly
3	9	THE STORY OF MY LIFE	Michael Holliday
-	10	SWINGIN' SHEPHERD BLUES	Moe Koffman equal plays with Johnny Pate



TED HEATH—Up to No. 14

Published by courtesy of "The World's Fair."



That Paris visit was just great

"WHAT happened in Paris, Pete?" "You look tired." "What were the girls like?" These are some of the many gambits I've had chucked at me since my return from Gay Paree.

Paris is a wonderful city—make no mistake about that. I love the language and I like to try and speak it. One of the most flattering things I had said about me by a Parisian was "That Frenchman certainly speaks marvelous English." I still haven't been able to discover if he was taking Le Mickey.

My biggest thrill came when I was introduced to the great man himself, Sidney Bechet. Mr. Bechet



"I enjoyed this more the first time I heard it—for one thing I was listening to it with someone else!"

proved to be a light-skinned soft-spoken negro. He told me he found Paris invigorating and that he had no immediate intention of returning to the States. He now devotes a great deal of his time to writing classical pieces. Yet when I quizzed him on the attributes of Modern Jazz he merely said "I can't talk about it. I don't understand it."

The story of how he deserted the clarinet for the soprano sax is, I think, an interesting one. "Around the early 20's it was going out of fashion," he said. "I was in London and heard a young fellow called Harry Roy playing one. I decided then and there that was the instrument for me."

As far as I know he's never touched a clarinet since.

This took my fancy

ONE venue in Paris particularly took my fancy. We all know their cabarets are the best in the world. That goes without saying. But this one, called Le Tagada, chez Gaby's, Montparnasse, is unique.

The waiters gathered round the entrance and as we entered they greeted us in song. They gave us glasses. Toasted us. And then, when they discovered we were English, gave us a couple of choruses of "Daisy, Daisy!" They sang when they brought the food. They sang when they served the wine. The chef sang in the cabaret aided by the photographer and the hat check girl.

The waiter came round with wine. "Open your mouth, monsieur," I did. And he then poured wine into same from a great height. He dragged Jo Douglas on to the dance floor and informed her that she was representing England in the women's wine-drinking competition.

Poor Jo had wine poured into her mouth for over two minutes, but even her desire to serve Queen and country nobly was shattered by the two champions; a German fraulein from Cologne and a charming Parisian mademoiselle. They withstood the deluge for five minutes. One good way of getting free wine!—and a headache the next morning!

Plenty of bull!

I WAS lumbered into becoming a Toreador together with five other gents. Our job was to fight a bull. Which was a bull skin containing two other unfortunate clients who had come to spend a quiet evening out. If nothing else I did get a laugh. My costume was at least two sizes too small for me.

This place is a must for you the next time you go to Paris; providing you have enough francs you can't fail to enjoy yourself there. Even the most sophisticated sophisticats are shattered by the "every-one-join-in" atmosphere.

Traitor on the show

ANOTHER amusing word on Paris. Colleague Mike Winters, with his dark good looks, appeared more French than the average Frenchman. Mike was talking quite pleasantly with one of the French artists on the show when a big French sailor came up to him and said "Mon Dieu, what's the matter with France—why must you show off and pretend to this Mademoiselle that you're an American?" "But I'm English," protested Mike.

"Speak in French, you traitor," said the sailor.

Luckily for Mike, the Mademoiselle averted disaster by explaining the situation to our maritime friend. "Why should this happen to me? I'm only the straight man in the act," cracked Mike.

I must pay tribute to our French colleagues for their wonderful help—their superb hospitality. Whatever the outcome of the programme, we would like to think it helped to cement the Entente Cordiale between the two countries.

Jo signed me on

WHAT an incredible girl is Jo Douglas. A lot of rubbish has been written in the national Press about this highly talented young lady.

Jo is a gal of many parts. She started her career as an actress—an actress who received many wonderful notices for her performances in the theatre and on television. She also appeared in a number of movies—so impressed was Alfred Hitchcock with her acting ability, that he

offered her a Hollywood contract which she turned down in favour of her family to whom she is devoted.

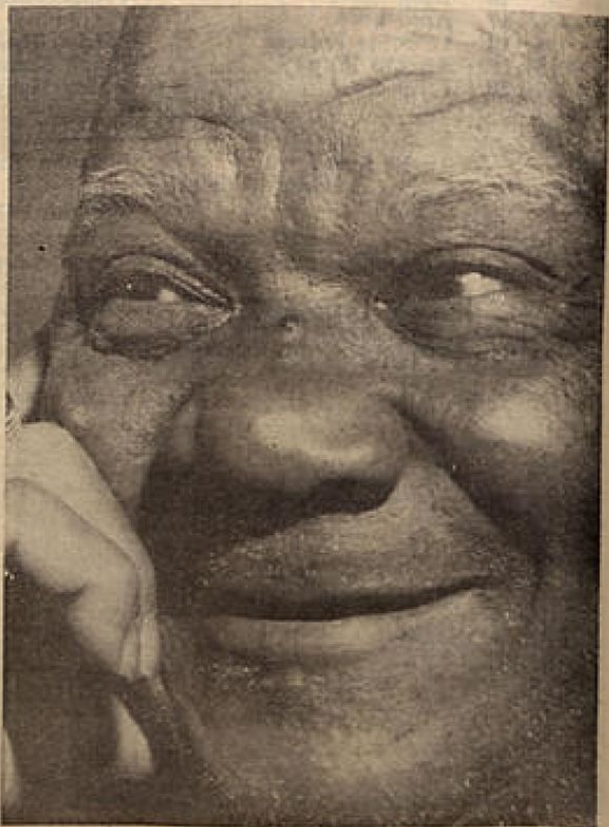
She produced "Cry the Beloved Country" at St. Martin-in-the-Fields, a tremendous task that gained her further laurels and a TV producer's contract. Something I'll always be grateful for because it was Jo who signed me on at Co-Comere for the 6.5 Special.

A lot of us think what we would like to do. Miss Douglas doesn't just think, she acts. She thought she'd like to make a record—she has! Not singing, I hasten to add.

Jo chose the gay "Lend me your Comb," took four talented singers from a well-known choral group and gave them a name—the Hi-spots. However she met with opposition. The big record combines turned her down. Perhaps the fact she is a woman had something to do with it—or maybe perhaps they were frightened of American opposition.

My own unbiased opinion is that the record is as good and in some ways better than the American counterpart. It is released by the small, but enterprising, Melodisc Record Company. The Hi-spots singing "Lend Me Your Comb"—Disc Jockeys Costa, Dell, Jacoby and Fordyce, please note! I take my hat off to Miss Douglas—nothing can stop this girl.

SIDNEY BECHET—He finds Paris invigorating, but as for Modern Jazz, "I don't understand it," he said.



FOR
CHA-CHA-CHA

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This is the music that swept the Americas and looks like doing the same here—Cha-Cha-Cha, the heady Latin-American rhythm with the compulsive beat. Two great Oriole releases bring Cha-Cha-Cha to you. Look out for more!

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EP-7003 45 r.p.m. Extended Play

ORIOLE

Jean Metcalfe

She's hostess to twelve million friends

AUBURN-HAIRED Jean Metcalfe had just announced another "Family Favourites" request. "I've no idea how many that is, but I joined the programme in 1949 so it must run into thousands," she said.

Jean, who every week talks to an audience of between 10 and 12 million, has never been one to keep figures of the "how many?" variety—and she doesn't use a script.

"I think talking from a script means that something comes between me and the families who send their requests," she said, holding up a bunch of postcards and letters that spell the London end of this two-way radio hit.

"There is genuine family fun contained in reasons for requests, and touches of real life in cards that were posted in the rain and bear smudged writing. These things would be lost in a script."

NO NAME FOR MY JOB?

Her green sack-like outfit added colour to the small studio on Broadcasting House's fourth floor as Jean, after talking to Bill Crozier in Cologne, told me frankly:

"I hate being called a disc jockey. It sounds like somebody who's got an awfully treacly and smooth presentation. Commenters or hostess have been suggested, but I don't really like either of them—I just don't think there is a name for what I do."

Announcing discs is about the smallest part of her job. Her main tasks are sorting hundreds of requests a week and listening to dozens of new records to keep her tremendous "family" up-to-date.

"Balance decides what we play. Apart from the records themselves, which must be a selection of all types, I have to see that the requests are not all from the same part of the country, or from mothers more than wives or sweethearts, and that there's a fair proportion of records between officers and men.

LOST TOUCH FOR FOUR YEARS

"Sometimes it seems we are a lonely hearts club. We get requests from wives who have quarrelled with their husbands and girls who have lost their boy friends. They are played if they balance with the rest.

"The nicest memory I've got is a North Country woman's gratitude for a record I played for her son stationed in Germany. She had lost touch with him for four years and hoped that somehow he might hear her request. Luckily he did, and wrote to tell her he was married and that she had grandchildren.

"The last I heard she was on her

way to see her new-found family." A Laurie London disc spun on the turntable and Jean looked thoughtful.

"I met him yesterday. It's a hair-raising thought but he is only 14—which means he was born about a year after I started announcing! That was on my 20th birthday—and I was 35 last week."

"Ah! There's Catch a Falling Star... it's one of my favourites at the moment because my son Guy likes it. He's seven months old and he jumps and chortles all the way

by
BILL EVANS

through it. I think it's about the first number I've been able to sing."

When not attending to him and husband Cliff Michelmore, a lot of Jean's time at her Reigate, Surrey, home is spent cooking.

CLASH WITH 'TONIGHT'?

"I love preparing new dishes and when I'm at it you can't get me out of the kitchen. I've got the radio and budgerigars in there and I carry in the cot."

Do interests in the Michelmore home clash between Family Favourites and TV's Tonight? husband Cliff competes?

COVER PERSONALITY

We can't keep away from Elvis

OUR cover personality was the subject of a lengthy feature in "DISC" only a few weeks ago, but such is the popularity of Elvis Presley we couldn't avoid mentioning him again—even if we had been so silly as to want to.

So we on "DISC" are delighted to make Elvis Presley the subject of our coveted front cover showcase.

In that feature, my colleague Mervyn Douglas suggested that you watch out for a new release by Elvis called "Don't."

Though, at that point the disc had not yet been issued, it has since broken through the competition in just over three weeks,

But that is not all, the Presley lad has another previous disc release "Jailhouse Rock" sitting alongside!

This is, of course, almost a habit with Elvis, for despite the few vacancies in the hit parade charts, he can usually manage to obtain at least one niche for himself.

That is how it has been since he exploded in our midst during the early part of 1956.

Almost every issue, and these include LP's, has made a marked impact and, though he may not be everyone's cup of tea, there is no denying that he has "that extra something"

that most record stars would love to possess.

As Mervyn Douglas said in a previous issue of "DISC"—"He can claim to be the forerunner of the current vogue. Since then we have had a host of imitators. It is mainly these also-rans that have demonstrated to us quite forcibly that Elvis has his own special brand of vocal excitement to transmit to us on wax."

Our front cover portraits would be incomplete without one devoted to Elvis Presley. We have little doubt that a multitude of our readers will think likewise.—D.G.



Jean gets down to one of her major tasks—sorting the hundreds of requests for "Family Favourites." Obviously, the person who wrote this one didn't make himself too clear! (Disc Pic.)

have a favourite record above all others, I like so many of them."

Her favourite artists? "That's almost as difficult, but I reckon Judy Garland is one of the most superb, along with Frank Sinatra and Perry Como among the males. But I've got so many favourites...

there's Gene Kelly, I love everything he sings."

From the hundreds of cards and letters received every week Jean selects 10 for the programme. "We always ask for postcards because they're not so difficult to write and easier to sort—but a lot of requests come from inventive people who send unusual things like heart-shaped cards and embroidered handkerchiefs.

INTEREST IN RECORDS

"I have to be careful not to be swayed by inventiveness alone. Sometimes I get a request in verse which I may read on the air and I also look for tunes that are not being played all the time."

"Some cards may ask for 'Any Michael Holliday record' but such is the interest in discs nowadays that many specify artists, title and recording company."

Jean read one of those familiar family requests with a host of names attached. Included was a "Silly Alec."

"I hope that's right," she said, glancing at the card again. "It could be 'Billy, Alec'—if that's the case I expect the family will have a lot of fun at my mistake. Nicknames help Bill and I to make this a real family programme."

And there's no doubt that's what it is.



News and views from across the Atlantic

Dynamic Frankie

FRANKIE VAUGHAN is setting the town alight here with his dynamic and talented appearances.

On the strength of his success on the Patti Page Big Record TV show, Vaughan has been signed for a return visit on May 7.

Next big date for Frankie is the Ed Sullivan show on March 30, and he leaves here soon after that date for further filming with Anna Neagle in England.

Vaughan returns to the States in May for his "Big Record" appearance, and to attend the premiere of his film, released by Warner Brothers as "Dangerous Youth." Date for this premiere is set for June 7 in New York.

Murder Music!

UNUSUAL signings this week by Lew Chudd, go-ahead President of the Imperial label.

First, he has contracted well-known TV personalities Ozzie and Harriet Nelson to place on LP

many songs associated with them and their programme.

Ozzie and Harriet are, by the way, the parents of that increasingly popular young singing star, Ricky Nelson.

An unusual signing for LP is Alfred Hitchcock. "Hitch" is to narrate murder and horror stories to the accompaniment of a big orchestra playing suitable themes.

Title of the package is to be **Music To Murder By!**

Jumps Twenty

LITTLE Laurie London's disc is still making great headway here.

His waxing of **He's Got The Whole World In His Hands** is rapidly climbing the charts, and last week was holding position No. 31 in the hit parades—a jump of over 20 places.

27 Hour Tribute

IN a salute to pianist Erroll Garner, an Indianapolis radio station gave a 27 hour non-stop marathon broadcast as a tribute to this great artist.

Over 100 celebrities called in at the station during that time and added their own personal tributes. A giant celebration cake was cut after the proceedings.

Within the 27 hours of broadcasting, over nine hours was devoted to the playing of Garner discs!

This was the second salute to this fabulous pianist. Previously a New York station had staged a six hour marathon broadcast.

Keel's Contract

POPULAR singing star Howard Keel has been signed to a two-year contract by RCA Records. The contract calls for a minimum of two LP albums a year.

First session will not be until late this summer. Prior to that Keel has



HOWARD KEEL

a date in Britain for a major film role for the Rank organisation.

Previous waxings by Howard Keel were mainly from soundtracks, and released on the MGM label.

Interpretation is passionate

HOROWITZ PLAYS CHOPIN

Vladimir Horowitz
(RCA RB-16064)

*Scherz in B Flat Minor
and C Sharp Minor;
Barcarolle Op. 60; Nocturnes in B, in F, in C
Sharp Minor, in E Flat.*

LET us not talk of sentiment and longing, but of floritura and embellishment and smorzando. . . . This is the kind of remark we are always coming across on the notes to classical music. How many average people have any idea of what "floritura" and "smorzando" mean? Or want to?

But talk of such meaningful words as sentiment and longing and we all know where we are.

And those emotions, plus many more are to be found in this Chopin selection given the masterful touch of Horowitz, whose passionate interpretation adds to the beauty of the compositions.

SIR WILLIAM WALTON
conducting the Philharmonia
Orchestra.

(Columbia 33C1054)

SIR WILLIAM WALTON conducts two of his own works, the **Johannesburg Festival Overture and Façade, Suites One and Two.** The second work is the more familiar, though its wit will only be fully appreciated

CLASSICAL CORNER

by J. C. DOUGLAS

nowadays by the older generation, who can remember a **Popular Song** which sounded just like this one. And were among those who danced the daring Foxtrot.

Nevertheless "young" people of all ages will enjoy this performance.

ORCHESTRAL MUSIC OF LIADOV

(Decca LW 5329)

*Baba-Yaga; Kikimora;
Eight Russian Folk songs.*

Ernest Ansermet conducting
L'Orchestre de la Suisse
Romande.

LIADOV was one of the group of Russian composers commissioned to study Russian folk music and all of these pieces are influenced by his interest in the folk tunes of his country.

The first two compositions are programme pieces, telling a story from Russian folk-lore, full of strange goings-on with ogres and witches. The **Eight Folk songs** are scored for full orchestra and the lovely melodies give further proof that the Russian folk music is among the most beautiful in the world. Small wonder so many Russian composers have used the songs as an inspiration for their work.

Jazz Date

THE famous Newport Jazz Festival held each year at Rhode Island, will be staged between July 3 and July 6 inclusive.

Tentative pattern for the show, though far from finalised, includes "A Tribute to Duke Ellington"; "A Benny Goodman Night"; "A Blues Night"; and "An All-Star Night."

Though all the names have not yet been announced, possibilities include George Shearing, Billy Eckstine, Duke Ellington, Count

Basie, and a host of celebrated soloists.

Will Supervise

FAMOUS conductor LeRoy Holmes takes over a new post as from this week.

He has been appointed as an A. and R. manager to the ever-increasing staff of MGM Records.

His knowledge of the business will certainly prove invaluable to the label.

Apart from his supervision of recording, he will also conduct the house orchestra.

by MURRAY GAULD

CALL it "School For Cats" . . . it's Leith Academy at the bottom of Easter Road in Edinburgh. And if you care to query the title, I'll remind you of two class-mates who are doing very well for themselves rockin' and rollin'. They are Jackie Dennis—of whom you've all heard, I hope—and Johnny Luck.

Johnny, of whom we have written before in "DISC," left school just one month ago. His first disc-doing was the background music for the Rank film "Violent Playground."

Recently he did two TV shows—"Cool For Cats" and a "Jack Jackson Show."

And his latest small screen viewing was on Sunday in "Top Numbers." He has lots more TV dates lined up for him—and recordings—and the inevitable variety dates.

It puzzled me if there was room for two pupils from the "School For Cats" right at the top. Or if Jackie Dennis has beaten his old classmate to it.

When the pair played local concerts in Edinburgh, they were employed by the same man. Being of similar styles

OVER THE BORDER HE JUST SHAKES HIS LEGS

they were usually placed in different parties. They only once played the same bill together.

What kind of gimmick has Johnny Luck to compete against the kilted gyrations of Jackie?

"I shake my legs . . . that's all," Johnny replied.

Johnny, who wears the regulation dress of jeans and a sweater, has a prime ambition—and a worthy one: "I'm hoping to end up at the London Palladium."

Strictly not English

CHARLES McDEVITT, who is half-Scots and half-French, was making his annual pilgrimage to Scotland last week. He completed it—after

one-night stands at Dumfries, Haddington and Rosewell—with a week of variety at the Glasgow Empire.

"This annual link with Glasgow still makes me a Scot," he told me prosely—although, in actual fact, Chas left Glasgow about the age of 4.

"Call me what you will," he said. "I won't be called an Englishman."

Rather reminded me of a chat I had with **Lonnie Donegan**, that other skiffler, when he was first making his name. Only Lonnie in his broadest Cockney accent completely disclaimed being Scots—although he, too, was born in Glasgow.

Chas is no ordinary skiffler. In fact, if you press him, he'll tell you he's no skiffler at all these days.

"The name of skiffle seems to bear some sort of stigma," he said. "But don't misunderstand me—I'm not deriding it or

dissociating myself from it. It's just that we try to cater for most tastes.

With the addition of Shirley Douglas, his glamorous singer, this is even more possible. Shirley provides the pops. The rest of the group take the folksy stuff most of the time.

Rock 'n' roll to Chas is dead.

"Rock died with the departure from these shores of Bill Haley," he pronounced. "The only thing that has survived is Rhythm and Blues—and actually a lot of our pop songs are based on Rhythm and Blues."

Hence the teaming of the Chas McDevitt Skiffle Group with Terry Dene on recent variety bills—they're just waiting to go out on another tour with Dene.

With such definite and sensible views on skiffle, rock, etc., you would expect Chas to write a book on the subject. Well, he has.

It's to be called . . . **They Call It Skiffle**. It includes the history of skiffle from "folksy" to "commercial."

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SPOTLIGHT

ON

Petula Clark

THE SINGER WITH A SECRET AMBITION

THERE are very few people who can toddle into the headlines at the tender age of twelve—and stay there as the years pass, the fame mounts and the soldiers come marching home again, hurrah, hurrah!

But this is the story of Petula Clark. Songstress sweetheart of every fighting man when she was in her early teens. Now, the favourite of millions through her top-notch discs, the countless films, the TV shows.

Sparkling-eyed Petula, at 25, has a sparkling career behind her . . . a starlet one in front of her.

Started rehearsals straightaway

The gal herself is just back from a long, long holiday in Switzerland. And no sooner was the luggage unpacked than she started intensive rehearsals for an important TV date.

If ever there's a girl who knows just where she's going, it's Petula Clark.

She knew it at the age of seven, when she first raised her voice in song. "That was in the school choir, and the teacher didn't think I was very good. 'You're doing it

all wrong,' she used to tell me. I'd be singing in harmony when we were supposed to be in unison," Petula recalls. "And I still can't resist it."

Petula, did I call her? Forget that. The lass prefers to be known as Pet. The full name, she explains, sounds so pet-u-lant, the way most people say it. The real way: Pet-yew-la.

And it was no flower that gave her one of the most uncommon

by
Michael Cable

Christian names in Britain to-day. "My father invented the name," she says. The way he did it, I gather, was simple. He recalled two early boyhood girl-friends . . . one named Pet, the other, Uta.

AND SO A STAR WAS BORN.

Well remembered in the Clark household is the day it was discovered that young Petula had a voice. She was just three years old. Father was resting upstairs . . . his sleep was disturbed by singing downstairs. He called to his wife to switch off the radio.

Called Petula: "It's ME, Daddy." And right away, Daddy knew that

his baby daughter was a star in the making.

Before she was seven years old, she'd won seven amateur talent contests, mainly through singing that olde-worlde ballad, **Mighty Like A Rose**. And then she turned professional.

Bandleader Harry Fryer, playing in a Kingston-on-Thames store, promised her Dad that he would audition "a young lady." He smiled indulgently when a mopet with blonde curls turned up.

But when she started to sing, his expression changed. He was impressed. Petula Clark was on the road to fame.

Recalls Pet: "I was far too young to be paid money. So they gave me a huge tin of toffees."

Even at that tender age, young Petula disproved that old, old saying: You can't sing for toffee.

The world at her feet

Just three years later, Pet was at the Albert Hall. A half-pint lassie with the world at her feet. They were the golden years, when the kid-next-door sang her way into the hearts of countless British and American servicemen.

Recalls Mr. Clark now: "She used to sing for the troops in all parts of Britain. On the long trips, we'd travel at night. I'd wrap her in my dressing gown, pop her into the luggage rack on long-distance trains . . . and she'd sleep all the way."

ACTING

or

SINGING

or

BOTH?



Pet is only 25, yet she has a sparkling career behind her, and a starlet one in front, whether in acting or singing.

The clear, sweetly unaffected voice of "The Forces Sweetheart" brought colossal fanmail to its sweet and unaffected owner.

The songs she sang were sensational successes. Yet all the time, young Petula was nursing a secret ambition. She wanted—and still wants—to be an actress. A great actress.

Well, until that day comes along. I—and many, many other disciples—are quite content to hear Pet on wax.

It's really fantastic to consider the number of hit songs she's recorded in the past couple of years. Songs that went smackeroo to the top.

Shrewd selection and coupling of numbers—plus that surplus of talent—has put Pet's discs consistently high on the sales charts.

Remember **Memories Are Made Of This?** Pet's waxing had **Band Of Gold** as backing—a hit in its own right. And **The Little Shoe-**

maker rocketed with the help of **Somebody** flipside.

Pretty Pet was also one of the first away with one of last year's catchiest songs, **Alone**.

Just six years ago, this could well have been her theme song. For Petula pet all her time and energy into her work.

When every other girl her age was out dancing, at the cinema, or at parties, determined Petula was working.

"I loved dancing, but I could never go," she explained. "I was always recognised and asked to sing." So relaxation then came in the form of canoeing on the Thames near her home, horse-riding and an occasional game of badminton.

Torn between three careers

And what now? Now that she's torn between three careers . . . at a film actress . . . a theatre actress . . . or a singer?

She freely admits that it's the stage, the film and television studios that hold her greatest interest. "But I'll always sing for my supper," she concedes.

Judging from the sales of her latest disc, **Baby Lover**, backed by **The Little Blue Man**, it's going to be very pleasant supper. And always, always, there'll be the youngsters who call out for her "matinee" numbers . . . those ever-green favourites recorded with such verve, **Where Did My Snowman GO?** and **The Pendulum Song**.

I forecast that Pet Clark is going to add to her stature in ALL entertainment mediums—but best of all, with her discs.

A new generation is growing up. And that old tag "Isn't she a sweet child?" is going to change. In future, the name Pet Clark will be greeted with the phrase "What a woman!" And when that happens, no one will be more pleased than Miss Petula herself.

Here she is in a scene from a short BBC/TV play. The "man in her life" in this particular episode is Robert Boyde (Disc Pic.)



** YOUR WEEKLY **

DISC DATE

** with DON NIGHOLL **

DEAN MARTIN

Return To Me; Forgetting You.
(Capitol CI 14844)***

I'VE given up counting the months since Dean Martin had a hit disc. This time out he's pinning his faith to a Neopolitan-style ballad, **Return To Me**. Could be that he'll find fortune smiling this time. He takes the number softly and warmly while a girl chorus weaves around about him. A chorus in Italian winds up the side. Pleasant stuff which could grow on us.

Forgetting You is an enjoyable half too though without the attraction of the upper deck. Martin drifts through it casually almost as if he were imitating Gene Kelly.

GLEN MASON

I May Never Pass This Way Again; A Moment Ago.
(Parlophone R4415)***

RON GOODWIN always serves his singers well, and he certainly packs the accompaniment to Mason's top deck ballad with the right kind of weight. Glen never strikes me as a serious ballad merchant but he conveys the strength and sincerity of this number very well indeed. He builds the power smoothly to a strong finish helped by strings and chorus.

A Moment Ago is a slow ballad written by Glen himself in conjunction with his singer-chum Ronnie Carroll. Conventional, I'm afraid, Glen, and without much distinction from any viewpoint.

RUSS CONWAY

Piano Pops No. 3.
(Columbia DB4097)***

LOVE Me Forever; April Love; Magic Moments; The Story of My Life; Sugartime and Mandy, these are the current hit paraders

GLEN MASON—He has strength and sincerity, but is he a serious ballad merchant?

SOME old favourites raise their voices from the depths of this week's review bag . . . Jimmy Young, Dean Martin, Tennessee Ernie Ford, Donald Peers and Jeri Southern. And it's a long, long time since any of them were to be seen in the Top Twenty. Glad to say some of them have a chance of renewing their memberships now.

The fight's also warming up on the ballad "I May Never Pass This Way Again" . . . Ronnie Hilton and Glen Mason both have entries out. A propos of which I must say it seems strange tactics for E.M.I. to put three of their big men on to this song . . . Lotis (Columbia) Hilton (HMV) and Mason (Parlophone).

which Russ Conway rolls out on his barrelhouse piano.

Don't know whether Russ is heading for the title vacated by the late Charlie Kunz, but if you like your packages wrapped simply this is for you.

RONNIE HILTON

I May Never Pass This Way Again; Love Walked In.
(HMV POP468)****

RONNIE HILTON—another of the E.M.I. stars—on the ballad **I May Never Pass This Way Again**—makes, as you'd expect, a good job of it.

The balladeer is backed up by the Frank Cordell orchestra and the Michael Sammes singers. Ronnie's

used to this kind of material and makes the most of it.

For the turnover Hilton turns to the great standard by the Gershwin brothers . . . **Love Walked In**. I can imagine Frank Cordell enjoying himself on the arrangement here—fairly lush and keeping the romance of the original. Ronnie handles it with a true voice.

JERI SOUTHERN

I Waited So Long; Mystery of Love.
(Brunswick O5737)****

FROM the film **The Big Beat** comes Jeri's ballad **I Waited So Long**.

The husky vocalist, who can

bring the extra stamp of jazz phrasing to the most mundane number, puts quite a shine on this sentimental offering. Can't see it climbing any terrific Top Twenty heights, but it's a nice, gentle side to have around.

Mystery of Love is a typical Southern romancer. At times Jeri gives her old illusion of talking rather than singing—but the girl's quite an artist in this category. Again—not a runaway seller—but a must for those who'll travel North, East or West for a sound of Southern.

DAVID SEVILLE

Bonjour Tristesse; Dance from Bonjour Tristesse.
(London HLUS582)***

DAVID SEVILLE'S orchestra enters the film music battle with two of the themes from **Bonjour Tristesse**.

Topside takes the title music the

JIMMY YOUNG—Makes his debut for Columbia and sings softly and easily.

**JIMMY YOUNG**

A Very Precious Love; Love Me Again.
(Columbia DB4100)***

JIMMY YOUNG makes his debut for Columbia, and his first coupling since the move from Decca is quite likeable.

Backed by Norrie Paramor's orchestra he sings the rising ballad **A Very Precious Love** softly and easily. A good song this and James should be reaping some of its benefits.

Orchestras change with the turnover and it's Bob Sharples who bats the backing to **Love Me Again**. A fair, lightweight ballad.

MUSIC in the AIR

Radio Luxembourg

MARCH 27

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 28

6.0—Teddy Johnson and McDonald Hobley.
8.30—Tops With You.
9.15—The Dickie Valentine Show.
9.45—Godfrey Winn's Concert For You.
10.15—Record Hop with Gerry Wilnot.

MARCH 29

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

MARCH 30

7.0—Big Ben Banjo Band.
7.30—The Winifred Atwell Show with Teddy Johnson.
9.0—Rosie Time, with Jim Dale.

10.0—Record Rendezvous.
10.30—The Humphrey Lyttelton Show.
11.0—Top Twenty.

MARCH 31

6.0—Richard Murdoch and Libby Morris.
8.0—Show Business.
9.0—Bing Sings.
10.0—Jack Jackson's Hit Parade.
10.30—Pete Murray's Top Pops.

APRIL 1

6.0—Beryl Reid and Ronnie Ronalde.
9.0—The Alma Cogan Show.
9.45—Tomorrow's Top Ten.
10.0—The Capitol Show.
10.30—Fontana Fanfare.

APRIL 2

6.0—Richard Murdoch and Teddy Johnson.
8.30—Smash Hits.
9.0—The Stargazers.
10.0—Pete Murray's Record Show.

AFN

MARCH 27

7.0—In The Mood.
8.0—Music In The Air.
11.0—Music From America.

12.0—Late Request Show.

MARCH 28

7.0—Music On Deck with Pearl Bailey.
8.0—Music In The Air.
11.0—Stars of Jazz.
12.0—Late Request Show.

MARCH 29

5.15—Eddie Fisher.
8.0—Music In The Air.
10.0—Bandstand, U.S.A.
11.0—Music Views From Hollywood.
12.0—America's Popular Music.
1.0—Late Request Show.

MARCH 30

4.15—Dinah Shore.
5.0—Highway Of Melody.
11.0—Mitch Miller.

MARCH 31

8.0—Music In The Air.
11.0—Hollywood Music Hall.
12.0—Late Request Show.

APRIL 1

8.0—Music In The Air.
11.0—Modern Jazz 1958.
12.0—Late Request Show.

APRIL 2

8.0—Music In The Air.
12.0—Late Request Show.



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.

other offers as per its name. A heavy rhythm thump to the first tended to distract a trifle, I thought, but it may be what the customers want. Anything with a beat seems to go these days.

The Dance melody is quicker and Seville has gimmicked it up a little with some whistling. Both are going to be pretty hard to move in the market.

Don Nicholl reviews the beat numbers on page 13

DONALD PEERS

I Need Somebody; Oh-Oh I'm Falling In Love Again. (Oriole 1431)***

INTO competition with Lita Roza comes Donald Peers on I Need Somebody. This performance is much better than Donald's first disc come-back effort. The side moves nicely and the song suits him, though I could have done with a little more size in the sound... at times the backing tends to swamp him.

Turnover presents Oh-Oh I'm Falling In Love Again. The star's probably too late with this one but as the "other" side it's an attractive choice. Not so good as the upper deck but nothing to complain about either.

CHAS. McDEVITT

Sing, Slog, Sing; My Old Man. (Oriole CB1395)***

THE McDevitt Skiffle Group have a steady little item in Sing, Slog, Sing which they offer after their usual manner. Tony Kohn is the featured vocalist on this half, and he's backed up by the other members of the team in desultory fashion. From a skiffle point of view the noise is O.K., but the song itself doesn't seem to have the spark.

More to the sales point is the fast My Old Man which features Bill Bramwell as the main singer. A scatty, tricky production which—with a little hard work—might bring the McDevitt group back into the best-sellers.

TENNESSEE ERNIE FORD

Bless Your Pea Pickin' Heart; Down Deep. (Capitol CL14846)***

TENNESSEE ERNIE is known throughout the States as the "pea-picker"... hence this number which he uses on television over there.

The rich-voiced Mr. Ford trots through this swift-moving rat-a-tatter happily, while a girl group

sing along behind him. A merry, happy-go-lucky side.

Personally I'd be inclined to tip Down Deep as the side with a better chance of selling in this country. It's catchy, with a melody you can latch on to immediately.

CARMEN McRAE

As I Love You; Passing Fancy. (Brunswick O5738)****

CARMEN McRAE is—like Jeri Southern—another of the rare band of women vocalists who can put a style and phrasing into a song, often far beyond the worth of the number.

Carmen's As I Love You comes from the film The Big Beat. A sweet, fairly ordinary ballad, it gets a fine performance from this strong, distinctive throat.

Of the numbers on this disc I prefer the bottom deck's Passing Fancy—and how the McRae punches it out! She's got an understanding accompaniment from the Jack Pleis orchestra as she whips along.

THE FOUR DOLLS

I'm Following You; Whoop-a-Lala. (Capitol CL14845)***

THE quartet of young girls who make up the Four Dolls might find themselves on a shooting side with I'm Following You. They chant it good and loud from the depths of the echo chamber and there's guitar and rhythm strumming away in front of this unison act. Simple, catchy—and a seller.

Whoop-a-Lala is a gay quickie on the let's-have-a-party idea. Full of the razzmatazz, it's bright, anyway.



DONALD PEERS—His latest is a great improvement on his first come-back record.



SHOWBILL

A bouncy rock from
MAMIE VAN DOREN
'Something to Dream About'
b/w 'I Fell In Love'

A slow rock from
SONNY JAMES
'Young Love'
'Walk to the Dance'
b/w 'Kathaleen'

Dean Martin
a beautiful new ballad
'Return To Me'
b/w 'Forgetting You'

A catch winner from
'TENNESSEE' ERNIE FORD
'Bless Your Pea Pickin' Heart'
b/w 'Down Deep'

The greatest instrumental of all time
STAN KENTON
'Tequila'
b/w 'Cuban Mumble'

TOMMY SANDS
'Sing Boy Sing'
b/w 'Crazy 'Cause I Love You'
THE JOHNNY OTIS SHOW
vocals by MARIE ADAMS
'All I want is your love'
b/w 'The Light Still Shines In My Window'

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goes long haired with
'The Classics ala Dixie'
EAP 948

DISC

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

That D.-J. Competition

LAST Monday saw the closing of "DISC's" popular Disc Jockey competition, and we are now in the process of checking the entries.

This task is one which will inevitably take some time, for you entered the spirit of our contest with enthusiasm.

Your suggestions have rolled through "DISC's" letter box in their thousands, and we now have a special staff working on the initial sorting of these before they finally go before our all-star panel for eventual selection.

THE RESULTS WILL BE ANNOUNCED IN OUR ISSUE OF THURSDAY, APRIL 17.

Ensure your regular copy of "DISC" now, and who knows, perhaps in the April 17 issue, it will be YOUR name which is announced as the winner of our Dansette record player.

ON SALE EARLIER

Due to an alteration of our printing schedules caused by the Easter holiday, "DISC" will be on sale a day EARLIER next week.

Avoid being disappointed: order your copy NOW. Remember, we are on sale, next week only, on WEDNESDAY instead of THURSDAY.

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Glen Mason gets film part

POPULAR resident on the Jack Jackson Show, Glen Mason, has been signed for a feature part in a new British film "Man With a Gun" which is scheduled to start production in the next few days.

Ronald Curtis, casting director for Merton Park Studios, saw an advertising "short" featuring Glen, and engaged him at once.

Jerry Lee Lewis to open here in May

THE oft-rumoured visit to Britain by Jerry Lee Lewis is now definitely on. This dynamic American star is scheduled to open in this country on May 24.

At the time of going to press, impresario Leslie Grade was unable to give details of actual dates and venues, but assured "DISC" that arrangements were now under way, and that Lewis would certainly open on May 24.

Jerry Lee made his first big record impact in this country with his hit parade version of Whole Lotta Shakin' Goin' On.

More recently his waxing of Great Balls of Fire has been adding up to further successes, and his appearance in the Warner Brothers movie—Disc Jockey Jamboree—singing the same number, has increased his British popularity.

In addition to his vocalising, Jerry Lee Lewis works in his act from a piano.

Right now in America he has a new disc to follow his "Great Balls Of Fire" called Breathless which looks like adding to his disc sales

JOHNNIE RAY VISIT FIXED

THE countless Johnnie Ray fans in the London area can now look forward to seeing Johnnie in May. After much speculation and rumour, it has been confirmed that this fabulous showman-entertainer is to headline a two-week variety bill at the London Palladium starting on Monday, May 5.

This now completes the list of headline visitors to this theatre, when variety follows the closure of the current and highly successful pantomime season.

New plans for Ray Ellington

NEW projects, both in radio and television, are planned for Ray Ellington and his Quartet.

In television, Ray has signed a contract with Granada-TV for three shows called The Ray Ellington Quartet. First of these goes out on April 11. Transmission time will be between 6.10 and 6.40 p.m.

On radio, Ray starts a new series on April 5 called Juke Box Club.

Ellington will be the proprietor of a coffee bar, and music will be provided by his quartet and guests. The programme will go out each Saturday from 1.45 to 2.15 p.m.

Currently, of course, Ellington is in his seventh year as a resident of the Goon Show.

As previously announced in "DISC," the variety season opens on April 7 with piano star Liberace as the major attraction. The following two-week period is headed by top American comedy star Jerry Lewis.

The news that Johnnie Ray is to return to the Palladium is exciting, for he is one of the most popular visitors ever to take up residence there.

Big success

His first visit to this theatre was in 1953, and he has made regular return appearances, always with increasing personal success.

As announced last week, Johnnie undertakes an extensive concert tour of one-nighters during April, prior to his Palladium engagement.

Since last week's news of his tour, one other date has now come to hand.

Ray will be playing in Blackburn at the King George's Hall on April 21. The other dates remain as published last week.

Though television dates seem unlikely during the tour of one-night stands, it may now be possible to do a tele-cast between his two weeks' stay at the Palladium.



Marion Ryan at the new "Soho Record Centre." With her are (left to right) Dennis Lotis, Glen Mason, Gerald Marks (Man, Editor of "Disc"), Don Lang and Arthur Maxlow of Capitol.

Manchester date for Rainwater

TOUR details are not yet complete for the forthcoming visit to Britain by famous country and western star, Marvin Rainwater.

However, those announced as we go to press include variety dates at Manchester on April 21, Newcastle (April 28), and Glasgow on May 5.

Rainwater kicks off with two TV dates — Sunday Night At The Palladium on April 13, and Saturday Spectacular on April 19.

TV spot for Sarah Vaughan doubtful

SINCE our story in last week's issue revealing the tour dates for the forthcoming visit by Sarah Vaughan, additional venues have been announced.

Now Sarah will also be appearing at Woolwich Granada on April 18, Odeon, Barking (April 25); Gaumont, Hammersmith (April 26), and the Regal Theatre, Edmonton, on April 27, all in London.

It is still doubtful whether TV viewers will have an opportunity to see this great American song-stylist. Her tour itinerary gives little time for additional engagements.

It is possible, however, that she will appear in Sunday Night at the Palladium on April 13.

Show Biz XI win

LAST Sunday the Show Biz XI played a team from the Manchester Sports Guild at Belle Vue, Manchester, in aid of the Manchester United disaster fund. They won 4-3.

Back Row, left to right—Cliff Michelmore, Stan Stennett, Pete Murray, Ken Wolstenholme, Con Travis, Pip Wedge, Alan Wright, Michael Cromer, John Burgess, Billy Cotton Jr., Bill Parry, Front Row—Ronnie Carroll, Franklin Boyd, Jimmy Hennie (capt), Siggy Jackson, Andrew Ray.



TEQUILA The Champs

HLU 8580 No. 1 in U.S.

SWEET LITTLE SIXTEEN

Chuck Berry HLM 8585 No. 2 in U.S.

DON'T

Elvis Presley No. 3 in U.S. RCA-1083

IT'S TOO SOON TO KNOW

Pat Boone HLD 8574 No. 4 in U.S.

LOLLIPOP

The Chordettes

HLD 8584

TEN
TOP
U.S.
HITS
ON
DECCA
GROUP
RECORDS



TOMMY STEELE PLAYS LONDON AGAIN

TOMMY STEELE, now in South Africa, has an extensive list of engagements ahead of him when he commences British touring again. Prior to that, of course, Tommy is heading for a 12-day Scandinavian tour of concerts between April 14 and April 27.

Within days of his return from Denmark, Tommy will set off on a variety and concert tour, opening at the Caird Hall, Dundee, on April 30.

He has two more concert dates immediately following — at the Usher Hall, Edinburgh, on May 1, and the City Hall, Newcastle, on May 2.

Steele fans in the metropolis who feel they have been deprived of their idol for so long, will have that rectified when he makes a week's appearance at the Gaumont, Lewisham, beginning on Monday, May 12.

All-star cast

This will be Tommy's first near-London date since his stint at the Dominion Theatre in May of last year.

A further three variety dates have been announced to follow the Lewisham venue.

These take in a week at the Odeon, Southend (week commencing June 9), and another week at the Coventry Theatre, beginning on June 16.

An all-star supporting cast is being lined-up to tour with Tommy, and though the concert packages and variety shows may vary slightly, it is certain that the popular vocal team the KenTones will be on all of his shows.

MARION DRAWS CROWDS—AND THE POLICE!

EXTRA Police had to be called to control the crowds that assembled in Dean Street last Thursday, awaiting the arrival of singing star Marion Ryan to open Strickland's new "Soho Record Centre."

After the opening ceremony, there were visits by stars of the recording field and show business including Dennis Lotis, Glen Mason, Don Lang, Jackie Dennis, Frank Holder, Frank Chacksfield and Mary Marshall.

The new store is the largest of its kind in the area and, apart from stocking a wide range of records, they will also supply continental discs for the many nationalities in the district.

The next day, Marion attended the House of Commons—to sing!

She was an invited guest at the Press Gallery Annual Dinner, and sang for her supper later in the evening.

She sang four songs during the evening, and even persuaded an M.P. to join her during the singing of one number!

ARTISTES lined up for this Saturday's Jack Jackson Show on ATV include Petula Clark, Gary Miller, Chris Barber Jazz Band, the Mudlarks, and Larry Page.

Dates still coming in for Charlie Gracie

DATES still come in for the forthcoming visit to Britain of popular American guitar-playing singing star Charlie Gracie. He will open his tour with an appearance on Val Parnell's ATV "Saturday Spectacular" during Easter week-end on April 5.

A Sunday concert follows on April 6 at the Colston Hall, Bristol.

Other concert dates include the previously announced Regal, Hull (April 13), St. George's Hall, Bradford (April 20), Granada, East Ham (April 27) and the Granada, Woolwich, on May 11.

Additional variety dates to those already given, now include a London date at Finsbury Park Empire on April 21 for one week, plus a further week at Newcastle Empire on May 5.

Nat King Cole may tour here

THOUGH discussions are under way for a visit to this country by Nat King Cole, the Grade office was unable to give information as to possible dates and locations.

The period under consideration would be July and the possible dates only one-nighters. A Palladium date would be impossible because the new resident summer show would have opened by that time.

It is almost four years since Nat King Cole last came to this country.

ELVIS PRESLEY JOINS UP

THE world's most famous rock 'n' roll star, Elvis Presley, was due to present himself for American army service on Monday of this week.

Reports from the States say that Presley will be treated like any other new recruit. But the army have laid on a special press reception centre, extra telephone cables and instruments, special facilities for television cameras, and a dark room for photographers.

EVE BOSWELL
Love Me Again
PARLOPHONE B4414

BILLY COTTON
AND HIS BAND
Well Anyway
COLUMBIA DB-4005

TOP HITS

Connie Francis
WHO'S SORRY NOW?
MGM 978

GEORGE HAMILTON IV
Why don't they understand?
H.M.V. POP420

The King Brothers
Hand me down my walking cane
PARLOPHONE B4410

LAURIE LONDON
Boomerang
PARLOPHONE B4408
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MAYBE BABY The Crickets Q 72307	
ARE YOU SINCERE Andy Williams HLA 8587	
BALLAD OF A TEENAGE QUEEN Johnny Cash HLS 8586	
MAYBE The Chantels HLU 8561	
CLICK CLACK Dickie Doo & The Don'ts HLU 8589	

THE DECCA RECORD COMPANY LTD
25 ADELPHI W.C.2
ALBERT REMAKENING
LONDON W.C.2

Gladys Hampton '6-5' back in London

GLADYS HAMPTON, wife of the famous American musician, Lionel Hampton, passed through London last week-end on her way back to America.

Apart from being Lionel's wife, she is also his business manager, and has concluded many major deals on his behalf in recent years.

AFTER being on outside locations in Paris and Barry, the popular BBC-TV show, Six-Five Special, returns to the London studios next Saturday with many stage and record stars.

Newly-weds Cleo Laine and Johnny Dankworth, Tony Brenti, the Kaye Sisters, the Polka Dots, Johnny Duncan and the Blue Grass Boys and Jim Dale are in the line-up.

LP

PUTTING ON THE STYLUS

Line-up

STORMY WEATHER
Lena Horne
(RCA RD-27063)

To-morrow Mountain; Out Of This World; Summertime; Mad About The Boy; Ridin' On The Moon; Stormy Weather; Baby, Won't You Please Come Home?; Any Place I Hang My Hat Is Home; I'll Be Around; I Wonder What Became Of Me; Just One Of Those Things.

FOR my money, the best LP Lena Horne has made to date. On this disc we get a sample of Lena in all her many moods. Tender in *Summertime*, happy in *To-morrow Mountain*; wistful in *I Wonder What Became Of Me?* and on the savage side in *Out Of This World*. As usual the orchestra is under the great hand of Lennie Hayton. This is the fabulous

REVIEWS

by JACKIE MOORE

Lena at her very, very best. And her version of *Stormy Weather* has always been the greatest. In fact, there are eleven reasons why you should buy this disc.

SLOW WALK ROCK
Featuring Sil Austin
(Mercury MPL6534)

Train Whistle; Shufflin' Home; Pink Shade Of Blue; Walkin' and Talkin'; Oochie John; Birthday Party; The Last Time; One Plus Two Is Nine; Dogwood Junction; 'Bout Time; A Mother's Child; Fine Brown Frame.

THE tenor sax of Sil Austin has just the driving beat needed to make this disc great for dancing, whether it's rock or just the old-fashioned jive. I hope that word rock won't put anti-rockists off the disc. This kind of beat music will suit anyone who likes a good swinging group.

Every title sounds much the same as another, in fact I'd give anything to know just how they decide on names like these, but the quality of Austin's sax is fine all the way through.

THE FABULOUS LENA AT HER VERY BEST

Incidentally if you're a collector of unbelievable sleeve notes, those on this disc are a wow!

PUT THE BLAME ON MAME
Somethin' Smith and the Redheads
(Fontana TFR6005)

Seven Years With The Wrong Woman; Lies; My Melancholy Baby; Bill Bailey Won't You Please Come Home; Put The Blame On Mame; Cruising Down The River; Way Down Yonder In New Orleans; You Can't Be True, Dear; You Always Hurt The One You Love; Honey; You're Nobody 'Til Somebody Loves You; Mandy.

A TEN-INCH album of straight, vocal group stuff with no tricks. It won't startle you with its new approach to harmony, but I'll guarantee you'll tap your feet. The red-headed trio sing in barber-shop style, but with just a touch of a tongue in the cheek. Just the disc if you like joining in the chorus.

THE MELODY LINGERS
ON . . .

Frank Cordell and his Orchestra
(HMV C1P1153)

Fascinating Rhythm; Easy To Love; Lover; You Stepped Out Of A Dream; Dance Little Lady; The Man I Love; Cherokee; You Go To My Head; The Continental; Yesterdays; Just One Of Those Things; The Song Is Ended.

FOR some days now, every time I've met the HMV publicity boys they've greeted me with "Have you heard Frank Cordell's LP yet? It's great." Well

to record publicists every disc is great.

But I confess—they are right this time. The Cordell album is divided into two sections, with six numbers scored for large orchestra and the other six for dance band plus harp and woodwind. Soloists include Tommy Whittle, Laddie Busby, Bob Burns, Ossian Ellis and Don Lusber.

I can't tell you who the girl is on *The Man I Love* but it's the Dene Boys on *The Song Is Ended*. The net result is a winner for the man who has done so much to help along the recording careers of Ronnie Hilton and Alma Cogan.

THE GLENN MILLER
CARNEGIE HALL CONCERT
(RCA RD-27057)

Moonlight Serenade; Running Wild; Little Brown Jug; Stairway To The Stars; To You; One O'Clock Jump; Londonderry Air; Jam Jam Jump; F. D. R. Jones; Hold Tight; In The Mood; Bugle Call Rag; Moonlight Serenade.

THIS is a recording of a concert organised during the Festival Of American Music which took place on October 6, 1939. With the Glenn Miller band were Marion Hutton and Ray Eberle on vocals and in a way the vocals sound far more out of date than the orchestra.

Following an introduction by Paul Whiteman, the Miller boys play many of the numbers they were to bring with them to Europe—*Little Brown Jug, In The Mood*, and so on. It certainly was a great band, and this is a fine tribute. A must for Miller fans of all ages.

RICKY

Ricky Nelson
(London HA-P2080)

Honeycomb; Boppin' The Blues; Be-Bop Baby; Have I Told You Lately That I Love You?; Teenage Doll; If You Can't Rock Me; Stood Up;

LENA HORNE—This great coloured singer is a performer of many moods and in her latest, and best, LP she shows them all—happy, wistful and savage.

Bruc's Blues; When Your Lover Has Gone; Good-bye.

ONE of the masters of mood music with a mixed bag of well-trying oldies and Jenkins originals. If you saw Judy Garland when she was over here, you'll already appreciate just how great a conductor is Jenkins. Anyone who could make a London theatre orchestra sound the way Jenkins does must be great.

On this disc you get a sample of his arranging genius. He has added to strings and woodwind a bunch of nine French horns, and the sound is fabulous. On some of the



GLENN MILLER—Just after war broke out Glenn Miller played a concert of the tunes he was later to make famous in Europe. The recording of that occasion is a great tribute to a fine musician.

Whole Lotta Shakin' Goin' On; Baby, I'm Sorry; Am I Blue; I'm Confessin'; Your True Love; True Love; Waitin' In School.

numbers, for example *When Your Lover Has Gone*, Jenkins gives us some tantalising glimpses of his piano style—just enough to leave us hoping for more.

RICKY NELSON can beat his competitors in at least one direction—he can play his own guitar. And he has been in the business since he was eight, when he figured in his parents' show "The Adventures Of Ozzie and Harriet."

All in all he has packed a lot of show business experience into his 17 years. Now his recording career has started with a bang. Yet on this LP he sings most of the rock numbers with a strange lack of enthusiasm. He only really comes to life on the older numbers, like *I'm Confessin'* and *Am I Blue*.

STOLEN HOURS

Gordon Jenkins
(Capitol T894)

Sophisticated Lady; In The Heat Of The Day; Ruby; Sweet Lullaby; Valencia; If I Could Be With You; I Live Alone; Moonlight On The Ganges; The Thrill Is Gone;

HAWAIIAN MAGIC
Ken Griffin at the Organ
(Philips BBE7215)

Island Magic; Song Of The Islands; King's Serenade; A Song Of Old Hawaii; Drifting And Dreaming; Now Is The Hour; Harbour Lights; Golden Sands And Silvery Sea; Sweet Lullaby; Blue Hawaii; Red Sails In The Sunset; Aloha Oe.

FRANKLY I have an aversion for organs and Hawaiian music in general so I am obviously not the person to go overboard for this disc. But if you do like either or both of these things then you couldn't do better than listen to this.

Ken Griffin has already made a name for himself with his organ albums and has become one of the top names in the field. But if your stomach descends as quickly as the cinema organ rises out of its hole in the ground, this is not for you.



THE BIG BEAT

Johnnie Gray could win the 'Tequila' war

JOHNNIE GRAY

Tequila; Big Guitar.

(Fontana H123)*****
(D.N.T.)

FONTANA'S side on *Tequila* features Johnnie Gray with the Ken Jones Orchestra. From a quiet opening, this arrangement manages to wake up and provide an interesting noise. The pace is well maintained too. Gray himself blows the right kind of sax for the customers. An outsider which could come up on the rails to win by a breath.

Nor could you ask for a stronger coupling than *Big Guitar*. Someone's chosen well here if they're looking for a double-sided hit. The deep, slower tones of this instrumental are wellrafted by Jones as Gray goes blowing a very commercial saxophone.

TERRY NOLAND

Look At Me; Puppy Love.

(Coral Q7231)*****
(D.N.T.)

TERRY NOLAND ought to sing himself right into the Top Twenty with this excellent rock coupling. In fact I'm tipping this record for just such a rise. I don't think the fact that Noland's not known here will deter the disc much.

The way he chants the quick beater *Look At Me* conveys just the degree of excitement teen customers are looking for on the counters. Tune's easy enough to remember and Noland never falters.

Similar rhythm for the flip where Terry goes easily into *Puppy Love*. Milton DeLugg gives him a smooth backing and there's a neat middle to the side when the orchestra goes it alone. Good for dancing—good for listening.

BERNIE NEE

Lend Me Your Comb; Medal of Honour.

(Philips PB794)*****

BERNIE NEE returns and he does some double-tracking on the rock song *Lend Me Your Comb*. Guitar heavy in the accompaniment and some clever effects worth noting.

Nee's vocal is fresh and unpretentious. I think he could do himself a lot of good—and I still think the number ought to be rising high shortly.

Ever heard a beat march? You will if you spin *Bernie's Medal of Honour*... cute idea for a love lyric, which Bernie chants neatly.

STAN KENTON

Tequila; Cuban Mumble.

(Capitol CL14847)*****

THE Kenton man, Stan, is yet another big name to be found on *Tequila*... and if you want the loudest version this is it. It's also the one with the best Latin beat built into it. Glittering, hard brass dominates this effort which has been scored in typical Kenton fashion. A bejewelled slice.

Those who've enjoyed Kenton's *Cuban Fire* will have an inkling of

STAN KENTON—

He's got the loudest version.

what to expect on the flip. Good L.A. rhythm again and a chattering crowd used for punctuation in a hesitation gimmick.

DALE WRIGHT

She's Neat; Say That You Care.

(London HLH8573)*****

LAST week I reviewed the Group One cutting of *She's Neat*. But, much as I liked that British production, I'm afraid the palm so far as the song is concerned must go to Mr. Wright. He hammers the novel beater across with tremen-

"TEQUILA" is the focal point this week—and here quite a war is brewing. Stan Kenton, Don Lang, Eddie Platt and Johnnie Gray are all in there. The instrumental with its Latin beat is good enough to become a hit but it's very difficult to say via which disc. All things being equal (and they unfortunately never are) my bet at the moment would be for Johnnie Gray's version.

Other dynamite in this section is being planted by Danny and the Juniors with their follow-up to "At The Hop," and there's a potent team calling themselves the Kuf-Linx. This group's got more than a sense of humour... got a good noise too.

dous precision and he's backed up by a good guitar noise. Side opens with a wolf-whistle that really blasts, and from that second the pace never flags. It's a recording that deserves to reach high brackets.

The reverse goes down into clinging country for a slow, sad beat ballad. Not so entertaining, but a competent performance.

EDDIE PLATT

Tequila; Popcorn.

(Columbia DB4101)***

LOT of people building high hopes on the new *Tequila*. One of them is Eddie Platt whose version rolls up here with a hand-clapping background and saxes going hoarsely in the foreground.

The melody's got the gleam all right and its rhythm's compulsive. This side has got a smooth shine and may sell sweetly.

Popcorn again features the saxes in Platt's orchestra. A quick, fairly raucous effort this is entertaining rock material of its type.

DON LANG

Tequila; Junior Hand Jive.

(HMV POP465)*****

DON LANG and His Frantic Five are one of the British outfits hoping for success with *Tequila*. This treatment opens up with a couple of title shouts then settles down into a pretty routine demonstration except for the trombone work. The Frantic Five manage to sound like a Seven on this side and they've got a more-than-useful version here.

Junior Hand Jive was part-

by DON NICHOLL



JOHNNIE GRAY—He blows the right kind of sax.

a side which could bring the Kuf-Linx into our Hit Parade on their first British appearance.

What'cha Gonna Do? is a number with a smoother treatment and an easy hit to it. Like its companion it builds well in size. I'd keep your ears on this team. Once you've stopped chucking at their name—you'll probably start buying.

RENE HALL

Twitchy; Flippin'.

(London HLU8581)*****

AFTER *Raunchy*, *Dumplin's* and *Squatty* up come *Twitchy* and *Flippin'*! These are the kind of titles in vogue and I reckon Rene Hall's rockin' orchestra may well be in fashion too once this record is heard.

The sound is novel to say the least and *Twitchy* with its odd tones will certainly get you twitching. Typical of the current repetitive tunes it is a quick intriguing item that will gather sales.

Flippin' is cut from the same pattern.

RONALD AND RUBY

Lollipop; Fickle Baby.

(RCA 1053)***

LOLLIPOP is a rising song on the other side of the water and I can see it climbing here too. The title gets it across all right... for a horrible moment at the beginning I thought there were going to be no other words in the lyric!

Ronald and Ruby sing it with a loud chanter style letting the beat and easy-to-catch melody sell themselves. A winner I'd say.

For the flip the boy-girl team go into another catchy rocker. Nothing outstanding here.

DEL VIKINGS

The Voodoo Man; Can't Wait.

(Mercury MT199)*****

A NICE warm sample of rock comes from the Del-Vikings vocal team with the amusing *Voodoo Man*. Cellar-deep voice answers the who-is-he? questions from remainder of the group. The beat is an easy glider here and the deck could be a sleeper. Once heard it's easily remembered—a fact which won't hurt its chances.

DANNY AND THE JUNIORS

Rock 'n' Roll Is Here To Stay;

School Boy Romance.

(HMV POP467)*****

(D.N.T.)

DANNY and the Juniors had a runaway riot on both sides of the water with their *At The Hop*—and there's every chance of a repeat success with *Rock 'n' Roll Is Here To Stay*.

Pattern of the side—and of the tune—is almost identical to *At The Hop*. Need I say more? Whatever you might think of this group there's no doubt that they're commercial to the nth degree. And, on this side, they're at least not so flat as in *At The Hop*. A quick rock number which can hardly fail.

School Boy Romance is a dragging teen-age beat ballad. Very much the other side with mournful treatment and cling-cling accompaniment.

THE KUF-LINX

So Tough; What'cha Gonna Do?

(London HLU8581)*****

THE new vocal group with a hefty pun for their name come up from the beat pastures with a deep dark rock noise. Thick—and sometimes frantic—male lead voice keeps the pace going well through *So Tough*. Loud and screaming sax helps in the backing. Altogether



SIDE TRACKS

This is a sound you've never heard before

THESE are exciting times! Put a new disc on the turntable and it's quite likely you may hear sounds you have never heard before. Sounds that until this present day just haven't existed—products of the genius of the recording engineers.

These imaginative technicians have been responsible for more top-toppers than a lot of recording artists would dare to admit.

Today the voice of a singer, the sound of an instrument, is simply the clay which, in the hands of these master-potters, becomes something quite new—and often twice as thrilling.

The very best of these back-room boys are constantly thinking of ways of creating sounds, constantly experimenting with new equipment—new processes, and their importance in the hit-record of today cannot be over-estimated.



PERRY COMO—his command of TV is unmatched in this country, but can admiration go too far?

They are, in fact, creative artists as well as technicians—so why don't they get the credit they deserve? Name these men on disc labels, for it is as often they who are the stars of the recording as the artistes whose names do appear.

Here is a case in point—a new record has been released and I believe it marks a fresh stage in the pop record business.

It is called *Twitchey*, by Rene Hall's Orchestra and featuring Willie Joe. Now who Rene Hall or for that matter Willie Joe are, I haven't a clue.

And from the record it is difficult to tell what the orchestra consists of, or, indeed, on what instrument Willie Joe is featured.

But whether you like the sound of it or not, it is completely unlike anything that has ever been heard before. This is electronic music, Or, at least it's electronic.

This sort of technical trickery is frowned upon by many musicians—particularly those of the jazz world. They call it distortion. But what's wrong with that?

Isn't the use of a mute on a trumpet a form of distortion? Why should the sounds of music be limited to those created by a score or so instruments?

It has to be admitted that the new sounds are entirely of American origin. One reason could be that they have better equipment (and

not only better equipment but better musical instruments).

Have you ever heard the jangling guitar-sound of Gene Vincent's Blue Caps or The Crickets on a British disc?

Then again the Americans are more adventurous. More important, they spend time thinking about each record—this goes for both the engineers and A. and R. men.

And needless to say, the top men are paid more. In this country, everybody concerned in producing records seems to be rushed off his feet. The idea seems to be quantity not quality.

Just as good as in America

Not only this. Recording companies seem determined that their key men do not receive the credit that is justly theirs.

This is an infuriating state of affairs because, man for man, our recording industry is just as talented as the American one. But, inevitably, their discs in the pop field are better than ours, more imaginative and more confident.

When you hear an American disc and its British counterpart, almost invariably you find that the British arrangement is a slavish imitation without the original punch, and personality. It doesn't work the other way.

When, recently, an American company recorded a British number—a rare occasion—the arrangement and recording were not only totally different, they were far superior—and moreover the record was a hit. The British version released several months earlier wasn't.

It really needs a big recording company here to take a plunge, release its top recording team from the race of production for a few months—send them to the States, give them time to experiment and, on a basis of their work, buy new equipment.

They should then make a priority list of records to which they will give the full treatment, the chief ingredient being time. Then we should have something that compares favourably with anything from across the Atlantic.

Public don't like it

THE advance in recording techniques must have an effect on TV. For far too long sound has been a very poor also-ran to vision in this medium—and this is reflected in the sets on the market with large tubes and small loud-speakers.

But the record-buying public are now used to hearing the latest and most exciting sounds and they don't like it if their favourite recording star sounds like a weak amateur on TV because of inadequate sound facilities.

when recording artistes appear.

An audience that pays to see an artiste on the strength of what it has heard on disc has a right to expect to hear the same sort of sounds in the theatre. Few theatres in this country are equipped to satisfy this right.

Since much of the money coming into the theatres is contracted by recording stars, some of it should be spent on good sound installations.

Sometimes there are other reasons why the public is disappointed by the sound at a

only make one shot at the thing and you may or may not be lucky.

Again, there is the case of a famous vocal group that doesn't exist. On the disc there is only one singer and several tracks of his voice are dubbed on to the recording to make up a group.

But, of course, when you see the group in the theatre only one of them is singing, and you may perhaps feel you have been taken for a ride.

Don't mistake me. I don't object to any means that are used to make a good record. But if you sell a stage appearance on the strength of a record, then you are surely honour bound to produce the same sort of sound.

IF THIS IS IMPOSSIBLE IT IS BETTER FOR THE PUBLIC AND FOR YOUR OWN REPUTATION, TO STICK TO RECORDING AND LEAVE THE STAGE ALONE.

They're copying Perry Como

IN the ranks of show business there are just as many crazes that come and go as there are among the general public.

Not long ago there was a big Sinatra-worshipping fad. Today it is the Perry Como Show—and with good reason. Como has a command of the TV medium that is unmatched in this country.

But admiration can go too far. I am told of British crooners who are spending busy hours re-vamping their styles in the manner of this great artiste.

Pop song writers, they say, are including "Relaxation" in their course with the sub-headings "Head-scratching," "Nose-rubbing" and "Letter-twiddling."

personal appearance of a record artiste.

For instance, take the hypothetical case of Joe Bloggs—famous recording star. On your disc label you read "Lover Boy" by Joe Bloggs and the Bloggers. Now the Bloggers on the disc are not the Bloggers on the stage.

On the disc you hear the best musicians in the country who, for the purpose of this disc are the Bloggers.

But tomorrow they are the "Rockers," the next day the "Skillers" and so on. The miserable lot on the stage called the Bloggers are a cheap pick-up group.

Then again, the disc is made up of several attempts by Mr. Bloggs at the number, the best bits from each being put together to make up one good recording.

It could take anything up to 40 odd tries. In the theatre Bloggs can

by JACK GOOD

THE FAMOUS TV PRODUCER

It's no use blaming the TV sound boys. With few exceptions these men are dying to give you the sounds you want to hear—and the sounds you ought to demand, but, once again, for the most part they have (a) inadequate equipment which company bosses consider to be good enough (b) insufficient time to set their gear and balance the sound (c) producers who are not sound-conscious, and who feel that sound represents a nuisance to be tolerated.

In pop music TV programmes, the biggest bugbear is the boom-microphone. This is the black blob that occasionally appears in the top of your picture when it shouldn't.

Producers think the public must not see the singer using a microphone so the thing is hung out of sight—which means it is usually too far away from the artiste's mouth to get the same intimate sound as you get on the record.

And it picks up all the other noises in the studio that you don't want to hear. Everyone knows that singers use microphones—why try to hide them?

Let's hear the artiste first of all, as we are used to hearing him. The visual trimmings are secondary.

Bad equipment in theatres

EVEN more serious than the problem of TV sound is the question of sound in the theatres

THE CRICKETS—Like other American acts they are willing to experiment with new sounds.

The star will be asleep!

MY friends in "the business" should be delighted with the next TV Show I hope to produce.

The star of the Show is going to be more than just relaxed—he will be asleep!

He will be slid into vision in bed. Such is the confidence that show business has in

this programme, "The Big Sleep," that the star has been contracted already to make an EP of his snores—snores which may look quite uncharming on the screen, but which are, in fact, all scripted and carefully read through half-closed eyelids off boards hanging from the ceiling.



* NEWS FROM BEHIND THE LABEL * * * * *

DISC CLOSURES

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

LITA WAXES A HIT AT MIDNIGHT

GR**EAT** disc on the way from Lita Roza. Around midnight, Lita's favourite time for recording, she put on wax a couple of winners. Number one is "The Wonderful Season Of Love," theme tune to the film "Peyton Place," which gives Lita the sort of number she likes best, a good ballad. And on the second side a "My Fair Lady" number "I Could Have Danced All Night." Watch this disc.

album has collected its quota of praise, especially his own song "Such Is My Life." Both discs will be here eventually.

Shock for Dickie

NASTY shock for Dickie Valentine. He and his wife went out to dinner with Mr. and Mrs. David Whitefield. The Valentine car was parked outside the Palladium stage door. When they came back to collect it, no car! On the way to report the loss, they spotted the Valentine buggy in a side turning. The only explanation they can work out is that someone borrowed the car for the evening.

Scottish flavour

JACKIE DENNIS was at work this week on the follow-up to La Dee Dah, currently climbing well up the lists. Backing Jackie again will be the Harry Robinson Orchestra. Harry, who is only

DICKIE VALENTINE—Car "stolen" for the evening. See "Shock for Dickie."

twenty-five, and hails from Elgin, Scotland, has already had two albums released in the States and is working on a third.

His Tin Pan Alley office is covered with scores and arrangements for this newest LP, made up of old Scottish songs which Harry is giving the modern touch. So far, though, there is no sign of a Harry Robinson disc here.

Incidentally, I wonder if Jackie ever wore the kilt before he came to London?

'Pat' Matt

INTERESTING story attached to Matt Mouro's latest disc. The song, "A Story Of Ireland," is to be played over the sub-titles of a series of films made by the Dublin Abbey Players. The films will be shown around the cinemas here and in the States and it is hoped they will later turn up on television. A big break for Matt, which may prove to be just what he needs to get into the Hit Lists.

I checked with Matt—he's never been to Ireland but he has a legitimate reason for making the disc. He's half Irish.

If you keep your TV set on late on March 31, April 1, 2 or 3, you'll see Matt taking part in the experimental colour television programme coming over late on those evenings. It's worth staying up to hear Matt sing "How Long Has This Been Going On."

Marion checked

PRELUDE to Marion Ryan's dinner at the House of Commons last week. Marion went along the day before with

Tony back?

TO those who, like me, have wondered if we'll ever see Toni Dalli here again, don't despair. Someone who knows him well and spent a long time talking to him about the future assures me that Toni will be back. After his fantastic success in the States, next stop for Toni should be the Palladium, surely?

her new green tulle dress to check that she would still fit into her chair while wearing 200 yards of material. It would have been disastrous if she'd had to stand up all through the meal.

That shook 'em

FUN and games in the Francis Day and Hunter office. A shaken telephonist came through with a message that Cary Grant was on the line, with a request for some copies of the sheet music of An Affair To Remember, which featured a picture of Grant with Deborah Kerr. There was practically a pitched battle over who should deliver the goods!

Due soon

DUE soon, the first solo disc from Johnny Otis singer Mel Williams. The title, "Well, Well, Well," which will bring back memories of Joe Williams—no relation.

Visit from Trudi?

HEAR that Trudi Richards would like to visit us. Since she has the same manager as Al Hibbler, perhaps he will be able to fix details while he's here. I think a lot of people would be happy to see Trudi.

Anniversary

LARRY PAGE is due to appear on the Jack Jackson show this Saturday. Strangely enough the

Here to stay

FOLLOW up to "At The Hop" from Danny and the Juniors is a little ditty called "Rock And Roll is Here To Stay." Well that's a thought, though just what kind I wouldn't like to say.

date, March 29, is the birthday of Larry's sister, who unfortunately died just as she was planning to launch her singing career. Larry and his family feel that she has passed on her singing ambitions to her brother.

Fraser plans

BACK from India with a madly glamorous tan—John Fraser. Plans are all set for a recording date any minute now. Nixa have a number up their sleeve which could rocket John into the top sellers.

Holly on film

IN the last of the current Off The Record series Buddy Holly will be seen in a pre-filmed version of his double-sided hit, I'm Gonna Love You Too and Listen To Me. The day after, the show producer James Gilbert will be flying off to South Africa to see his show Grab Me A Gondola staged there.



JACKIE DENNIS—Working on another success. See "Scottish flavour."

Perry Como Show

THE Perry Como show is always worth watching but on April 2 the programme should be specially good. Included are Teresa Brewer, Kay Thompson and the Four Lads. And on the sound side, three new disc jockey shows. Starting tonight, 9.30-ish, Brian Matthew introduces "Three Star Show" and as you might guess from the title each week the emphasis will be on three top artists.

First will feature Doris Day, Nat Cole and the Four Freshmen, second Mel Torme, Sammy Davis and the Andrews Sisters and the third, Anne Shelton, Guy Mitchell and the H-Los.

Then on Monday, Gary Miller starts his series, between 12 noon and 12.30. On the next day, same time, Robert Farnon turns d-j in a new series. Bob, by the way, will be among the first to feature the "My Fair Lady" music. He has a BBC show on May 4, just three days after the London opening.



MAGNIFICENT COLOUR PORTRAIT OF
★ TAB HUNTER IN THIS MONTH'S
"PHOTOPLAY"

On sale at all Newsagents and Bookstalls
NOW

If you cannot obtain a copy send 1/5 to "Tab Hunter"
42/44, Hopton Street, S.E.1

HE WAS BORN BLIND AND VERY POOR, BUT

No handicap was too much for Al Hibbler

A GREAT American song-stylist arrived in Britain last Sunday. Currently, he is on the first week of a brief British variety tour at Liverpool. His name? Al Hibbler.

Not as well known in Britain as he should be, Al Hibbler made a tremendous impression on this side of the Atlantic with his recording of "Unchained Melody."

But the art of Hibbler goes far beyond the realms of strictly pop songs. He has a wealth of jazz experience to his credit, which has made him a top-ranker in his home country.

To get there has been no easy matter. The way for Al has been paved with the greatest difficulties. NOT THE LEAST OF THESE, HE WAS BORN BLIND.

It was in Little Rock, Arkansas, on August 16, 1915, that Al came into the world. His first home was a one-storey cabin. His parents were in very poor circumstances.

The place was already overcrowded, for there were two brothers and a sister in the Hibbler household before Al came on the scene.

Blind, and surrounded by abject poverty, the cards were stacked against Al Hibbler. There seemed to be little prospect of his getting any of the good things out of life.

From an early age, Al was deeply religious and he found sanctuary and much happiness in the Church. Gifted with a fine soprano voice, he soon found a place in the church choir—an interest that gave him the chance to express himself in music and an ambition to improve his place in life.

His voice eventually attracted the attention of the authorities and he was given the opportunity to attend the Arkansas School for the Blind.

There he entered into his studies with enthusiasm and determination, and improved his singing by joining the glee club.

Al found peace and beauty in

music and turned all his energies in this direction. He became obsessed with the idea that he could overcome all his initial handicaps through his singing.

He lapped up music like a hungry man would a meal. When bands visited the area, Al was always there by the bandstand taking in every note.

Soon his friends, realising that he

by
DOUG GEDDES

had a voice of particular merit, suggested he should enter local talent competitions.

His initial attempt was at the Palace Theatre, Memphis, and not only did he win first prize on the first week, but he took the same prize away with him for 10 weeks in a row!

An additional award as an outcome of this was a resident spot as vocalist with local bandleader Dub Jenkins.

The next step was for Al to acquire his own outfit, and it was during this period that he was spotted by Jay McShan and signed for a long tour.

This tour took in many famous

by
JACKIE MOORE

CYRIL STAPLETON—Turns "American" and produces a sophisticated Country and Western.

night-spots like the Savoy Ballroom in Harlem and the Apollo Theatre. There followed a recording contract with American Decca.

Al liked New York, and asked if he could remain when the band set off on further travels.

Knowing how difficult travelling was for Al, and though he regretted losing a talented vocalist, McShan consented to Al's remaining in New York.

More than that, knowing that Duke Ellington was about to lose his star vocalist, McShan suggested that Hibbler try for the job.

One song for Ellington was enough. Al was signed and he joined the fabulous Ellington outfit, with which he stayed for more than eight years.

With Ellington, Al Hibbler became an established favourite.

During his Ellington days, Hibbler collected many vocal awards, not the least of these being the Esquire and Downbeat prizes for the best male vocalist during the years 1947, 1948 and 1949.

Al left Ellington in 1950 to make his own way and, though he made countless records for various com-



AL
HIBBLER

panies, the topmost pinnacle constantly eluded him. He held his own, but couldn't quite achieve his ambition.

In 1955 he returned to his first recording company, Decca, and his first release for them put him straight up the ladder of success.

That disc was his now world famous performance of "Unchained Melody." It rocketed up the Hit Parade in U.S.A. to the number one position. Its sales there (excluding those in Britain and abroad) soared well past the million mark.

Since then, Al Hibbler has become one of the leading solo

attractions in the States, and there can be very few "plum" dates there that he has not filled.

His distinctive style, his presentation and his long experience make him a performer to see as well as to hear.

That chance is now coming your way. This week Al is at the Empire, Liverpool, and following engagements include the Palace, Manchester, and the Empire, Glasgow.

In addition, Hibbler comes nearer to the London area with a Sunday concert with Ted Heath and his Music at the Davis, Croydon, on March 30.

EXTENDED PLAY

ROSEMARY IS STILL IMPROVING

CYRIL STAPLETON—Turns "American" and produces a sophisticated Country and Western.

ROSEMARY SQUIRES
My Love Is a Wanderer
(MGM-EP640)

Summer Is A-Comin' In; Just Another Day Wasted Away; April Heart; My Love Is A Wanderer.

FOR those who still think of Rosemary as an over-night 6.5 Special discovery, the cover notes on this disc will be a revelation. Our Rosemary made her first BBC appearance at the age of 12—and she's been improving ever since. She makes a great job of all four of these standards, songs well suited to her fresh, personal style.

LUCILLE MAPP
(Columbia SEG7773)

Moonlight in Vermont; Lovin' Ya—Lovin' Ya—Lovin' Ya; I'll Take Romance; She Didn't Say Yes.

LUCILLE landed here for a holiday in 1954. Fortunately for us, that holiday developed into a long stay, and the way things are going, we'll have Lucille with us for a long time to come.

On this EP the great backing stems from the Steve Race Orchestra, way above average standard; but then Lucille Mapp is herself a cut above most girl vocalists. All the tracks are good ones, but for

a demonstration of Lucille's diction and appeal, I'd choose *She Didn't Say Yes*.

THE BIG FOUR No. 9
(Philips BBE12165)

Anne Shelton, Ha! Ha! Ha!; Frankie Vaughan and the Kaye Sisters, Gotta Have Something in the Bank Frank; Joyce Shock; Pit a Patter Boom Boom; Robert Earl, My Special Angel.

ONE of the Philips bumper numbers which should please a lot of folk. Backings in all cases are the responsibility of Wally Stott. If you've worn out Frankie Vaughan's disc, here's a chance to replace it, plus three other good tracks.

MUSIC FROM THE GENE AUSTIN STORY
(RCA RCX113)

The Sweetheart of Sigma Chi; Sleepy Time Gal; My Blue Heaven; Ramona; She's Funny That Way; I'm In the Mood For Love.

YOU won't need to be told anything about Gene Austin, whose story has been told many times over the past few weeks, but here is a sample of what Austin sounded like.

He can teach the youngsters a thing or two about the best way to put over a song. And he can still

swing through a song, in the casual way that has inspired most of America's top artists.

SONG OF THE GOLDEN WEST No. 1
(Decca DFE6454)

Red River Valley; Home On The Range; Tumbling Tumbleweeds; On the Alamo.

The Cyril Stapleton Orchestra's BRITISH orchestra leader's idea of the land of the tumbleweed. The Stapleton sound which has garnered quite a reputation among American artists, added to these four oldies. You might almost call it sophisticated Country and Western.

PRESENTING JOHN FRASER
(Nixa 24068)

Why Don't They Understand; Bye Bye Love; Trolley Stop; Don't Take Your Love From Me.

SCOTTS-BORN actor turned singer with his first EP, a collection of reissues. Four titles which demonstrate how John is a little more versatile than most of the newer singers who've turned up this past year. Naturally, there's still no news of another musical for him, but then, you can't have everything.

FRANK SINATRA
Lover

(Fontana TFE17012)
She's Funny That Way; Lover; Try A Little Tenderness; Laura.

FOUR titles from the pre-acting Sinatra era to explain to today's bobby-soxers just why their elder sisters used to swoon. No Sinatra collection would ever be complete without *Try A Little Tenderness*.





KENT WALTON'S COOL FOR CATS



**JERRY LEE
IS GREAT**

HERE'S a treat in store for the thousands of "Cool For Cats" fans—and for the masses of viewers who like their television entertainment to be varied and adventurous.

Starting in May, and continuing every Wednesday through the summer, "Cool" will be broadcast "live" from a selected spot in London, which will be different for each programme.

The long summer evenings will enable the dancers to perform their routines against natural backgrounds out of doors. And if you live close enough, you'll be able to

But at school his interests turned to drama, though he had to wait until the end of his war service in Europe before he could follow this line.

After organising concerts and play companies for British troops, he became a documentary film writer and director. He joined A-R in 1955 to direct "A Scientist Replies," and after other stints which included sports and writing

you can sing or play an instrument, you should get in touch direct with one of the recording companies and ask for an audition.

You'll probably get a hearing, but if the answer should be a "No," don't go away too downhearted. Most of the real artistes in show business have suffered setbacks early in their careers. If you've got real talent, you'll be discovered soon enough.

GRAPPLE FANS HAPPY

OFTEN when I'm sports commenting I'm recognised by "Cool" fans, who often greet me with the cry: "Can you get me inside, please?" It's rarely that I'm able to, but in Halifax recently two teenagers

We're going on location!

the popular serial, "Mr. Marvel," he teamed up with "Cool" in November, 1957.

He introduced into "Cool" those clever film excerpts which precisely fit the music: they seem so simple yet they may take hours to find and edit.

In June, 1955, he married Festival Ballet and Ballet Rambert ballerina Mary Monro. And I hear that at any time between this issue of "Disc" and the next they're expecting the arrival of a new member of the family.

THAT BRONCO AGAIN!

HERE'S a late news flash: I've just been told that "Cool's" recent Dodge City production was so popular with viewers that the old Wild West scenery is being dusted down and is likely to be used again very soon.

While the famous recording stars who appear on this show are hitching their waggon and heading our way, I'll be back in the wardrobe department fitting on the marshal's boots and clothing and oiling my guns.

And I just can't wait to meet again that faithful bronco I rode last time—almost backing into every camera on the range!

See you on the trail, pardners. In the meantime, "Cool" is going into fancy dress of another sort to provide a "black face show." It'll be our impression of an oldtime minstrel outfit with everyone but myself blacked-up: I'll be the white-faced "Mr. Interlocutor."

DON'T GET UPSET

I RECEIVE many private recordings on wax and tape made by young people who fancy they've got the sort of voices everybody wants to hear, and usually I'm asked if I can help them along with a singing career.

I always play through the recordings, because of the possibility of making a chance discovery—though it hasn't happened yet!

In many cases, the kids have promising voices, but they need training or more practice before they can reach professional class.

The best advice I can offer to young hopefuls is that if you think

JUKE BOX DEMAND

ANNE SHELTON's new pressing (see "Anne comes through") and a Johnny Ray disc will launch the first of a regular supply of extended-play 45 r.p.m. records from the Philips stable. Up to this month, Philips have released occasional 45s, but production limitations kept them mainly banished to 78s.

It's been juke box demand rather than over the counter record sales that pushed Philips into following the lead of other companies in producing the small discs. Now with their new pressing machinery, Philips expects to be able to cover most of the 78 r.p.m. output with 45s.

The Johnnie Ray number, "Strolling Girl," and the backing "Plant a Little Seed," are the first songs Johnnie has recorded since the operation which has gone a long way towards curing his deafness.

I hear that Johnnie's manager, Bernie Lang, is already in this country setting the stage for Johnnie's next visit here.

selling flags for a worthy cause stopped me as I was coming out of the station and begged for a chance to see the wrestling I was due to cover.

I suggested they take their flags to the hall doors, where they might be able to take a peek inside.

Just before the wrestling started, an attendant came up to me saying there were "a couple of young ladies outside asking to see you."

They turned out to be my two young flag-selling friends, and they had such pleading eyes I felt I could hardly disappoint them.

Anxiously I looked around the packed hall, and luckily spotted a space beside one of the TV cameras. It was a real ringside seat for the kids and I'm glad to say they loved every minute of it.

Anne comes through with flying colours

IT'S good to hear at any time of a new Anne Shelton waxing, but I take my hat off both to the artiste and to Philips, her recording company, who performed a prodigious feat last Sunday. While Anne was on her way to the studio, the lyrics for her new title were still being written, and Anne had to learn and release them actually at the microphone!

The song, "The Girl He Left Behind," is based on a Norwegian folk tune which A. and R. manager Johnny Franz heard on a recent continental visit. Recalling Anne's huge success with the march-tempo number, "Lay Down Your Arms," he decided to invite her to record this similarly-styled song.

Extra edge

While writer Paddy Roberts wrestled with the words, Philips' arranger, Wally Stott, completed the orchestration and Anne learned the melody by heart. She's got a terrific ear for music and a wonderful memory for words, so Johnny wasn't worried about her ability to put the two together at the last minute.

Nevertheless, the circumstances added a little extra edge to the usual tension of a recording session, but Ann got through with flying colours.

For good measure, she also recorded the backing, "Sail Along Silvery Moon." It's an oddie, but Anne makes it sound as fresh as the day it was written.

(left Disc Pic.)



BRIAN TAYLOR

come and watch these transmissions while the show is out on the town.

Director of these shows will be Brian Taylor, who is now busy trying to work out suitable locations. He tells me that at least one show will feature dancing in the streets of Central London.

In putting this show across, Brian Taylor will have to tackle technical problems on a large scale. Many will be fresh to British television, since ambitious shows generally are performed only within the carefully controlled conditions of a well-equipped studio.

AT HOME IN CROWDS

BRIAN is one of the few directors in this country with experience in handling cameras and artistes regularly amongst crowds on the London streets.

Among the many successful A-R programmes he directed was "Kingsway Corner," in which personalities and passers-by were interviewed outside Television House.

He has also directed real-life subjects for "This Week" magazine, and the filming of British films for a United States top show, "You Asked For It."

Had Brian followed his earliest inclinations, he might have become a musician or a singer. As a schoolboy he learned 'cello playing, and at the age of 10 was already well known in the Midlands as a boy soprano.



HALL MARKS THE BEST IN JAZZ BY TONY HALL

AMERICA SENDING ALL THE STARS

DUE in Britain on Friday, May 2—Norman Granz's "Jazz at the Philharmonic" Unit. In the line-up—the biggest collection of American jazz names so far to visit this country.

Now meet some of the men.

Technique and fun

* **JOHN BIRKS ("DIZZY") GILLESPIE** (trumpet), 40, one of the two most important musicians to arise with the bop era. Certainly the finest trumpeter in modern jazz, possessing an incredible technique. Is also noted for his showmanship and humour. Has led big bands whenever possible since 1945. They have been noted for their intensely rhythmic drive and modern arrangements.

Visited Europe recently with a Quintet. Has recorded for Norman Granz since 1953. Most recent British releases: "Dizzy Gillespie:



"SONNY" STITT

World Statesman." "For Musicians Only." "Dizzy Gillespie at Newport" (all on Columbia "Clef" series). Toured Near and Middle East for American State Department.

Great bassist

* **RAYMOND MATTHEWS (RAY) BROWN** (bass), 31, one of the most outstanding bassists in modern jazz. Came to New York in 1945, where he worked with Dizzy Gillespie in combos and then, big bands. Married Ella Fitzgerald in 1948 (divorced 1952) and worked with JATP.

Since 1951, he's been a member of Oscar Peterson's Trio. Is on almost all Granz recordings. Has his own LP, "Bass Hit" (Columbia "Clef" here).

Sound style-setter

* **STAN GETZ** (tenor sax), a sound style-setter of the post-bop "cool" school, noted for his fine technique and warm interpretation of "tunes" and ballads. Worked with big "name" bands

from an early age, including that of Benny Goodman. Was an important member of Woody Herman's "Four Brothers" band.

Since then has worked mainly with Quartets or Quintets including Jimmy Raney, Bob Brookmeyer, etc. Toured Sweden twice. Most recent British releases: "West Coast Jazz." "Stan Getz at the Shrine." "Interpretations by the Stan Getz Quintet." "For Musicians Only" (Columbia "Clef" series).

Top bop saxist

* **EDWARD "SONNY" STITT** (alto, tenor saxes), 34, probably the top bop saxist since the death of Charlie Parker. Started on alto, then switched to tenor, where he became a style-setter for the "hard" school. Teamed with Gene Ammons for the famous "tenor battle" band from 1949-51. Has been absent from the scene for long spells at various times through sickness.

Currently working jazz clubs as a single, using local rhythm sections. A wonderful technician. Most recent British record releases: "The Modern Jazz Sextet." "For Musicians Only" (Columbia "Clef" series).

Replaced Barney

* **MITCHELL HUBERT "HERB" ELLIS** (guitar), 36, a talented musician who replaced Barney Kessel in the Oscar Peterson Trio in 1953. He is part-composer of Billie Holiday hit song, "Detour Ahead." Like Peterson and Ray Brown, Ellis is to be heard on almost all Granz-supervised records. Has his own LP, "Ellis in Wonderland." (Columbia "Clef.")

Exceptional taste

* **OSCAR EMANUEL PETERSON** (piano), 32, a Canadian and one of the most accomplished of all jazz pianists. Noted for his exceptional taste and technique, he can be subtle or swinging in his interpretations. His style contains influences of Shearing, Garner, Takim and early Nat Cole.

Since going to America in 1950, he has toured with and recorded for Norman Granz exclusively. He can be heard on almost every Columbia "Clef" recording. Most recent LP: "Oscar Peterson Trio at the Stratford Music Festival." Has visited England twice before.

Gillespie admirer

* **COLEMAN HAWKINS** (tenor sax), 53, the first jazz musician to bring fame and recognition to the tenor saxophone. First recorded in 1923 with Fletcher Henderson. Worked in England with Jack Hylton in 1934 and stayed in Europe for five years. An early admirer of Parker and Gillespie, he incorporated many of the lessons of bop into his playing.

Has spent most of the past few years at the Café Metropole in New

York. An all-time jazz giant. Most recent recordings available here have been on Capitol with background generally unsuitable for jazz.

Favourite drummer

* **GUS JOHNSON** (drums), 44, one of the world's swiftest big band drummers and listed as favourite drummer by many musicians including Zoot Sims, Bob Brookmeyer, Nat Pierce, etc.

Was with Jay McShann band (when Parker was in it), Earl Hines and, for a long spell, the Count Basie band. Can be heard on many Basie recordings and on new Zoot Sims LP (HMV).

Hard-swinging

* **LOU LEVY** (piano), 30, one of the most talented two-handed and hardest-swinging white pianists in modern jazz. Most of his career has been spent with small bands. Amongst them: Georgie Auld (47), Chubby Jackson (48), Woody Herman (49), Shavers-Bellson-Gibbs (50).

Retired from music scene from '51-'54 to act as advertising sales-



"DIZZY" GILLESPIE

man. Since his full-time return, has worked and recorded with West Coast combos including Shorty Rogers' Grants, etc. Had disc pact with RCA-Victor. No solo albums released here.

West Coast man

* **MAX BENNETT** (bass), 29, well-known member of many West Coast jazz rhythm sections. Has worked for Terry Gibbs, Georgie Auld, Charlie Ventura, Stan Kenton, etc. Has recorded a lot, mainly for Bethlehem, for whom he led on two 10in. LPs. Featured on discs by Charlie Mariano, Stu Williamson, Conte Candoli, etc.

Jazz influence

* **DAVID ROY "LITTLE JAZZ" ELDRIDGE** (trumpet), 47, was as important a jazz influence in the '30s as Louis Armstrong had been before him and Gillespie was after him.

Best known to U.K. fans for his work with Gene Krupa (1941-44) and Artie Shaw (1944-45) with both of whom he recorded many times. He toured Europe in 1950 with Benny Goodman, staying on in Paris for awhile.

Most recent British record releases: "Roy and Diz" (Vols. 1 and 2) (Columbia "Clef").

BEST of the LATEST in JAZZ

Some of Gibbs' best work

TERRY GIBBS

Seven Come Eleven; Lonely Dreams; Dickie's Dream; Imagination; King City Stomp; Pretty Face; The Continental; Bless My Soles; Nutty Notes. (12 in. EMARCY EJJ 1269)

I'M glad this LP has been issued at last. Recorded three years ago, it contains some of vibist Gibbs' best recorded work. Terry hasn't the relentless yet relaxed swing of Hampton.

But his groove is a happy one. Sort of modern swing. He is a hard-hitting, brush extrovert and, I'm sure, a helluva showman. Yet his ballads are often extremely moving (viz., "Lovely Dreams," "Imagination," etc.).

He's supported by Miss Terry Pollard, an excellent, earthy, swinging Powell-Silvery pianist, whose solos give me most satisfaction here; Herman Wright, cousin of Brubeck's Gene, a fine bassist; and Sweden's Nils Bertil Dahllander (listed as Bert Dahl, his American name), a tasteful pulsing drummer, who has visited Britain at least twice. A good section.

On the Benny Goodman

favourite, "Seven," Gibbs plays piano in the Hamptonian manner.

But don't misunderstand me, this album contains some wonderful stomping vibeswork. It was one of those days when everything happened. You'll like it (★★★★)

Its appeal is broad

BARNEY KESSEL
"To Swing Or Not To Swing" Begin the Blues; Louisiana; Happy Feeling; Embarrassable You; Wail Street; Indiana; Moien Swing; Midnight Sun; Contemporary Blues; Don't Blame Me; 12th Street Rag.

(12in. CONTEMPORARY LAC 12058)

HERE'S an LP that is already selling well in Britain. And deserves to continue selling. Its appeal is broad. A Basieish feeling pervades the eleven tracks. The general conception is basic, straightforward, easy-on-the-ear and uncomplicated. Kessel plays some wonderful guitar here with Harry Edison (trumpet), Bill Perkins or Georgie Auld (tenor), Jimmy Rowles (piano), Al Hen-

drickson (rhythm guitar), Red Mitchell (bass), Shelby Manne or Irving Cottler (drums). Four tracks are just guitar and rhythms.

The swinging is solid rather than hard. Everyone hits a happy groove and Kessel, Edison, Perkins and Rowles offer particularly care-free solos. And, as always, Red Mitchell is a gas.

No detailed dissections are necessary. Whatever your jazz preferences, this'll make you tap your foot. (★★★★)

Technical tour-de-force

SONNY ROLLINS QUARTET
"Worktime"

There's No Business Like Show Business; Paradox; Raincheck; There Are Such Things; It's All Right With Me.

(12in. ESQUIRE 32-038)

"WORKTIME" is a rhythmic and technical tour-de-force by style-setter Sonny Rollins. It's not for those who like their jazz to be gentle. It's a roaring rhythmically scorching set with most of the tempi faster than fast.

Sonny's incredible inventive powers are heard tearing apart

CAIN-KRAL DOUBLE ACT IS GREAT

"Show Business" (he even plays jazz on the lengthy verse!) and Cole Porter's "Right."

In complete contrast to these two tearaway tracks comes the ballad "Things," a pop song of the early '40's. This is a particularly powerful performance. Sonny embraces the song with a luring hug, like that of a lumbering, sore-footed (but sure-footed) mountain bear. A great track.

Carmen McRae's accompanist, Ray Bryant, plays tasteful, swinging piano; Max Roach is superb on drums (though "Business" does speed up); and bassist George Morrow stands the pace well.

But it's Rollins' record. This LP, for some, will be tough to take. But, take it from me, it's tremendous of its type (****)

Sophisticated and slick

JACKIE CAIN—ROY KRAL
"Jackie and Roy"

Says My Heart; Let's Take a Walk Around the Block; Spring Can Really Hand You Up the Most; Mine; Bill's Bit; Lover; Tiny Told Me; You Smell So Good; Lazy Afternoon; Daahoud; Listen, Little Girl; I Wish I Were in Love Again.
(12 in. VOGUE VA 16011)

REMEMBER scat singers Roy Kral and Jackie Cain back in those Charlie Ventura "Bop for the People" days? Since then, they've married and worked out their own cabaret act.

This is a superbly slick, sophisticated album, with jazz feeling running through everything. They sing better together than singly. "Bill's" (Holman), "Daahoud" (Clifford Brown), "Tiny" (Kahn) are brilliant vocal instrumentals. Their time is fantastic.

Dig also "Listen, Little Girl" and "You Smell So Good"; they're great songs.

For all who are "hip"-at-heart (****)

More organised this time

BUCK CLAYTON

"Back Clayton Special"
Thou Swell; Love Drop; At Sundown; You Can't Fight the Satellite Blues; Wooster-shire; I Hadn't Anyone Till You; Cookin' Joe C.; Makin' Whoopee; Live at Five.
(12 in. PHILIPS BBL 7217)

ALL Clayton's earlier Philips albums have been of a jam session nature. This new release is slightly more organised. Less musicians, and shorter numbers. But there's still plenty of blowing

space for all concerned and rilly backings to some of the solos.

With Clayton on trumpets are one-time Basemen, Vic Dickenson (trombone), Buddy Tate (tenor) and the late Walter Page (bass), plus Dick Katz (piano) and Bobby Donaldson (drums). I have mixed feelings about the album. Solo performances by everyone are of a consistently high quality throughout.

Clayton is quite remarkable in this respect on all his LPs. Katz is especially good away from his usual context. There is a nice relaxed feeling, but at times I found it all somewhat lethargic. Maybe the rhythm section is responsible.

Best tracks: "Satellite Blues" and "Wooster-shire."

It might have been the effects

of flu. But the spark seemed to be missing. Clayton and mainstream fans should hear it (****)

Ultra-tough and muscular

THELONIUS MONK
"Brilliant Corners"

Brilliant Corners; Ba - Lue Bolivar Ba - Lues - Are; Pan-nonica; I Surrender, Dear; Bemsha Swing.
(12 in. LONDON LTZ-U 15097)

A BRILLIANT record. And the corners are as angular as they come. This is ultra-tough, muscular music. Unsentimental, yet strongly emotional. Pianist Monk is as unorthodox and original in his playing and writing as ever.

TRADITIONAL

Too many jazzmen are 'playing it corny'

NOT so very long ago, to earn a living, or even a miserable pittance, the Jazz musician "went commercial." He joined a palala band or formed a trio... "masonics and weddings a speciality." By giving up his favourite brand of music, learning to play a tune, and mastering his instrument he at least earned himself a regular income.

To-day, just about the opposite state of affairs exists. There are plenty of men earning reasonably good money with little or no knowledge of either music or their instruments. Plenty of fellows deliberately playing stuff they don't believe in, playing down to their public, playing it "corny" on the Dixieland band wagon.

Now and again one of them broadens his views, improves his technique, and plays sincerely his idea of good jazz. The fans pounce on him... he's "gone commercial" they say.

More often than not "going commercial" these days means no jobs and no money. Such I feel, is the case with Pat Hawes.

DOUG DOBELL PRESENTS PAT HAWES AND HIS BAND

Wabash Blues; Bluesbeck; Happy And Satisfied; Blues For The Midgets; Taps Miller; Lullaby Of The Leaves; A Smooth One; Seventy Seven
(LP 6)

PAT HAWES has been around a long time. John Haim in 1946, Lyttelton 1948, Crane River Jazz Band 1950, Christie Brothers Stompers 1951 and Dave Carey in 1956. About a year ago, however, his musical convictions changed. He formed his own band, a band modelled, if my ears serve me right, on the Vic Dickenson Vanguard sessions.

I can well understand the band not being a success. In the traditional field anything

new or different is OUT. And this band is certainly different. But different, mark you, in a way I like. I enjoyed this disc very much.

GOTHAM JAZZ SCENE
Bobby Hackett and his Jazz Band.

At The Jazz Band Ball; Lazy Mood; Wolverine Blues; Continental; Rose Room; In A Little Spanish Town; Cornet Chop Suey; Caravan; Albatross; Henry Hudson
(Capitol T857)

IMMEDIATELY before the war one of the sensations of the day was a New York white trumpeter called Bobby Hackett. He was hailed as the new Bix (who isn't?).

by
Owen Bryce

He later achieved some degree of fame by playing guitar in Glenn Miller's orchestra, turning in a neat and melodic trumpet solo every now and then. As on "Stardust." He also popped up on an odd session with the Louis All Stars.

The presence of tuba AND baritone sax gives the music an original sound, with fantastic depth. Dick Carey's E flat alto horn in place of the usual trombone is another oddity. So is Tom Gualtney's vibraphone.

The disc however has far more good Jazz than all this would indicate. Hackett himself plays beautifully, especially on "Cornet Chop Suey."

GEORGE CHISHOLM AND HIS LOLLIE JAZZMEN

When The Saints Go Marching In; Lollie Rag
(Esquire 10-519)

THIS is utter, unshamsed corn... I nearly wrote rubbish. How Chisholm can

play this beats me. Was he taking the mick out of Esquire? Or the whole tradition? I don't know. Even the diharms never play like this. And what are Bill McGuffie, Doug Robinson and Alan Ganley doing on this?

It all boils down to my opening remarks. Dixieland... and especially bad Dixieland... is the commercial music of the day. And believe me this is bad. Or is it strictly for the money? If you want to hear some of Britain's top musicians playing what they think is traditional Jazz, and you want a good laugh into the bargain... at their expense!... BUY IT.

ILENE DAY accompanied by the Martin Slavin Sextet.

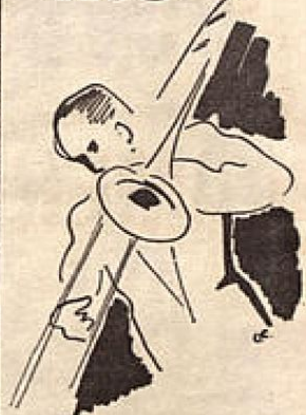
DUKE CALLS THE TUNE
Hey, Baby; Mood Indigo; In A Mellow Tone; Something To Live For; I Ain't Got Nothing But The Blues; It Don't Mean A Thing; Squeeze Me; I'm Beginning To See The Light
(Nixa NJ512)

BUY this one too... if only for the cover! Mind if I talk about the sleeve first? Design by Ian Bradbury, photography by Walter Hanlon. In a delightful shade of subdued mauve, with seductive shadows falling across Ilene Day. What more could you want for your money? A fine alto player? A sexy voice? Great Ellington numbers? Well, they're all here.

Miss Day is a beautiful South Carolina woman of 21 who arrived in London in 1956 to sing at Churchill's Club. And what a success she was.

Just to whet your appetite further. The piano is by Dill Jones and the sax by Bruce Turner, playing the most glorious and lyrical shades of Johnny Hodges' alto.

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... and this is the current programme:

March/April 1958

His Eye is on the Sparrow

by Ethel Waters, with Charles Samuels.
(W. H. Allen, 12s. 6d. J.B.C. 6c.)

May/June 1958

Jazz: Its Evolution and Essence

by Andre Hodeir.
(Secker & Warburg, 25s. J.B.C. 6c.)

July/August 1958

Jazzmen

by Frederic Ramsey Jr. and Charles Edward Smith
Foreword by Gerald Lascelles.
(Sidgwick & Jackson, 30s. Jazz Book Club 6c.)

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ROSEMARY SQUIRES

SPECIAL 'DISC'

PICTURE FEATURE



ATTRACTION Rosemary Squires is the subject of our picture feature this week. A vocal star who has been winning praise of late, and looks like adding to it in the future months, for she is now getting the recognition her talent deserves.

Quite soon, April 4 to be precise, Rosemary starts on a 13-week BBC radio series in which she will have an excellent opportunity of displaying her skill to the full.

Recently Rosemary has made regular appearances in "Six-Five Special" and each visit has won her further plaudits. She is fortunate, for she is blessed with an individual singing style and photographically she scores, too.

Though a very wide public has

(below) Rosemary goes through a new number with her manager, David Moss.



become Squires-conscious in recent months, Rosemary is by no means an overnight success.

Born in Bristol on December 7, 1928, Rosemary arrived in the world with not a little show-business blood in her veins.

Her mother was a useful soubrette, whilst her aunt had been starring in silent films.

At the age of twelve she made her broadcasting debut on the BBC West of England service.

On leaving school, she took on a variety of jobs, whilst continuing to sing in the evenings. However, ill-health resulted, and it was a case of giving up one thing or another. She chose to carry on singing.

In 1948 Rosemary joined the famous Blue Rockets Dance Band,

and whilst with them did a Continental tour.

A residency with Johnny Moss and his band at Swindon followed, and he arranged for her to have an audition with Ted Heath.

Heath was impressed and offered a 10-year contract. A glorious opportunity that Rosemary turned down in favour of her own freedom.

Her decision to go solo has gradually paid off. She has made steady progress, achieving all the things she most wanted.

She has also enjoyed the distinction of having an LP issued in the States, prior to release in this country.

D.G.

ALL PICTURES ON THIS PAGE ARE "DISC PICS"



(above) The fact that she is a star makes no difference to the pigeons in Trafalgar Square as long as there is food about.



It's not all bright lights and applause—there's still the housework to be done. She actually looks as if she is enjoying it, too!