

May 10, 1958

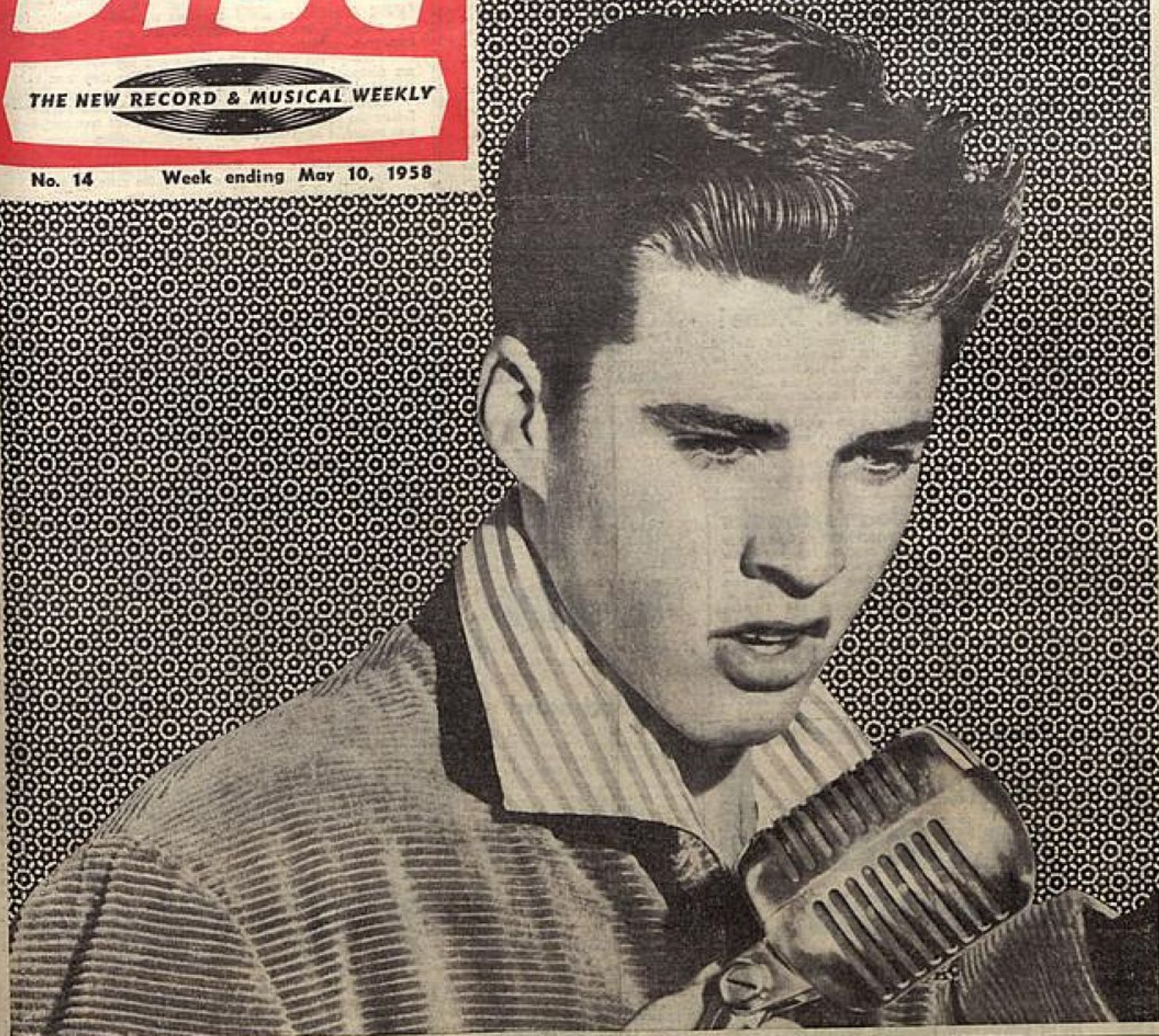
# DISC

THE NEW RECORD & MUSICAL WEEKLY

No. 14 Week ending May 10, 1958

EVERY  
**6<sup>D</sup>**  
THURSDAY

**RICKY NELSON**



## RICKY NELSON

*is high in the U.S. hit parade  
with his great double hit*

My bucket's  
got a hole in it;  
Believe what you say

HLP 8594 45/78





**T**HIS week a generous reader offers to part with a collection of 100 Tommy Steele pictures to anyone who wants them. That's just one example from a mixed batch of letters from YOU to US. Don't forget, the best letter of the week is awarded an LP of the writer's own choice. Write to us at Post Bag, DISC, Hulton House, 161, Fleet Street, London, E.C.4.

# How about a cease-fire?

**S**HAME on you four Elvis Presley fans for being catty towards Frank Sinatra ("Sidetracks" DISC 26-4-58). You are not living up to the standard Elvis has set.

I have always thought it in the worst taste to praise any star by dragging in another's name unfavourably. This is always being done to Elvis.

Even if Frank Sinatra did say some unpleasant things about Elvis, that is no reason for the latter's fans to keep up the "war".

Do as Elvis does and turn the other cheek.

For the record, a few months ago Frank was reported to have said, "As for Elvis Presley, well, I can't say very much about him because I have never actually seen him operate. Seems a pretty natural performer, though."

Now what about a cease-fire on both sides?—MISS A. GROSVENOR, Beauchamp Road, Alcester, Warwick. (Cease fire. And no more rockets for Elvis and Frank.)

## Want some?

**I**F any of your readers collect pictures and cuttings of their favourite recording stars, I might be able to help them as I have been keeping my own collection for some time.

I have just changed from Steele to Presley and I have about 100 pictures of Tommy for anyone who wants them. I also have pictures, too, of Paul Anka, Bill Haley, Charlie Gracie

and Lonnie Donegan, which I am willing to give away to anyone who writes to me.

But I am not parting with any of Presley. I've just managed to collect 600 pictures of him.—SIDNEY BAKER, 25, Deacon Road, Willesden, London, N.W.2.

(If your pic were "talking"—would wonder what they would say.)

## Bravo, Diane!

**I**HAVE recently seen the "6.5 Special" film and could not help noticing what a top line star we have in Diane Todd. I am certainly no square but I was glad to welcome such marvellous singing from Miss Todd. At last we have a girl who can really sing—and what's more make every word understood.

I was glad to see that her record for Decca is selling well and that

## Joan's thanks

**S**INCEREST thanks to DISC for the good wishes on the occasion of the birth of our daughter. I have been snowed under by all kinds of remembrances, and I think Donna will be quite a girl by the time I've been able to write and thank everyone as I would like to. My thanks to all.—JOAN REGAN, Chislehurst, Kent.

# Post Bag

another waxing of hers will be released soon.

This girl deserves to go far!—ALAN MARTIN, Albany Road, London, E.12.

(Diane is destined to travel far beyond the "6.5" destination.)

## Time and money

**T**WO record purchases in three months has set me thinking. I have a standard play 45rpm disc and another, an extended play. The cost of the former was 6s. 7d, and the latter 12s. 10jd.

Yet the difference in the playing time of the two records was less than half a minute.

Do EP records really give value? Should there be this difference in playing times, taking into account the purchase price?

Far better to scale the cost of a record according to its playing time.—J. W. RICHARDSON, Wykeham Road, Higham Ferrers, Northants.

(Tunes inevitably vary in length. On EPs additional titles add royalty charges to basic cost, and there is the invaluable protective sleeve.)



"I don't understand you. You can't stand her records."

## Reprimand

**A**LTHOUGH your paper is quite interesting, I think that the childish remarks at the end of readers' letters are hardly fitting to the standard of the rest of DISC. The writer of the comments should be sent back to school (even if it is the editor!).

Cater for the intelligent people who read DISC.—J. BARNETT, South Lambeth Road, London, S.W.8.

(We couldn't by-pass Barnett! According to most readers we are catering for the intelligent.—P.S.: Who said our editor went to school?)

## Whose for Kent?

**I**N recent weeks, your readers have been writing to tell you of their meetings with their favourite personalities.

Mine is someone who contributes to your paper every week—Kent Walton. I have been lucky enough to meet him on three occasions and a more friendly person one couldn't wish to know. You can keep Elvis and the others! Give me Kent every time.—ROSEMARY FURNISS, Wandle Road, Morden, Surrey.

(Surrey likes Kent!)

## Why the extra?

**W**HY is it that some LPs contain 15 or 16 songs while others have only 12? "Songs For Swingin' Lovers," "The Andrew Sisters in Hi Fi" and the Cole Porter and Rodgers and Hart songbooks are all excellent value so why can't these be the rule rather than the exception?

I see, also, that RCA are issuing "South Pacific" in an attractive album at little over the usual cost. Why, then, must Philips charge 10 shillings extra for "My Fair Lady"

## THIS WEEK'S PRIZE LETTER

# Hear one—and you've heard the lot!

**T**HE downfall of many one-time stars—Bill Haley, for example—has been blamed on the changing tastes of teenagers.

Perhaps the artistes who make one big hit record and are disappointed with the sales of the disc they wax next do not stop to think what the reason might be.

Nearly all rock and skiffle tunes—and often the lyrics—follow the same pattern so if I, as an average teenager, buy one record, I have bought the lot.

When these musical crazes start, we will always buy a record because originality counts and although the lyrics may not be new, the beat and the orchestration certainly are.

Ballads, of course, will always win the day and singers like Boone, Sinatra and Holliday are certain of good record sales. But even DISC readers will admit that the stars' follow-ups to their hits are often hurried, badly produced and frequently similar to their earlier success.

I suggest that artistes, record companies and managers should stop putting all the blame on the teenagers and take a share of it themselves. Lack of originality elsewhere is bringing the ballad singers to the top of the record charts. MICHAEL HELICAR, Dylways, London, S.E.5.

Because of its constructive comments, this letter wins our weekly LP award. But where does a craze start and end?

with nothing extra thrown in? Is it because they know that there will be a great demand for the LP?

Your paper gets better each week. I hope that you will be printing articles and pictures of Jo Stafford, Dinah Shore and Peggy Lee. These three are among the most talented but neglected girl singers.—MICHAEL ELYNN, Flaxman Road, London, S.E.5.

(LP repertoire has to be selected carefully and record companies endeavour to give a collection of good tracks without being tied to quantity for quantity's sake.)

## Neglected

**I**AM very annoyed about the way the record companies are neglecting the late Al Jolson. The Decca company has managed (seven years after Al's death) to release a 12in. LP entitled "Among My Souvenirs."

How about more of them? The discs I could suggest include Jolson-Durante, Jolson-Crosby, Jolson-Jody Garland, Jolson-Fitzgerald.

I cannot understand why Columbia Pictures (who made the two Jolson films) do not release the sound tracks. They would sell well today.

The Jolson fans had better start agitating for more of the man who was once the world's greatest entertainer.—ROBERTH CARRITH, Petershill Road, Springburn, Glasgow, N.1.

(More Jolson wanted.)

## Top group

**M**ANY thanks for your article on The Stargazers (DISC 19-4-58). They have been at the top for six years, and for five of them they have won every poll in the vocal group field.

Their latest record, "Skiffing Dogs," proves that they are as good as, if not better than, any American opposition.

Since the Show Band started in 1952 The Stargazers have been one of the orchestra's most popular assets. Their tremendous flair for showmanship remains unexcelled among vocal groups.—SUSAN EVANS, Agate Road, London, W.6.

(More praise for a British group.)

## 'Hank' Rainwater

**M**ARVIN RAINWATER'S success with a "Whole Lotta Woman" makes him a natural for the Hank Williams' story. In my opinion his voice is so like the late Hank's that if he records the numbers he will be a "regular" in the Top Twenty. I have collected so much data on Hank

Williams that it was with mixed feelings that I listened to Marvin Rainwater's rendering of his songs—but I must admit that I was not disappointed.—J. WILL, Lethambell Road, Glasgow, C.3.

(Marvin seems to be a popular choice for this role.)

## Lonnie's 'reply'

**T**HE criticism of Lonnie Donegan by Mr. H. Wake (DISC 19-4-58) was left for Lonnie to answer himself. I think that he did it admirably by reaching 13th spot in your Top Twenty list. Not only does that show that Lonnie is still "King of Skiffle" but that he is quite capable of answering criticisms without saying a word.—P. TAYLOR, 559, Queens Road, Great Barr, Birmingham, 22A.

(In face of criticism, Lonnie does give us a "Dam.")

## Desert songs

**I**HAVE DISC sent out to me each week from Blighty and all the lads in the billet read every inch of it. The paper really helps us with the records played over the American programme and over our own F.B.s.

If I had a complaint, though, it would be that there isn't enough news in the paper about Bill Haley. How about a few more stories and photographs of Bill?—Pte. TERRY FOULSTON, Tripoli, Libya.

(Too much of "sand" perhaps in Libya?)

## Careful, girls!

**I**WORK in a record shop and order all the disc supplies and find that DISC is a great help to me with its details of all the new records.

Your correspondent, Miss A. Sands had better beware though. She wrote recently that she had never heard of Tommy Sands! Obviously she does not keep her eyes and ears open. He's my favourite singer and I won't have a word said against him!—MISS V. SCUFFHAN, Seaford Road, Boston, Lines.

(If Tony comes to Britain—will you throw a Boston Tea Party?)

## In step

**T**HERE are many records of music composed for war films, such as the "Dun Busters' March." I wish that a record company would make an EP or LP of these marches from the film soundtracks.—G. D. PITCHER, Turnhall Drive, Leicester. (March to the record companies.)

**Congratulations**  
**LAURIE**  
**LONDON**

on exceeding 1,000,000 sales in Great Britain  
and the U.S.A. with your recording of

**HE'S GOT THE WHOLE WORLD  
IN HIS HANDS**

and the award of a

**GOLD**  
**PARLOPHONE RECORD**

presented, by courtesy of  
**Associated Rediffusion, on their programme**  
**'COOL FOR CATS'—WEDNESDAY, 7TH MAY 1958**

**PARLOPHONE RECORDS**

R.M.E. RECORDS LTD., 8-11 Great Court Street, London, W.1



**DICKIE VALENTINE**  
**IN MY LIFE**



F. 11020 DECCA 4578

THE DECCA RECORD COMPANY LTD.  
 DECCA HOUSE ALBERT EMBANKMENT  
 LONDON W.C.2

# American Top Ten

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

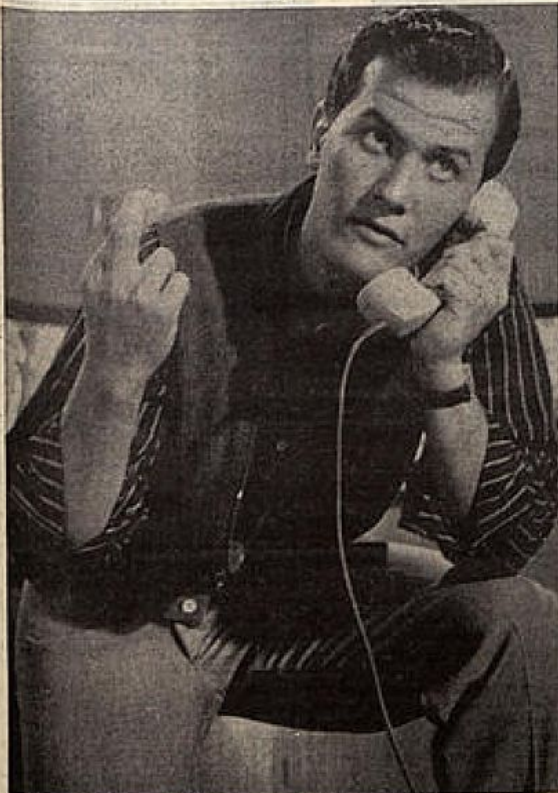
Last Week	This Week	Title	Artist
4	1	WITCH DOCTOR	David Seville
1	2	TWILIGHT TIME	The Platters
2	3	HE'S GOT THE WHOLE WORLD IN HIS HANDS	Laurie London
7	4	WEAR MY RING AROUND YOUR NECK	Elvis Presley
3	5	TEQUILA	The Champs
5	6	BOOK OF LOVE	The Monotones
4	7	ALL I HAVE TO DO IS DREAM	Everly Brothers
6	8	LOLLIPOP	The Chordettes
4	9	OH, LONESOME ME	Don Gibson
4	10	WHO'S SORRY NOW	Connie Francis

**LINK WRAY**  
**RUMBLE**



H.L.A. 9623 LONDON 4578

LONDON RECORDS DIVISION OF  
 THE DECCA RECORD COMPANY LTD.  
 DECCA HOUSE ALBERT EMBANKMENT  
 LONDON W.C.2



PAT BOONE keeps his fingers crossed that his latest record "Too Soon To Know" will make those final two rungs of the Top Twenty ladder.

# TOP

WEEK ENDING

# TWENTY

MAY 3rd

Last Week	This Week	Title	Artist	Label
1	1	Whole Lotta Woman	Marvin Rainwater	MGM
5	2	Who's Sorry Now	Connie Francis	MGM
3	3	Too Soon To Know / Wonderful Time Up There	Pat Boone	London
2	4	Swingin' Shepherd Blues	Ted Heath	Decca
18	5	Wear My Ring Around Your Neck	Elvis Presley	RCA
10	6	Lollipop	The Mudlarks	Columbia
4	7	Magic Moments	Perry Como	RCA
8	8	Breathless	Jerry Lee Lewis	London
9	9	Tequila	The Champs	London
7	10	Grand Coolie Dam	Lonnie Donegan	Nixa
15	11	Tom Hark	Elias and his Zig Zag Jive Flutes	Columbia
12	12	To Be Loved	Malcolm Vaughan	HMV
13	13	Don't / I Beg Of You	Elvis Presley	RCA
6	14	Maybe Baby	The Crickets	Coral
11	15	Nairobi	Tommy Steele	Decca
16	16	Happy Guitar / Princess	Tommy Steele	Decca
17	17	Lollipop	The Chordettes	London
19	18	Sweet Little Sixteen	Chuck Berry	London
—	19	I May Never Pass This Way Again	Robert Earl	Philips
14	20	Lah Dee Dah	Jackie Dennis	Decca

### ONE TO WATCH:

Kewpie Doll Frankie Vaughan

*Compiled from dealers' returns from all over Britain.*

# Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending May 3rd)

Last Week	This Week	Title	Artist
1	1	TEQUILA	The Champs
2	2	BREATHLESS	Jerry Lee Lewis
5	3	A WONDERFUL TIME UP THERE / TOO SOON TO KNOW	Pat Boone
7	4	SWEET LITTLE SIXTEEN	Chuck Berry
4	5	WEAR MY RING AROUND YOUR NECK	Elvis Presley
7	6	OH, LONESOME ME	Don Gibson
3	7	WHO'S SORRY NOW	Connie Francis
8	8	GRAND COOLIE DAM / NOBODY LOVES LIKE AN IRISHMAN	Lonnie Donegan
4	9	WHOLE LOTTA WOMAN	Marvin Rainwater
9	10	LOLLIPOP	The Chordettes Ronald and Ruby The Mudlarks

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



THE PLATTERS have been out of favour for a long while, so it's good to see them, even if their disc "Twilight Time" only stayed at the top of the American charts for one week.



# The face that launched a thousand quips

DISC reporter-photographer team of Doug Geddes and Richi Howell called at Jerry Lewis's London hotel for a quiet chat with the American comedy star. They found him in a silent mood . . . . But no matter, the pictures show how Jerry answered the questions!



Do you picture yourself as a dramatic actor?



What do you really think of the income tax man?



How do you greet your agent?



Do you dig Elvis?



Have you ever heard of Tommy Steele?



Do you like English coffee?

**T**HERE you are! Seven questions, seven pictures, not a word spoken but Jerry's facial expressions left the DISC team well aware of his views on topics of the moment!

After the clowning, Jerry Lewis told DISC how much he had enjoyed his season at the Palladium—where he had appeared for the first time in a solo role.

And now, just for fun, take a second look at the pictures and make up your own questions to suit Jerry's expressions.



And what do you think of our interviewer?

## RICKY NELSON

**T**HE likeable young man gracing our cover page this week has been rapping on the British Hit Parade door without the real success which many people think he rightly deserves.

His name is Ricky Nelson, a refreshing American vocal star who has been knocking them sideways in the States and notching up a fair share of record successes.

Since his first disc in the States, Ricky has seldom, if ever, been missing from their charts. Yet, though his first release in Britain had all the necessary qualifications, that record and the succeeding ones have been conspicuous by their absence.

Why this should be so, I really wish I knew; I've always thought that he was an expert in his own particular vocal style. However, that is the way of the entertainment business and I, for one, hope that he gets a well deserved break in this country before long.

Ricky's first British release was *I'm Walking* coupled with *Teenagers' Romance* and, though it was well exploited and well received generally, it certainly didn't set the sales charts alight.

However, though it didn't make it here, it was a fabulous success for him in his own country.

Sometimes, of course, first issues have a habit of not doing so well, but they act as a useful spearhead for future releases. His second waxing was *Stood Up* and again he really hit the jackpot in the States, but just missed it in this country.

Meanwhile, Ricky has been gaining special recognition through his London release LP simply titled *Ricky*.

On this waxing he gives a first-rate performance, and many people have come to appreci-

ate his capabilities more than ever through this very excellent LP.

True to form, Ricky Nelson's latest release in America has been riding high in the charts, and this will undoubtedly bring him reward on that side of the Atlantic.

Title of this newest hit platter for Ricky is *My Bucket's Got A Hole In It*, a great record and well put over.

Now this title is about to be released in this country and, from my own point of view, I see no good reason why this should not make the impact that it deserves.

**I**t has every qualification, and I would certainly like to see this young star reap the full reward of his talents.

In the case of young Nelson, talent is a quality of which he has an abundance. Born of parents famous in show business, Ricky saw light of day on May 8, 1940.

His mother and father, Ozzie and Harriet Nelson, have a comedy act of high standing, and it was on their series "The Adventures of Ozzie and Harriet" that Ricky made his vocal debut in April of last year.

The two songs that he sang on that programme were the first that he had also recorded, and from that debut performance his solo career was well launched.

But it is not only in singing that Ricky excels, for he is an all-round entertainer into the bargain. No doubt the family show business atmosphere in which he was reared has helped him considerably in this direction.

He plays guitar, piano and drums. For the latter interest, he has a completely sound-proofed room at home so that he can practise to his heart's content.

D. G.

## COVER PERSONALITY



# Columbia Pictures to go into the record

EVERYBODY is getting into the act. Now Columbia Pictures announce that they are to produce their own record label. Apart from sound-track music, Columbia are to conduct an extensive campaign to find new talent.

I am fascinated to know just what they will call their record company. There is already a Columbia label here, under the EMI banner, and the Columbia company in the States is the Philips one here. Whatever they call themselves it will be interesting to see what they turn up in the way of new material.

## Twang show

A TELEVISION series which should result in yet another rash of guitar-twangers—Associated-Rediffusion's Bert Weedon's Guitar Corner, which started in their children's programme on Tuesday.

The kids are being taught to play skiffle and rock. Ah well; with Bert in control at least they will know something about the guitar. In fact, it wouldn't do any harm for some of our established skiffle and rock artists to keep an eye on the show.

## Good taste

CHANGE to hear Frank Sinatra on a disc with another artiste, specially a female one. Personally I think he has good taste on

## market

Nothing In Common, because his partner, Keely Smith, is someone I've been watching closely since her record debut. This girl's certainly heading for the big-time but as yet there's no news of a visit here.

## Cave jazz

DATE I was sorry to miss last week. The Happy Wanderers wandered right off their beat up and down the streets of London and found themselves playing jazz in the limestone caves of Chislehurst.

This is the jazz club with the novel touch, "bring your own candles." They say the Druids used to inhabit the caves. I can't imagine what they would have to say about the skiffle groups that play in the candlelit caverns now.

## Influence

WHEN the Treniers arrived here last week their party was so large they had to have a special coach to meet them. Plus the eight Treniers there were several managers and the odd characters who are always around but never seem to have a name. Though this is their first visit here, they have had a lot of influence on the world of show business. They were beating out the rock rhythm before we innocents had even heard of the word.

## Perry Lanza

I SUPPOSE over the past year or so Perry Como has become the most imitated singer in the business. So many artistes thought he was the tops, and carried that idea to extremes by doing their best to sound like second or third-hand Comos. But I never thought to see Mario Lanza doing a "Como."

If you get the chance to see Seven Hills Of Rome it's worth a visit just to see Lanza almost out-Perry-ing Como himself. His voice, the casual pose, everything is perfect. Now I want to see Perry Como doing a Mario Lanza.

## First song

THE new Anthony Perkins/Silvana Mangano film, "The Sea Wall," is a must for Petkins lovers because the current contender for the Dean crown sings for the first time in the picture. The song is "One Kiss Away From Heaven," already recorded by Tony Bennett and Victor Labadie. Not content with just singing, Tony dances too. A new rhythm called "The Crawl," which he and Mangano dance to the Platters disc "Only You."

## Back in Town

VERY happy to see Pearl Carr back in town, looking completely recovered from her opera-

tion. Pearl tells me that she and Teddy have two dates with your television screen, on May 11 in the Show Band Show and on May 24 in the Jimmy Logan Show. Then it will be goodbye to the pair of them as far as London is concerned.

After a variety tour Teddy and Pearl are settling in at the Aquarium, Great Yarmouth, for a summer season.

By the way, Teddy and Pearl came back from their holiday to find the weather far hotter here than in Majorca. Over there it was too cold to swim. If this goes on we'll have people coming to Britain to find the sun.

## He won it

I'M keeping my fingers crossed for Don Fox on Saturday. He makes his first "Six-Five" appearance, and it could mean a lot to the

## NEWS FROM BEHIND THE LABEL \* \* \*

# DISCLOSURES

by Jean Carol

ex-tailor, Don will be singing the song he really did win in a poker game.

It's not just a publicity story, he actually did have the song included in his winnings during a recent tour. The song has no composer's name attached, just a tag saying "by a bad poker player." I wonder if he's given up gambling? Anyway the song's called Wash Away My Sins!

## Superman!

THAT eligible bachelor, Glen Mason, was looking a little grey-faced when I saw him a couple of days ago. He had been playing his first football since his ankle accident, then in a burst of enthusiasm with the onset of the fine weather, he thought he'd try a bit of tennis.

This was followed by a couple of TV appearances and a day spent putting ten Radio Luxembourg shows in the can. He was still pulling himself round when I saw him—and swearing never to try to be Superman again.

Glen's tennis partner was Andrew Ray, by the way.

I gather that there is talk of the Show Business football team turning to tennis during the summer, but Glen assures me that he for one won't be appearing at Wimbledon.

## Happy Ron

RONNIE CARROLL fans should stand by for the Irving Berlin tribute on BBC TV this week. Ronnie is very happy about the two numbers he has in the show, Easter Bonnet and Stage Door Canteen. Ronnie hasn't always had the best of luck with TV in the past, but this Ernest Maxxim production should hit the jackpot.



Anthony Perkins sings for the first time in his latest film. See "First song."

## EXTRA PAGES! MORE NEWS!

Both are contained in the new twelve-page edition of

# RECORD MAIL

A MONTHLY REVIEW AND DETAILS OF THE LATEST POPULAR RECORDS ISSUED BY E.M.I. RECORDS LTD. (H.M.V., Capitol, Columbia, Parlophone, M.G.M.)

## Special Attractions in the May Issue

- A simple contest with valuable record tokens as prizes!
- Star portraits of the month!
- Highlights from Hollywood!
- Up-to-date news of your favourite recording artists—and much more!

PRICE: ONLY 1d.—Obtainable from your record dealer—place your order for a regular copy each month!

E.M.I. RECORDS LTD., 9-11 Great Castle Street, London, W.1

### CLASSIFIED

TAPESENDING. Exchange tape recorded messages home/overseas.—Details Ewart, 87 Terrace, Torquay.

FAN CLUB REVIEW.—All about clubs, addresses and pen pals. 1/3d.—A. Noble, 24 Gladwell Road, N.3.

JIMMY JAGS FAN CLUB.—Send S.A.E. for details to: Miss Phyllis E. Powell (Sec.), 21 Redfern Road, Wilford, N.W.10.

A MUSICAL CAREER FOR WOMEN. Vacancies exist for Pianist, Vocalist, String Players, Flute, Clarinet, Cornet, Saxophone, Trombone and Bass in Women's Royal Army Corps Staff Band. Applications must be over 17, interesting and varied work, including Tours Abroad. Tuition given.—Apply to Director of Music, W.R.A.C. Depot, Guildford, Surrey.

PEN FRIENDS IN AMERICA.—American children and teenagers desire pen pals in Britain.—For full details send S.A.E. to Secretary, Anglo-American Pen Club, 38 Crawford St. W.1.

PAUL ANKA FAN CLUB (official).—Send S.A.E. for details to: 19 Arden Road, Finchley, London, N.3.

BRITISH TOMMY SANDS FAN CLUB.—Official and genuine. For details 5d. stamp to: President, Sea Road, Buxton-on-Sea, E.10.

COLIN HICKS FAN CLUB.—C/o Sheila Rogers, 13 Woden Road North, Woburn, Beds.

TERRY DENE FAN CLUB.—Details from 18 Holmfeld Road, Ripon, Yorks.

INTERNATIONAL PAUL ANKA CLUB.—Details (stamped addressed envelope): 24 Whitehouse Road, Sheffield, 6.

SAL MINDO FAN CLUB.—Stamped addressed envelope: Markene Moore, 19 Vauxhall Road, London, S.W.11.

MARION RYAN FAN CLUB.—Details from: 18 Holmfeld Road, Ripon, Yorkshire.



# Flipside may make Mike's latest a smash hit

OVER THE POINTS

I'VE come to the conclusion that I'm really a twisted character. I'm forever twisting records over to the side where written on the label, by either the publisher or record company, are the words "Please Play Other Side." It must be my British temperament, the desire to help the underdog.

Judging by the number of releases a song called Stairway of Love will be a smash hit. There are recordings of it by Michael

Holliday, Alma Cogan, Steve Martin, Marion Ryan and Terry Dene.

All are good versions, too, but as far as the first three names are concerned in each case I go for the flipside. That's the term used by record companies to describe what is reckoned to be the throwaway title.

But having heard the flip of Michael Holliday's "Stairway," I can only say that if he has made a better record then I haven't come

across it. Aided by a superb arrangement it's a wow and Mr. Holliday's larynx was never in finer shape.

Like Mike, Alma has chosen a trusted oldie for her flip, Comes Love. This is a strictly gimmickless Alma opening without a musical accompaniment but later switching to a double bass only, with the full orchestra coming in a few bars later.

Steve Martin is the ex-resident singer with the Lou Preager Band who recently was chosen by American band leader Lawrence Welk to appear on his TV Show "State-side."

Until now I've not been over-impressed with Mr. Martin's record contributions and Stairway of Love is no exception. But turn it over and you've my record of the week—Chanson d'Amour.

## He wants to be a comic

DES O'CONNOR is certainly one of our youngest and most promising comedians. He is also blessed with a very pleasant singing voice. On the strength of the latter he has been booked for ITV's late Sunday night show, "Top Numbers."

Is Des happy? Well yes, in a way.

"But I want to be a comedian. Jim Dale wanted to be a comedian, too, and they made him into a singer. I don't want that to happen to me," says Des, who feels that his career would mean more if he could become essentially an entertainer of the Dave King, Max Bygraves school.

Des has never told a funnier story than the true one that happened to him about five years ago.

He wrote to "Opportunity Knocks" asking for an audition. No answer. Undaunted, he went ahead with his career, and began to make his mark, too. He played the top variety theatres all over the country, had good billing at the London Hippodrome and the Prince of Wales, ran that successful TV quiz show "Spot the Tune" for a few weeks, and more recently the "Top Numbers" show.

Last week Des received a letter from Radio Luxembourg offering him an audition for—"Opportunity Knocks": Better late than never!

\*\*\*

I HAD dinner the other night with the M.C. of "Opportunity Knocks," Hughie Green. Hughie must be about the busiest guy in town at the moment. Currently he appears twice a week on ITV in the "Hughie Green Show" and "Double Your Money." He also does a Luxembourg version of the latter. In between times he ferries planes to such outlandish places as Brazil and the Argentine.

Hughie is flying high in more senses than one.

## Shrunken heads for Dave King

DAVE KING is the proud possessor of a magnificent house in Dorking and a swish Bentley car. The house has a

with PETE MURRAY



billiards room, and three other rooms are given over to his model railway.

Unconventional, also, is the Indian room, devoted exclusively to mementoes of Red Indian Tribes. Scalps, shrunken heads, tomahawks, costumes and hundreds of pictures all go to make up the room's contents. His house is called "The Reservation," his daughter's name is Cheyenne, the dog is Geronimo. Even the cat doesn't escape—she's known to her friends as Conchise.

Dave does make one concession to Western civilisation, his wife is a wife—not a squaw!

At a recent photo call Dave looked a very worried man.

"What's the matter Dave?" I queried.

"This is terrible, terrible, how on earth am I going to get home in time for 'Wagon Trail'?" he said.

Dave, incidentally, told me an amusing incident concerning my old chum, Glen Mason. Glen was over at his place rehearsing for a recent spectacular that starred Dave. They broke for tea. Glen took a macaroon and, much to Dave's amusement, started to peel off the rice paper from underneath the cake.

Methodically Glen went through this motion for ten minutes. Just as he got the last piece away from the cake Dave said, "You can eat that you know."

Whereupon Glen put the rice paper in his mouth and threw the cake into the fire!



DES O'CONNOR Booked for his voice but, like Jim Dale, that's not what he wanted. See "He wants to be a comic."

## CLASSICAL CORNER

by J. C. DOUGLAS

DEBUSSY  
La Mer and Prelude à l'Après-Midi d'un Faune  
RAVEL  
Rhapsodie Espagnole (Decca LXT5424)

Ernest Ansermet conducts L'Orchestre de la Suisse Romande

IT seems astonishing to think about it now, but two of these pieces caused uproars in their earlier days. The first performance of Ravel's Rhapsodie Espagnole sparked off considerable comment, much of it unfavourable, from part of the audience. They considered it too "modern," too different.

Then, when a ballet was performed to the Prelude, with the part of the faun danced by Nijinski, there was once again an uproar. This time the ballet was considered a little too expressive in parts!

However, we can sit back and listen to Debussy and Ravel without upsetting anyone nowadays, and on this disc Ernest

## No one's upset now

Ansermet has produced a wonderful performance from the orchestra, exciting without losing any subtlety. The Ravel Rhapsodie in particular makes superb listening. This may not be the traditional picture of Spain, but it is full of the vitality and sensuous rhythm.

RENATA TEBALDI  
Recital Of Songs And Arias, Number 2 (Decca LXT5410)

Scarlatti—Chi Vuole Innamorarsi and Caldo Sangue. Handel—Ah! Spietato.

Rossini—La Regata Veneziana. Mozart—Ridente la Calma and Un Moto di Gioia.

Bellini—Vaga Luna, Che Inaragente and Per Pietà, Bell' Idol Mio.

Mascagni—M'ama . . . Non M'ama.

Respighi—Notte.

Tosti—A Vucchella.

Davico—O Luna Che Fa Lume.

THERE are more songs than arias in this, the second, Tebaldi recital. Don't be put off by the wealth of Italian, by the way, because with the LP you receive a sheet giving you the translation of each song. And it would be a pity to let anything stop you from listening

to the beautiful Italian soprano in this selection of pieces ranging from the dramatic to the humorous.

These songs may not be familiar to you, but they are none the less enjoyable for that. And Rossini's tale of the gondoliers' race in Venice is almost worth the price of the LP alone.

CYRIL SMITH and PHYLLIS SELICK (Columbia SED5548)

Arthur Benjamin—Jamaican Rumba, Mistle Rag and Caribbean Dance.

Albeniz—Tango In D. Major and Seguidillas.

MORE exotic music, this time from the piano. Cyril Smith plays the two pieces by Albeniz, Spanish pupil of Liszt, on his own. The Tango and Seguidillas are among the best known Albeniz compositions.

For the three pieces by Arthur Benjamin, Cyril Smith is joined by his wife, Phyllis Sellick, in these also very well-known compositions, written while Benjamin was on a trip to the Caribbean. Five pieces on the lighter side which will appeal to piano-lovers and serve as good material for the "now will you practise" parents.

YOURS for 20/- DEPOSIT BY POST!

NOW ONLY 18½ gns.

Amazing Reduction! WAS 20 gns

Buy now at this greatly reduced price—it's easy by post! This magnificent four-speed autochanger plays 10 records—all sizes, either Standard or L.P. Beautifully styled two-colour cabinet with separate tone and volume controls.

20/- DEPOSIT and 38 weekly payments 10/9



Dansette

MAJOR Autochanger

FROM YOUR LOCAL BRANCH OF CURRYS OR BY POST

Send 20/- deposit to CURRYS LTD., DEPT. B.32 WORTHY PARK, WINCHESTER, HANTS.

Currys



# SPOTLIGHT

Somewhere among the sacks of fan letters there's

## A film contract on it's way for you,

### LAURIE LONDON



Laurie is learning to play the guitar. But it's not for his act, "I don't need to change yet," he says. (DISC PIC.)

I ASKED the "Bobby" on the corner if he could direct me to the home of the London family. "Oh yes," he said, catching on right away, "everybody knows where Master London lives. That lad—he's got the whole world in his hands."

He laughed uproariously at his own joke—but, all the same, what he said was true. Master Laurie London HAS got the whole world in his hands. Some going for a youngster of 14!

I gave Laurie a couple of days to settle himself in again at home after his sensational tour of America, then popped over to North London to look him up right away from the bright lights.

Two rat-tat-tats at the blue and yellow door of number 52 produced a big hello and a big grin from the guy who answered—Laurie himself in trim grey slacks and handsome red check shirt.

A quick introduction to Dad (who gave up his job to take over as Laurie's manager) then into a cosy room with a whole heap of fan letters doing their best to cover one wall.

Laurie grinned. "Another hundred today. That's the average. The postman really makes a track to our door now. Apart from the bumper bundle that comes addressed to me here, there's another from E.M.I., another from Capitol, a third from the television people."

## On colour TV

Seemed an apt moment to get in the 64-dollar question: How went the trip to America?

"I had a wonderful time... met some wonderful people... saw some wonderful sights... did some wonderful things. Highlight, I think, was the colour TV show I did—I followed Mitzi Gaynor."

Broke in Mr. London Sr.: "And Laurie was a wonderful success. Everywhere he went—and that included up to 20 radio and TV stations a day—he was asked 'Are there any more back in Britain like you?'"

Laurie told me a film contract is in the offing—some time this week, delivered among those fan letters, will be details of a movie from Columbia.

An LP is to be released in the States this month, too. Track titles

are still hush-hush, but I'll guarantee they'll be winners—Laurie told me just what he had recorded for the U.S. market! Beat, beat, beat all the way.

Not so the latest song this boy-wonder has just composed—a lovely, simple ballad with the title *My Mother*.

This is the third song young Laurie has written. *Boomerang* and *Railroadin' Man* were products of his creative mind, too.

A far cry from that day last year when Laurie, an unknown schoolboy, went down to the Radio Show at London's Earl's Court. He listened to the top-liners singing in the various studios. Then came an intermission and an invitation to the audience: "Anyone care to do an act?"

Laurie was the first to say yes. He took hold of the microphone, took a deep breath, then launched into the *Ballad of Jesse James*.

Before the applause had died down, the Parlophone disc talent spotter was ruffling Laurie's curly black hair—and inviting him to the studio for an audition.

Just how successful that was is an old story now. Laurie's star waxes bright in the galaxy of show business talent; the present climax, of course, being his sensational

recording of *Whole World in His Hands*.

A million-plus sales in the States, 600,000 in Britain to date.

"But," said Laurie's Dad, "there's one thing I wish you'd put everyone straight on. There's been a lot of stories in these last few weeks about Laurie's earnings."

"Someone even dreamed up the fact he got £20,000 a week. That sort of statement does a lot of harm—it's miles out."

## Pay packet

He showed me a cheque. It was for a nice round figure, pretty good for a 14-year-old's pay packet, but modest enough in show business. And tax deductions have halved it. The Americans had even taken 22 dollars "old age" tax—so if Laurie decides, 50 or so years hence to settle in the States—he'll have £12 in the kitty!

What of the more immediate future?

Said Mr. London: "Laurie was invited by Nat 'King' Cole to do a variety tour in the States. We said 'Not yet.' Touring America is quite a business. So we're going to leave that side of the picture until Laurie is at least 17."

ABC-Paramount's dynamic singing star Johnny Nash has been signed for a starring movie role, following a recent screen test.

The 17-year-old singer has won himself a part in the film "Take A Giant Step," which is tipped to be one of the big releases of the year.

Apart from his club dates and frequent appearances on the Arthur Godfrey Show, Johnny has gained tremendous sales from his waxing of "A Very Special Love."

SARAH VAUGHAN currently over your way in Britain, has now been packed for the Brussels Fair and will appear there during July, following a three-day concert stint in Monaco. The latter engagement follows a personal invite from the Palace from Princess Grace and Prince Rainier.



Before the Monaco trip, Miss Vaughan will play a month in Stockholm, followed by three weeks at the Olympia.

STAN FREGBERG, who is to undertake a prolonged series on radio for Plymouth Cars, has just finished the longest-ever commercial written for television.

The TV spot, covering Butter-nut Coffee, is a musical one spanning 6½ minutes.

Laurie himself picked up a handsome guitar and told me: "I'm learning to play." He strummed through a creditable performance of *Pennies From Heaven*.

"To be used in your act?" I asked him.

"I don't think so," he replied. "I don't need to change yet."

There'll be plenty of TV dates throughout the summer. More dates (no titles yet decided) including, probably, extended plays from the LP he's made for America.

And (for Laurie, a personal thrill) an invitation to a swagger Variety Artists' lunch at the Dorchester this month. He'll be one of the youngest stars ever invited.

There have been quite a number of newspaper stories lately about young Laurie, most of them slanted on his "playing truant" from school... that he was a precocious child.

I can report that all are wrong. Laurie is a polite, quietly-spoken lad (he offered to make me a cup of tea) quite unspoiled by success. And he must be one of the very, very few who can say that he gave his autographed picture to a magistrate!

It happened this way soon after his return from the States. Laurie's Dad had to take him along to a London court to show that his health hadn't suffered through the New York-Pittsburgh-Chicago-Boston-Virginia-Washington whirlwind trip.

And the magistrate promptly decided it hadn't suffered in the least. After the hearing, reports Dad, the magistrate graciously accepted the photograph.

## Apt title

His earnings will be swollen by sales of his mid-April disc, *Railroadin' Man* backed by the aptly-titled *I Gotta Robe*. Aptly named because one of Laurie's greatest pleasures is buying "relaxation" clothes. Vivid shirts, thick-soled sandals, gay lounging jackets.

A colourful kid. On stage and off. No wonder he's got the whole world in his hands—as well as at his feet!

Michael Cable

## by AL ANDERSON

FOLLOWING a successful season by Harry James at the Blue Club in Chicago, three big acts have moved in and include two British-born blind pianists.

They are the ever-popular George Shearing, and the Joe Saxe Trio.

Both have settled in at the club, and gained merits for their individual styles of playing.

The other act on the new Blue Note show is Dakota Staton.

HERALD RECORDS have concluded a deal with EMI to release an LP by Tony Crombie and his Orchestra.

The album is due for issue on June 1 and will be titled *Dance To The Music Of The Tony Crombie Orchestra*.

The Herald company have great hopes for the success of this album on its release, and the new pact also ensures that they have option on all future sides by Crombie during the next 12 months.

THE Hi-Lo's who have cancelled their proposed trip to Europe until September, have a busy schedule of engagements ahead of them for the intervening months.

In addition to their club dates and TV guest spots, the boys are receiving language lessons so that they will be able to sing their songs abroad in eight different tongues!

Yet another album by the Hi-Lo's has been released here called "Love Nest" and looks all set to be another winner for the group.



\* YOUR WEEKLY \* \* \*

# DISC DATE

\* \* with DON NICHOLL \* \* \*



PERRY COMO—Justice has been done.

## MARION RYAN

Stairway Of Love; I Need You  
(Nixa N.15138) (\*\*\*\*\*)  
(D.N.T.)

USING the same style which brought her a hit record recently, Marion Ryan makes an easy climb of the Stairway Of Love. As in her version of "Love Me Forever," Marion sounds oddly like Pet Clark at times but don't hold this against her; it's a commercial noise. And there's still enough of Ryan that's different from the rest.

One of the recordings which will help this song to sell, Marion's cutting may even be the biggest seller.

Still in keeping with the performances that have brought her into Hit Parade prominence is Ryan's *I Need You*. The Latin influence is strong once more and, personally, I'm all for that right now.

The voice is warm and the backing interesting all the way. All in all a very good coupling. If it gets heard sufficiently quickly it will live up to the rating I'm giving it.

## MIKE HOLLIDAY

Stairway Of Love; May 17  
(Columbia DB4121) (\*\*\*\*\*)

COLUMBIA will be pushing Mike's *Stairway Of Love* with all their strength and the Holliday fans won't be disappointed.

With a Ken Jones backing that utilizes a chiming-bell group Mike strolls through the ballad in typical manner. It suits him, so maybe I'm carping when I mention that I'd hoped for a little more originality in the production. This is an enjoyable straight vocal, but it could have been even better with a twist or two lifting it apart from the rest of the field.

May 17 is a slightly lower romantic ballad through which

Mike drifts effortlessly—even overcoming some of the awkward lyric phrasing.

## ALMA COGAN

Stairway Of Love; Comes Love  
(HMV POP482) (\*\*\*\*\*)

ALMA COGAN adds her considerable commercial weight to the forces already deployed on *Stairway Of Love*. Soon we'll need an escalator to carry all the aspirants. The Michael Sammes singers lead her on a bomb-bomb into a steady rhythmic version of the ballad.

Alma brings the chuckle back into her voice as she handles this

## RATINGS

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

And the really hit records that look like spinning to the top we'll be marking D.N.T. (Don Nicholl Tip).

# Marion will ascend fast on this 'Stairway'

one. At times almost coy, she manages, nevertheless, to keep the romance intact.

Speaking from a performance point of view, however, the "big" side dwindles to nothing compared with Alma's slightly sensational singing of the standard *Comes Love*. This is one of the tracks from Cogan's recent LP.

Hear it and you'll be persuaded to buy the album. Alma and the Cordell orchestra have never sounded better.

It would be interesting to see how this single would fare if the company concentrated on *Comes Love*. They might be pleasantly surprised.

## LORRAE DESMOND

The Secret Of Happiness; Down By The River  
(Parlophone R4430) (\*\*\*\*)

DINAH SHORE's television signature tune "The Impala Theme" has been converted into a great waltz ballad. Now Lorraine Desmond tackles it, and despite the competition she'll be getting from Dinah herself, I reckon Parlophone ought to be happy with the royalty results.

Bob Sharples has given her a lush string accompaniment plus a chorus riding the clouds. The slow waltz tempo is kept firmly in place all the way while Lorraine sings as well as she's ever done.

*Down by the River* is an old Rodgers and Hart ballad—a soft nostalgic romancer which Lorraine whispers gently and with nice understanding.

## PERRY COMO

Kewpie Doll; Dance Only With Me  
(RCA 1055) (\*\*\*\*\*)  
(D.N.T.)

PERRY'S the tops with our customers at last. Justice is being done then, in that he's also sending us some great new sides, and *Kewpie Doll* is a smash follow-up to "Magic Moments." Mitchell Ayres and the Ray Charles Singers give him a fine driving accompaniment with enough of a gimmick in the noise to trap everyone by the ears.

Como's superb with this kind of material, and frankly I cannot see him missing. It ought to sell a bomb.

Contrast comes strongly on the flip when Perry goes into a sentimental waltzer. The same singers and orchestra give him the velvet raft this time and I can visualize young dreamers going a-waltzing for hours to this half.

A very strong coupling.

## RON RONDO

I've Got Bells On My Heart; School Dance  
(London HLU8610) (\*\*\*\*)

CUTE romantic ballad—I've Got Bells On My Heart—is catching a lot of voices right now. Don Rondo with his pleasant tone comes up with a light, enjoyable treatment.

Billy Rock directs the chiming orchestral accompaniment and gives his vocalist a chorus to answer him, too.

Rondo may find himself heading towards his first big disc on this side of the water.

The bottom slice *School Dance* is a steady rocker which Rondo handles openly and easily. Once again Billy Rock gives Don a catchy backing using the chorus as before.

## GEORGIA GIBBS

24 Hours a Day; Arrivederci Roma  
(Mercury MT210) (\*\*\*\*)

HER NIBS wakes us up with a brash romancer that's got a

STRANGE to say—there ARE other discs being released besides those containing songs from "My Fair Lady"!

And I've a strong feeling that quite a lot of the ordinary pop material out of the review bag this week will do better business than most of the big show singles.

Ballads to listen for include "I've Got Bells On My Heart" and "Stairway Of Love." Como's in the running again also with a splendid coupling. His "Kewpie Doll" could chop a lot of custom from the Frankie Vaughan disc—though there's plenty of room for both of them in the Twenty. They'll make room anyway.

sewn-in thump, *24 Hours a Day*. There's a male group doo-wabing with Georgia on this half as she flips through the calendar of love.

The star's in great hard-hitting voice and she's got a forceful song to sell. I think you'll enjoy it. One thing for sure, it's better than most of her recent releases.

Chorus opens to set the Italian atmosphere for *Arrivederci Roma*, then Georgia comes in softly, but clearly, to take this serenade as it should be sung.

## DON CORNELL

I've Got Bells On My Heart; Keep God In The Home  
(Coral Q72313) (\*\*\*\*)

ALSO fighting on the novel I've Got Bells On My Heart is Don Cornell. Side opens with similar sound to "Nairobi." Milton DeLugg whips up a fine slick speed with his cute backing. Milton uses his chorus neatly while Cornell runs all the way at full strength.

The song's going to grow on you, that's for sure.

On the turnover Cornell goes into a quick religious number backed by rhythm section and chorus. Lyric is a happy one, but I'm still not comfortable with such items on the turntable... they just don't seem to be right.

## JANE MORGAN

I've Got Bells On My Heart; Only One Love  
(London HLR8611) (\*\*\*\*)

WITH an opening that'll remind you of "Alone" and recent hits in that vein, Jane Morgan goes clearly and efficiently into the delightful tripper *I've Got Bells On My Heart*.

Made for Miss Morgan—that's how this one sounds. She's got the bright noise it needs, and musical director Vic Schoen realises it. His orchestra and chorus couldn't have been better.

On the other side Jane offers a slow ballad that stands almost as much chance of being a seller as does the top deck.

Very good romancer, it's got the kind of emotional lyric which ought to go down well with teenage sweethearts.

## JOYCE SHOCK

I've Got Bells On My Heart; Take Your Foot From The Door  
(Phillips PB824) (\*\*\*\*)

JOYCE SHOCK—Frankie Vaughan's sister-in-law—emerges with another bouncy side. She pops up on the Sunny Skylar happy-go-lucky ballad *I've Got Bells On My Heart* and sounds as if she's nothing to fear from the heavy competition she faces on the number.

Wally Stott has given Joyce the



MARION RYAN

Her version of "Stairway Of Love" could be the best seller.





This is a great week for KEELY SMITH—two great discs, one with Sinatra and one with husband Louis Prima.

glittering type of orchestral and choral backing the offering shrieks for. The girl's in strong, attractive voice and the arrangement is just different enough from the rest to matter.

**Take Your Foot From the Door** is a British tango with a semi-humorous lyric that starts off on a clever idea. Joyce again sings with clarity and punch.

**TABBY WEST**

**If You Promise Not To Tell; All That I Want**  
(Capitol CL 14861) \*\*\*\*

TABBY WEST is a country-and-western girl singer who's been making quite an impression over radio and television in the States since the end of the war.

Now she's attacking the pop fields with this Capitol cutting. **If You Promise Not To Tell** is a pleasant infectious half that's got a flavouring of the old honky-tonk days. Tabby's got that S'thern accent and it colours the number cutely.

Guitars twang the girl into a slower ballad on the second deck. **All That I Want** is a fair song but it lacks the bite and easy-to-remember characteristics of the topline. Tabby sings smoothly enough but the material's not up to her ability.

**FRANK SINATRA AND KEELY SMITH**

**Nothing In Common; How Are Ya' Fixed For Love**  
(Capitol CL14863) \*\*\*\*\*

GOOD idea to team Keely Smith with Frank Sinatra. This girl—as I've said before—is going high places fast, and with her vocal talent, she deserves to.

**Nothing In Common** is a cute bouncy ballad which Hope and Crosby have also recorded. But, if it's going to happen it will be through this breezy, shining slice. The twosome work as if they had been performing for years.

On the reverse you'll find a great stroller called **How Are Ya' Fixed For Love**. A product of the splendid Sammy Cahn-Jimmy Van Heusen song-writing partnership, it moves like a dream and that's how Sinatra and Smith handle it.

No orchestral credit on my label, but if the accompaniment isn't by Billy May then he must have a musical double!

**KEELY SMITH AND LOUIS PRIMA**

**The Lip; A Foggy Day**  
(Capitol CL14862)\*\*\*\*\*

IT'S Keely Smith Week all right. Not only do we get her with Sinatra, but we also get her on one

side of this disc together with husband Louis Prima. And on the other side—by herself.

**The Lip** is one of the smartest pieces of comedy driving we've had in quite a while . . . and you may have caught it on the recent Prima L.P. Prima supplies the "dumb" interjections in this effort about a trumpet player who played so high only dogs could hear him.

Keely on the flip gives **Foggy Day** all the enchantment Gershwin wrote into it. One of the finest of the standards—and a performance to match.

**MANTOVANI**

**I Could Have Danced All Night; This Nearly Was Mine**  
(Decca F11017)\*\*\*\*\*

MANTOVANI has chosen **I Could Have Danced All Night** as his showpiece from the "My Fair Lady" score—and with this kind of music playing you certainly wish to stay up and listen even if it's not cut for dancing.

The lush bank of strings is put to work as always with a richness and size which almost stuns one. Monty weaves one of his most delicate tapestries to produce a cascading disc which gives the full-blooded atmosphere of a bejewelled production scene.

Another show tune on the slip—but from "South Pacific" this time. For **This Nearly Was Mine** a delicate woodwind start has a heart-tugging quality. One of those rare orchestral performances which manage to convey the full meaning of the lyrics too!

**MARIO LANZA**

**On The Street Where You Live; Younger Than Springtime**  
(RCA 1059)\*\*\*\*

LIKE Mantovani—Mario Lanza couples a song from "My Fair Lady" with one from "South Pacific." **On The Street Where You Live** doesn't need as much power as Lanza pumps into it and tends to sound a trifle strained as a result.

Almost like someone who has been blown up with an air pump . . . slightly uncomfortable. Had Mario resisted the impulse to belt I reckon this could have been the best side on the song—but no. Maybe he's right so far as the Lanza legions are concerned.

**Younger Than Springtime** benefits, however, from Mario's contrasts between strength and intimacy. Still not the best of Lanza though.



BUY YOUR RECORDS the MODERN WAY! at NO EXTRA COST!

7-inch



45 R.P.M

LIGHTWEIGHT SILENT SURFACE

MICRO-GROOVE RECORDINGS

Together for the first time  
**TWO GREAT STARS**

**FRANK SINATRA**

AND

**KEELY SMITH**

**'How are ya' fixed for Love?'**

b/w 'Nothin' in Common'

FROM  
**'My Fair Lady'**  
**GORDON MACRAE**

WITH A GREAT VERSION OF  
**'I've Grown Accustomed To Her Face'**

b/w 'Never Till Now'

**DEAN MARTIN**  
**'RETURN TO ME'**  
b/w 'Forgetting You'

**Nat 'King' COLE**  
**'With you on my mind'**  
b/w 'The Song of Raintree County'



# DISC

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

## Take it easy

WE know that we've said it before, but recent incidents involving the rough handling of popular stars prompts us to comment: "Don't play rough in your fan-worshipping enthusiasm."

It is terribly easy to get carried away in the heat of the moment, but it is examples of this exuberance that "let the side down," and permit the older folk to think that show business, and in particular the record world, is a trifle unsavoury.

One must remember that no matter how physically strong any star may be, he will never be any match for the united strength of a tornado of flailing, excited fans.

But it is not only the injury that might be caused to the star in question, and goodness knows, we don't wish that to happen, but some of the unfortunates amongst the fans may also find themselves trodden on and hurt.

It would only need one person to fall to the ground amongst such a throng to cause a serious casualty.

In the main, the stars are always pleased to see you, and welcome your adoration. But they would be the first to get the blame if such a serious incident happened at one of their appearances.

So do try to keep it a pleasant, happy business, with no accidents to star or public.

Let's enjoy ourselves with all moderation, and not permit easy criticism to be levelled at healthy, happy-minded and much maligned teenagers, and at the stars that provide our daily enjoyment.

## Time is short, girls..

You have only a short time left to enter DISC's latest competition—to find Miss Safety Sue. The great prize is a free holiday at any Burtin camp, plus £20 in cash.

Safety Sue must possess charm, attractiveness and deportment, and be over 16. Submit a photograph and the coupon below BEFORE MAY 31, 1958. DON'T DELAY.

### MISS SAFETY SUE COMPETITION (Block letters please)

Name ..... Age .....  
Address .....  
Height ..... Weight ..... Colouring .....

ENTRIES TO BE SENT TO: (MSS) DISC, Hulton House, Fleet Street, London, E.C.4. Closing date: May 31, 1958.



## Pet picked for Paris

SINGING star Petula Clark has been chosen to represent Britain in a fabulous all-star stage show to be held at the Olympia Theatre in Paris next Saturday, May 10.

The proceeds of this show, "Nuit du Ciel" (Night of the Sky), will be in aid of a French Charity.

More than 40 stars are flying to the French capital for the show including Yul Brynner, Deborah Kerr, Tino Rossi, and Brigitte Bardot.

## Mindy Carson flies in

LOVELY American singing star, Mindy Carson, is due to arrive at London Airport today (Thursday) for her two British television appearances.

Mindy will be seen on next week's "Sunday Night at the Palladium" (May 11), whilst she makes a further appearance on "Saturday Spectacular" on May 17.

Another future arrival will be popular British visitor from America—Guy Mitchell, with his wife, Elsie.

Guy arrives in London on next Wednesday morning for his forthcoming variety tour.

He opens in Liverpool on May 19, followed by Birmingham, May 26, and Glasgow on June 2.

Guy Mitchell will also take part in Val Parnell's "Sunday Night at the London Palladium" on May 18.

# Big crowd see Show-Biz XI

A CROWD of nearly 30,000 watched the match last Thursday at West Ham Football Ground, and saw the celebrated Show-Biz XI win 6-4 against a team of famous Boxers and Jockeys.

The good-humoured crowd saw a pitch-full of celebrities, not perhaps of Wembley standard, but supplying some good football with plenty of humour thrown in.

## Gala attracts the stars

ONCE again the stars and public will be able to intermingle when the Variety Club of Great Britain holds their Star Gala at London's Battersea Park Festival Gardens.

The date for this big event, the fifth of its kind, is Saturday, May 17.

More than 100 stars are expected to attend during the afternoon and among those who have already accepted are Norman Wisdom, Elizabeth Seal, Lee Patterson, Margaret Lockwood and Toots, June Thorburn, Russ Hamilton, Avril Angers, David Tomlinson, Dave King, Mandy Miller, Jack Hawkins, Bill Owen, Jon Pertwee, Derek Bond, Robert Farson, Bob Cort, Chas. McDevitt, Maxine Daniels, Lisa Noble and Stanley Black.

The gala will include opportunities for autographs galore, a bathing beauty contest, and prizes for lucky ticket-holders.

Part of the afternoon's festivities will be televised.

## RAY ON SCREEN

SINGING star Johnnie Ray, currently at the London Palladium, will be appearing on Sunday Night at the Palladium next week-end, May 11.

The following week (May 18) will feature Guy Mitchell and The Treniers.

THE Four Guys have been booked for the summer season at the Arcadia Theatre, Lowestoft.

## Laurie London guest at Variety Club lunch

EIGHT top American and British recording stars will be guests of honour at the next Variety Club luncheon to be held at London's Dorchester Hotel on May 14. They are, Mantovani, Stanley Black, Johnnie Ray, Anne Shelton, Alma Cogan, Petula Clark, Laurie London and Russ Hamilton.

Fourteen-year-old Laurie London will be the youngest official guest ever entertained by the Variety Club.

Famous disc jockey, George Elrick, an active member of the Club's executive committee, will introduce the guests.

Laurie London was due last night (Wednesday) to receive his Golden Disc for his recording of "He's Got The Whole World In His Hands" on the "Cool For Cats" TV programme.

He was to receive the award from Mr. C. H. Thomas, managing director of EMI Records Limited, for his million-sales achievement.

## Blues star here

THE great Blues, Rhythm and Gospel singer, Marie Knight, was due to arrive in this country this week.

She will tour with Humphrey Lyttelton and his band during her stay in Britain.

Plans for her also include appearances at the Festival Hall, the Lyttelton Club in London, and a "Six-Five Special."



## Gerry Wilmot gets top job at Luxembourg

POPULAR disc jockey Gerry Wilmot has been appointed to a top position with Radio Luxembourg in London. He started as Senior Production Executive last week and will be responsible for the production and planning of several major programmes.

His new post will not keep his voice from the airwaves, and he will continue to be heard on various Luxembourg disc jockey shows.

His radio career began in Vancouver, Canada, in 1930, followed by a number of important positions in Canadian radio. He was chosen in 1939 as commentator to cover the entire tour of Canada by the late King and the present Queen Mother.

He came to Britain at the outbreak of the last war as war correspondent, and his voice became a familiar one in our homes during that period.

Gerry Wilmot later became general manager of the Bermuda Broadcasting Company and remained there for seven years.

CURRENTLY in London is famous New York music publisher, Jack Mills.

Mills is head of the big Mills Music publishing house, and he is in London to discuss business with his Tin Pan Alley, Denmark Street, organisation.

Climbing  
in the U.S. hit parade

# Art & Dotty Todd

Chanson d'amour

HLB 8620      45/78

F 11025

Te  
Hea  
TOM H





## Elvis gets 16th 'Golden Disc'

THE RCA-Victor record company in America are planning to award yet another "Golden Disc" to Elvis Presley as soon as arrangements can be made for its presentation. This latest tribute is for his big seller "Wear My Ring Around Your Neck," which takes Presley's record sales for RCA well beyond the 16 million mark. It will be the 16th consecutive Golden Disc that Presley has received! No other recording artiste has achieved this distinction. To coincide with this occasion, RCA have also issued an LP called "Elvis' Golden Record" which contains 14 of his 16 million-sellers.

*The fabulous Ella Fitzgerald (left) takes a bow at the end of her spot in the "Jazz at the Philharmonic" presentation in London. Tony Hall reviews this, "the greatest jazz show ever heard in Britain," on page 18. (Disc Pic)*

## British act chosen for Jerry Lewis TV show

ONE of Britain's funniest variety units, Sid Millward and the Nitwits with Wally Stewart, have been chosen by top American comedy-entertainer Jerry Lewis for a featured spot on the American TV "Jerry Lewis Show."

To make this possible, hurried arrangements were made to pre-film the Millward act, and this was completed during Friday and Saturday of last week. The show will be transmitted in the States on May 16 in full colour.

The filming was done on the stage of Chiswick Empire during the daytime, where Sid Millward and the group were currently appearing in variety. And knowing the mutual interest in movie photography that DISC's Doug Geddes has, Jerry personally invited Doug to sit-in on the filming of the show.

Afterwards Doug saw "rushes" of the work in a Soho private theatre, and from this showing he forecasts that the act will be a big sensation on Jerry's programme.

Asked why he had decided to use the Millward act, Jerry said, "I had really no intention originally of filming any act in this country. It is a most unusual departure for me in my 'live' TV show, but I saw them on a 'Sunday Night at the Palladium' and felt that I just had to have them somehow.

"I really think they are great," he continued, "and all the effort to get them on film has been more than worth while."

When Doug Geddes asked Jerry of the possibilities of a return visit to Britain, Jerry replied, "All I need is the asking. I will come again as soon as possible if the invitation is forthcoming.

"But with my own commitments, plus the possible non-availability of

theatres in Britain, it will probably be some time," Jerry added. "I love it in Britain, and if I could come back around next summer, I'd be delighted."

After his successful two weeks at the London Palladium, Jerry Lewis and his party left for the States last Sunday evening.

### Tommy still out

TOMMY STEELE, recovering in London from the effects of his mobbing at Dundee, hopes to continue his extensive tour next week.

Apart from the fact that Tommy had to cancel concerts in Edinburgh and Newcastle, he has also had to forgo a week in variety in Plymouth this current week.

His place in Plymouth has been taken by young, dynamic singer Jackie Dennis.

## LATE NEWS ROUND-UP

BRITAIN'S great singing star, Frankie Vaughan, left London at the week-end for a hurried visit to the United States.

Soon after his arrival in New York he was starting rehearsals immediately in connection with his

appearance on the Patti Page "Big Record" show which was due for transmission last night (Wednesday).

Tonight Frankie is one of the guests and speakers at the Annual Boys Club convention in Chicago.

He is due to return to Britain this week-end in readiness for his filming in "The Lady Is A Square."

\*\*\*  
PETE MURRAY returns to BBC-TV on May 17 for the first time since he left "Six-Five Special" in "Record Roundabout."

As part of the big BBC Record Week, "Record Roundabout," will be a disc show presented specially for television.

The programme will have three comperes—Pete Murray, Wilfred Thomas and Sam Costa.

Artists so far booked to appear in this all-star show include The Stargazers, Kenny Baker, Kathie Kay, Michael Holliday, Johnny Dankworth, with Jean Metcalfe as a guest disc jockey.

\*\*\*  
TWO days after opening in summer show in Blackpool, singing star Joan Regan has an overnight journey back to London to feature in the first "Sunday Night at the Prince of Wales" ATV production.

Joan opens in Blackpool on Friday, May 23, and appears at the Prince of Wales on May 25.

ELIAS and his ZIG-ZAG JIVE FLUTES  
play the music used in the A.T.V. serial  
**'The Killing Stones'**  
**TOM HARK**  
COLUMBIA DB4109

---

**ELLA  
Fitzgerald**  
Swingin' Shepherd Blues  
H.M.V. POP486

---

TOP  
HITS

**Connie  
FRANCIS**  
Who's Sorry Now  
MGM975

---

**Ronnie HILTON**  
On the street  
where you live  
*(From 'My Fair Lady')*  
H.M.V. POP479

---

**MICHAEL  
HOLLIDAY**  
Stairway of Love  
COLUMBIA DB4121

---

**Terry Wayne**  
Oh! lonesome me  
COLUMBIA DB4112  
All records at 45 & 78 r.p.m.

REGD. TRADE MARKS OF COLUMBIA GRAPHOPHON CO. LTD.  
THE GRAMOPHON CO. LTD. AND LLOYD'S INC.

E.M.I. RECORDS LTD., 6-11 Great Castle Street, London, W.1

No. 1  
in the U.S. hit parade

## David Seville

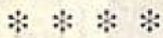
Witch doctor

45/78
HLU 8619
45/78



# THE BONGO BOY SHOWS THEM HOW

**LP** BY JACKIE MOORE  
**Line-up**



**CANDIDO THE VOLCANIC**  
(HMV DLP1182)  
The Orchestra conducted by Ernie Wilkins

*Peanut Vendor; Takeala; Moonlight In Vermont; Take The "A" Train; Lady In Red; Kinda' Dukish; Warm Blue Stream; Tin-Tin-Deo.*

ASSUMING that you are as ignorant as I am in these matters, may I first explain that Candido is from Cuba, and he is a bongo player. Not an amateur—like Marlon Brando—or a part-timer—like old friend Frank Holder. He is a bongo player supreme, with a leaning towards jazz.

On this disc he demonstrates how to make a bongo drum sound like a top musical instrument, on arrangements by Ernie Wilkins and Manny Albam and with the help of characters like Art Farmer and Jimmy Cleveland.

The cover of this disc is, I think, misleading. You get the impression that this is one of those Latin-American mood music LPs, instead of which it is some fine, big-band music with the spotlight on an instrument which, when played by such as Candido, can take its place alongside the more orthodox in the band world.

**GREAT SHOWS OF THE CENTURY**

**Showboat and No, No Nanette.** (Fontana TFL5016)  
Bruce Trent and Doreen Hume, with the Michael Sammes Singers and the Johnny Gregory Orchestra.  
*Cotton Blossom; Captain Andy; Make Believe; Of Man River; Can't Help Lovin' That Man; Life On The Wicked Stage; You Are Love; Bill; I*

## PUTTING ON THE STYLUS

*Have The Room Above Her; Why Do I Love You; No, No, Nanette; The Call Of The Sea; Too Many Rings Around Rosie; I Want To Be Happy; You Can Dance With Any Girl At All; I've Confessed To The Breeze; Where Has My Hubby Gone Blues; Tea For Two.*

MUSIC from two shows first produced in London in the twenties—and most of it music we still hear every day. The LP is very well produced, and the Mike Sammes Singers together with Johnny Gregory hold the whole album together with great work on both sides.

Ever since I fell for him from my seat in the gallery at the "Student Prince," Bruce Trent has always had me on his list of admirers. On this disc he sounds so good that it reminds us yet again that it's time he was on the West End stage in a really top-class show again.

Doreen Hume has a lovely voice, but on "Showboat's" wonderful songs like *Bill* a beautiful voice isn't sufficient. Some feeling helps a lot, and that is something Doreen Hume doesn't project at the moment.

Taken as a whole, this is a disc which has lots to offer if you like to remember some of the old songs from the shows, and it is a "must"

sound like one another but are better sung than usual. Most of the numbers have already been reviewed as singles, but the general idea is, as conveyed in the title, songs with the rocking beat especially aimed at the teenagers.

**STRAIGHT DOWN THE MIDDLE**

**Sauter-Finegan Orchestra**  
(RCA RD27030)  
*The Surrey With The Fringe On Top; Paradise; Sunshine Girl; Alright Already; Have You Met Miss Jones?; Whirlpool; Aren't You Glad You're You; When A Woman Loves A Man; Scotch And Sauter; These Foolish Things; Straight Down The Middle.*

I LEAVE the jazz angle of this Sauter-Finegan disc to colleague Tony Hall. (Though it seems to me that in common with most American jazz men, Messrs. Sauter and Finegan take themselves less seriously than our boys do. A sense of humour in arrangements seems to belong exclusively to Johnny Dankworth in this country).

*ton Greys; Light Of Foot; National Emblem; The Great Little Army; El Albanico; Old Comrades.*

LOTS of DISC readers have written telling us how much they like marches, so especially for them here is an entire LP with thirteen marches, ranging from well-tried old favourites to newer ones like *Standard of St. George*. The advantage with listening to marches played by the Happy Wanderers is that you get plenty of jazz thrown in. And the emphasis is always on the word "happy"—not always the way, alas, with some of our bigger brass bands, who seldom sound as enthusiastic, as these "boys."

On the sleeve you'll find information about the various marches,

with a few extra comments from the Happy Wanderers just to add to the fun.

I was, as always, staggered by the amount of sound the five members of one of London's most famous groups can produce. At times you'd swear that there was an entire brass band around.

**MELODIES IN GOLD**  
Billy Vaughn And His Orchestra  
(London HA-D2090)

*Smoke Gets In Your Eyes; Indian Love Call; Dream; Sweet And Lovely; Time On My Hands; Night And Day; I'm In The Mood For Love; My Melancholy Baby; Moon-glow; Intermezzo; I'll Get By; Stardust.*

A QUICK look at the titles gives you the mood of this disc. Quiet music, easy on the ear melodies. And the Billy Vaughn Orchestra treats each number in just that quiet, easy way. Relaxed arrangements, with nothing to make you sit up and think, no surprising touches, just pleasant, straight orchestral work.

In fact, some very attractive background music, superlatively played. The kind of disc that it is very easy to listen to but difficult to review.

## MUSIC IN

### Radio THE AIR

**Radio Luxembourg**

**MAY 8**  
7.0—208 Music Shop.  
7.45—Ranch-house Serenade.  
9.15—Liberace.  
10.0—It's Record Time.

**MAY 9**  
7.0—208 Music Shop.  
7.45—The Song and the Star.  
8.30—Friday's Requests.  
9.15—The Dickie Valentine Show.  
9.45—Godfrey Winn's Concert.  
10.15—Record Hop.

**MAY 10**  
7.0—Saturday's Requests.  
9.30—Scottish Requests.  
10.0—Irish Requests.  
10.30—Spin With The Stars.  
11.30—Jack Jackson's Record Round-up.

**MAY 11**  
7.0—Sunday Requests.  
7.30—The Winifred Atwell Show.  
8.30—Calling All Stars.  
9.0—Roxy Time with Jim Dale.  
9.15—The Magic of Sinatra.  
9.30—The Cream of the Pops.  
10.0—Record Rendezvous.  
10.30—Humphrey Lyttelton Show.

**MAY 12**  
7.45—The Song and the Star.  
9.15—Smash Hits.  
9.45—Rosemary Clooney and the Hi-Los.  
10.0—Jack Jackson's Hit Parade.  
10.30—Pete Murray's Top Pops.

**MAY 13**  
7.45—Ranch-house Serenade.  
8.30—Tuesday Serenade.  
9.15—Dennis Day Show.

9.45—Tomorrow's Top Ten.  
10.0—The Capitol Show.  
10.30—Fontana Fanfare.

**MAY 14**  
7.15—Great Tunes From Great Shows.  
7.45—Midweek Merry-Go-Round.  
9.15—Favourites Old and New.  
9.45—Amateur Skiffle Club.  
10.0—Pete Murray's Record Show.

**AFN**

**MAY 8**  
7.0—Music In The Air.  
10.0—Music From America.  
11.0—Late Request Show.

**MAY 9**  
6.0—Music On Deck.  
7.0—Music In The Air.  
10.0—Stars Of Jazz.  
11.0—Late Request Show.

**MAY 10**  
7.0—Music In The Air.  
8.0—Grand Ole Opry.  
9.0—Bandstand USA.  
10.0—Music Views From Hollywood.

**MAY 11**  
4.0—Highway of Melody.  
10.0—Mitch Miller.  
11.0—Portraits In Music.  
12.0—Philadelphia Orchestra.  
6.0—Eddie Fisher Show.

**MAY 12**  
7.0—Music In The Air.  
10.0—Hollywood Music Hall.  
11.0—Late Request Show.

**MAY 13**  
7.0—Music In The Air.  
10.0—Modern Jazz 1958.  
11.0—Late Request Show.

**MAY 14**  
7.0—Music In The Air.  
11.0—Late Request Show.

A marching disc with plenty of jazz thrown in, that's what The Happy Wanderers have produced.



for Trent fans. He has never sounded so relaxed as on *I Want To Be Happy*.

**TEEN-AGE ROCK**

Tommy Sands: *Man, Like Wow!; Teen-age Crush; Hep Dee Hooter; Can't Change My Love.* Gene Vincent: *Dance To The Rop; Be-Bop-A-Lula; Lotta Lovin'; Well, I Knocked; Bim Bam.* Sonny James: *Uh-Huh—man; Why Can't They Remember?; Ferlia Husky; What'Cha Doin' After School; Wang Dang Doo.*

From the pop point of view, this is still a great disc. All the numbers are wonderful for dancing, though as someone points out on the cover notes, it would be necessary to move round the floor at quite a speed on some tracks.

As you'd expect from such a collection of top musicians, everything moves along with a great beat, and there's some wonderfully crisp playing. Plus, as I said earlier, a lot of wit around the arrangements.

**MARCHING**

**Happy Wanderers Street Band**  
(Esquire 32-044)  
*The Thin Red Line; Whistling Rufus; On The Quarter Deck; Colonel Bogey; Standard Of St. George; The Mail Major; Sons Of The Brave; Washing-*

## "POP" PERSONALITY PENS

with the name of your favourite star ENGRAVED IN GOLD LETTERS

- \* MICHAEL HOLLIDAY
- \* LONNIE DONEGAN
- \* FRANK SINATRA
- \* JOHNNIE RAY
- \* PERRY COMO
- \* MARION RYAN
- \* ALMA COGAN

PRICE **3/-**  
including postage and packing

Special terms for Fan Clubs

- \* RONNIE HILTON
- \* PAUL ANKA
- \* PAT BOONE
- \* TOMMY STEELE
- \* ELVIS PRESLEY
- \* FRANKIE VAUGHAN
- and many others

The suppliers of "Pop" Personality Pens wish to thank the music press for their appreciation of the quality of their product. ALL PENS GUARANTEED send 3/- P.D. stating name of Star required on Pen to —

**PUBLICITY PRODUCTS**  
101 Warwick Road  
Thornton Heath • Surrey

WHEN it comes to the top beat-boys Capitol have more than their share. Four of them crop up on this disc to provide a positive orgy of beat numbers, all of which



# They're dynamic they're talent- laden, they're The Treniers

A DYNAMIC, talent-laden octet arrived in London a few days ago for two weeks at the London Palladium, followed by a long tour of Britain—THE TRENIERs.

This exciting group were due to open last Monday on the same bill as Johnnie Ray, and they will come your way (or very close by) on a tour which starts on Saturday, May 24.

Those of you who happened to catch the movies *Don't Knock The Rock* and *A Girl Can't Help It* will have already had a sample of their explosive presentation.

For my part, their act was a highlight on both occasions, and I'll be seeing them in person at the first opportunity. Let someone try to stop me!

Many rock groups have scored easily on wax, yet have failed miserably in person. The main reason for this is that they invariably lack experience in presenting their act on a stage, a quality which, oddly enough, is still very necessary for an act's staying power.

The Treniers are well served with experience, for they have a stable career behind, and a certain future before them.

The group consists of four singing brothers (the relationship is authentic!), supported by the driv-

by  
DOUG GEDDES

ing playing of Gene Gilbeau (piano), Henry Green (drums), Don Hill (sax), and James Johnson on bass.

The Treniers consist of the sensational Tremier twins, Claude and Cliff, with their brothers Milton and Buddy.

Brought up in Mobile, Alabama, the Tremier family had no formal musical training, though undoubtedly they were influenced by their musician father.

Their musical inclination soon showed through and it was at the Alabama State College in 1941 that Claude organised his first band with the high-sounding title of *Claude Tremier and the Alabama State Collegians*.

After a couple of years the outfit broke up. The outbreak of war, and the drafting of some of its members, made such a course necessary.

But for Claude it was only the beginning of a new career. He joined the Jimmy Lunceford band as its vocalist. He toured the States extensively with the band, whilst Cliff worked solo at the Celebrity Club in Pittsburgh.

When the draft took in Claude,



## Where you can see them

May 5 London Palladium (two weeks)	June 8 Gaumont, Bradford,
May 24 Regal, Edmonston,	June 9 Odeon, Notts.
May 25 State, Kilburn.	June 10 Odeon, Leeds.
May 27 Odeon, Birmingham.	June 12 Carlton, Norwich.
May 29 Odeon, Glasgow.	June 13 Gaumont, Ipswich.
May 30 New Victoria, Edinburgh.	June 17 Gaumont, Doncaster.
May 31 Odeon, Newcastle.	June 18 Gaumont, Hanley.
June 1 Odeon, Liverpool.	June 19 Gaumont, Chester.
June 2 Odeon, Manchester.	June 21 Gaumont, Salisbury.
June 3 Gaumont, Coventry.	June 22 Odeon, Plymouth.
June 4 Gaumont, Worcester.	June 23 Gaumont, Taunton.
June 5 Capitol, Cardiff.	June 24 Gaumont, Southampton.
June 6 Gaumont, Cheltenham.	June 26 Gaumont, Rochester.
June 7 Gaumont, Wolverhampton.	June 27 Odeon, Southend.
	June 28 Trocadero, Elephant and Castle.
	June 29 Odeon, Guildford.

brother Cliff, being exempted from military service through health reasons, took Claude's place with the Lunceford band!

On Claude's release from the service some two years later, he returned to the Jimmy Lunceford band in San Francisco, and from

then on, both he and Cliff continued with the unit.

It was at the Apollo Theatre in New York that the twins really got together and introduced their double act. Their combined talents proved to be a show-stopper on every appearance.

Further touring followed, until they decided to break from the band and try their luck as an act.

One of their first dates was the Cotton Club in 1946, and from that

point onwards it was top night spots all the way.

As the act progressed so its numbers increased. Brothers Milton and Buddy came in, and the musical combination increased, as now to four.

Wherever they have travelled they have won plaudits, not only from the public, but from the press as well.

They sing, dance, and have a tremendous comedy flair that scores points for them as all-round entertainers in the full sense of the word. They have an infectious warmth, unbounding zip, plus loads of collective and individual personality.

This, then, is what you are in for, and I'm convinced that if you manage to catch their act during their visit you'll be left for wanting.

The boys record on the Coral label, and to coincide with their visit a new release makes its debut in Britain. A new number called *Oo La La*, coupled with a bright new version of a great "oldie"—*Pennies From Heaven*.

Apart from their two weeks' stay at the Palladium, The Treniers will be seen on the same package show as their dynamic countryman — Jerry Lee Lewis.

## EXTENDED PLAY

### AL SAXON

*These You've Never Heard*  
(Fontana FFE17014)  
*Persuade Me With Drinks;*  
*What Can I Do To Get You?*  
*Let Us Just Be Friends; These*  
*You've Never Heard.*

COMPLETELY Saxon product this disc, with all four numbers composed, played and sung by Al. All the titles are on the uncommercial side and if they are reminiscent of any other songs, at least they sound like the kind of thing Mel Tormé sings, rather than Danny and the Juniors.

Al has a style very like Tormé, in fact, I think with a bit of luck in the right directions, Al could build up quite a public for himself, a public that likes lyrics with more to them than the "beans and pony tail" kind, and a relaxing, gentle voice.

When Al has conquered his tendency to slip off the note now and again, and developed a completely individual style, we'll really have a singer on our hands!

THE PIANO ARTISTRY OF JONATHAN EDWARDS, No. 2  
(Philips BBE12179)

*Poor Butterfly; Autumn In New York; Dizzy Fingers; You're Blase.*

IF you have a copy of the first Edwards disc then you'll know what to expect. If not, don't be surprised. Anything can happen

once you put this on your turntable.

Jonathan Edwards really excels himself on *Dizzy Fingers*. He can even play the notes that aren't on the keyboard. He has, once again, the assistance of his wife Darlene, who has what one can only call incredible phrasing.

Listening to this disc must be like a busman's holiday to anyone who has to judge amateur talent contests. There is always a would-be jazz singer who sounds exactly like Mrs. E. on *You're Blase*.

Oh yes, this is a wow. The only trouble is we hear so many discs like this from so-called artists who really are serious. Which is not the case with Mr. and Mrs. Jonathan Edwards, who are, as you may know, another married couple well known on the American side of the Philips label. No prizes for guessing who they are.

MEET MARVIN RAINWATER  
(MGM EP647)

*Gonna Find Me A Bluebird;*  
*Mr. Blues; Lucky Star; Get Off The Stool.*

MOST of us have already met the ex-vet Marvin, and there can't be many people around who haven't heard something about him.

Rainwater is a rare bird among the Top Ten boys for a few reasons. He it well out of his teens, he can sing more than one kind of song, and he has a sense of humour. All

these come into this EP, particularly the sense of humour, in *Get Off The Stool*.

All country and western style titles, this is a disc which should please everyone. Lots of beat, a good ballad, and a hill-billy, relaxed approach, all add up to a good disc.

### FRANK SINATRA

*Songs For Swinging Lovers*  
(Capitol EAP3-653)

*Too Marvellous For Words;*  
*Old Devil Moon; We'll Be Together Again.*

PART three of the EP re-issues from the best-selling LP, still considered by many to be the best Sinatra has ever made. I haven't made a mistake, by the way, there really are just three titles on this disc. *We'll Be Together Again* is a particularly long track—and I wouldn't want to miss a note!

If you still haven't a copy of this album, don't waste another second. Grab hold of a copy of this EP and start collecting the whole bunch.

AGAIN SAM GARY SINGS SPIRITUALS  
(Esquire EP189)

*His Eye Is On The Sparrow;*  
*Troubles Of The World; A Closer Walk With Thee.*

ON this disc, recorded in December, 1955, Gary is accompanied by Dean Lawrence on

guitar. Sam Gary is not as well known here as his friend and singing partner Josh White, possibly because he is a bit more difficult to listen to, and, of course, Josh White has made extensive visits here.

On this EP, Gary's incredible bass—which once formed part of the Golden Gate Quartet—is heard almost entirely alone, only joined by the Dean Lawrence guitar on *A Closer Walk With Thee*. If you are interested in the negro spiritual, you couldn't have a better voice than Gary's to study.

GARY MILLER HIT PARADE VOLUME TWO  
(Nixa NEP24072)

*The Story Of My Life; The Moonraker's Song; Put A Light In The Window; Since I Met You Baby.*

THERE'S no doubt that Gary is one of our most versatile singers. For proof, just take a listen to these four numbers. He's just as happy with ballad *Story Of My Life* as he is with *Put A Light In The Window*. Maybe that is why he isn't such a terrific hit as he should be.

These days it pays to sing the same song, only with different words. There are some artists who have stayed in the Hit Parade for weeks using that system. But then perhaps Gary has the right idea. In five years' time we'll still be buying Gary Miller EPs as good as this one, when certain other names have gone for ever.

## by JACKIE MOORE

DORI ANNE GRAY  
*Night Club Girl*  
(Columbia SEG7785)

*My Heart Belongs To Daddy;*  
*For Every Man There's A Woman; Ma, He's Making Eyes At Me; Daddy.*

TWENTY-YEAR-OLD Miss Gray is apparently a regular performer at the Copacabana Night Club in New York. You can see why. She has just the voice for the fired business man. Frankly she seems to me to slap the sex on with a trowel with the result that she sounds rather like Miss Monroe with her tongue in her cheek. As yet I don't see any need for Lena Horne to worry.

But when she forgets to be sexy, Dori Anne Gray has got something, as demonstrated in parts of *For Every Man*.

PRELUDE TO A KISS  
*The Johnny Hodges Orchestra*  
(HMV 7EG8329)

*Prelude To A Kiss; Empty Ballroom Blues; You Walked Out Of The Picture; Love In Swingtime.*

RECORDED during the summer of 1938, the band includes Duke Ellington on piano. This is, in fact, a group made up of members of the Ellington Orchestra, with Mary McHugh and Leon La Fell on vocals.

But if you want to hear the music everyone danced to way back before the war, here you are.



# STAIRWAYS

by JACK GOOD

**SENSATIONAL... sensational** ...sensational. Everywhere I play the new disc by Lord Rockingham's XI that I helped to make this is the reaction I get. I am amazed and delighted. Amazed, because the recording was nothing more than an experiment. Delighted, because it has proved what this column in DISC has said for weeks—we must carry on from where rock 'n' roll has left us, developing new sounds and new styles, not go back to the pre-rock age and start all over again.

Goodness knows I waited patiently for these new developments. Precious little happened. So in desperation, I took the plunge and formed a band myself. We made a first record. On the strength of it the Editor of DISC, the recording company bosses and juke box chiefs have gone overboard in favour of the band—Lord Rockingham's XI.

But I am keeping my fingers crossed for the Final Test beginning May 16. This is the date the record is released to the public.

*Meanwhile—to relieve my nervous tension—let me tell you a secret. Many people have asked why the band has such an odd name. So here is the whole strange story for the very first time. For obvious reasons I have to use some fictitious names, but still... imagine a telephone conversation about two months ago, going something like this—*

"So it looks as if we'll have to sell the old Baronial Hall," squeaks the voice at the other end of the

line.  
"Cheer up, Squelch," I reply. (Squelch is the nickname of the Hon. Archibald Welche, son and heir to the eighth Baron Rockingham). "Never say die. Remember summer is a-comin' in, and all that; plenty of day trippers to visit the stately home of Rockingham—at two-and-six a head."  
"Well, that's just it, old man," moans the Squelch. "Last summer

*Tired of waiting for something to follow rock 'n' roll, Jack Good decided to launch out for himself. So he made a record and here's the result*

But the agreement to abide by release dates is not legally binding—it depends on good faith. And good faith is breached time and again. Here is the latest example—

The release date of a number called Stairway of Love was May 1. It was recorded by Michael Holliday, Marion Ryan, Robert Earl, Alma Cogan and Terry Dené. So you can see competition was hot.

Imagine what the other artists must have felt when Terry Dené jumped the gun, televising his version of Stairway of Love a week before the release. And not only that. Two days later he did it again.

So in jumps Miss Cogan. On April 26 she televises her version. Not to be out-done, up crops the Dené version again on "Two-Way Family Favourites." We are asked to assume that someone has heard the disc, written to the record programme and had the letter picked out by the programme for playing.

Yet this is a number that nobody

## THE DISC WITH A NEW SOUND

was a complete and utter disaster. Not a soul turned up. This year has got to be different—and that's where you come in.

"All I want you to do is put Lord Rockingham's XI on that television programme—Chelsea at 6.5 or whatever it is. You remember the week you put on that Soccer team of crooners—the Showbiz XI with Pete Douglas?"

"Ye-es?"

"Well didn't 14,000 turn up at their next match?"

"Ye-es."

"Well, then—"

"Look here," I yell. "I left '6.5

Special' months ago. Don't you read the papers?"

"Well, write about it then."

"Listen, chump, I can't just write about any old cricket match. My column in DISC is about gramophone records. So if Lord Rockingham's XI cares to make a record I shall be delighted to—"

"That's it! You've hit it old man! I knew you'd come up with a great idea. Lord Rockingham's XI on disc. Sensational!"

*So that's how it all began. I gave Lord Rockingham's XI an audition. The line-up seemed to be as follows:*

- 1 fiddle (one-stringed), played by Lord Rockingham.
- 1 recorder.
- 3 comb and paper.
- Piano (that was the Squelch).
- Bass.
- Penny whistle (the Butler).
- 3 guitars (one "Elvis Presley" model, one "Tommy Steele" model and one "George Formby").

I was probably a mug ever to have taken the job on. After all, for weeks now I have been happily shooting my mouth off in DISC about new sounds, new trends in rock 'n' roll, mistakes of British recording companies—in fact the lot.

### Two numbers

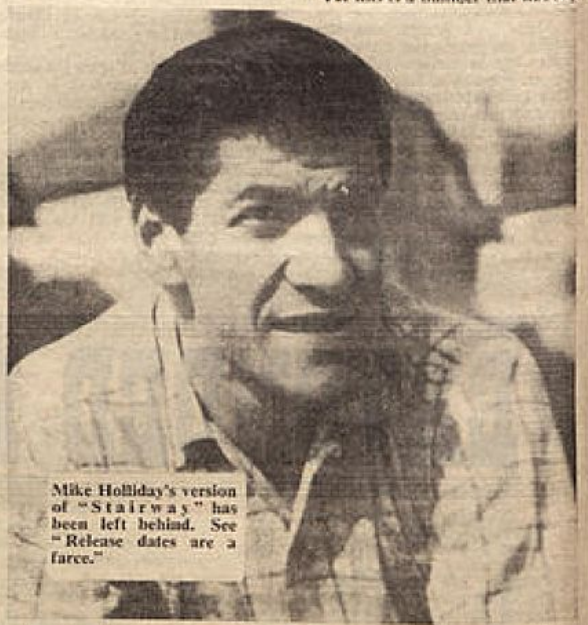
Now I had to show that it wasn't all just talk. I actually had to show that I knew what I was talking about. And if the record was bad...

But Good had accepted the challenge. There was no turning back. Anyway, making a record with a new rock 'n' roll sound had been a secret ambition of mine for a long time.

We got hold of two numbers. At that stage they had no titles. So we called one "Fried Onions" and the other "The Squelch."

The next step was to assemble the band. We used the best musicians in the country—what the line-up was I'm not going to say. I'll leave it to you to puzzle out from the record. At any rate, we held a long experimental session during which we tried everything we could think of, even to blowing through the bell of the sax and amplifying the mouthpiece!

At last we got the sound. All we needed was a recording contract. Have you ever wondered what it



Mike Holliday's version of "Stairway" has been left behind. See "Release dates are a farce."

is like to get a recording contract and make your first disc in one of the big company's studios? Well, we did just that. The contract was made last Friday and we recorded the following Monday.

Next week I'll give you my impressions on making the first Rockingham waxing.

is supposed to have heard till four days later.

*As if this wasn't stretching our faith in the record requests set-up far enough, the Dené disc got another spin on "Housewife's Choice" on April 30.*

Meanwhile the excellent version by Mike Holliday hasn't been heard. Marion Ryan is even worse off. The flipside of her version of Stairway of Love is a number called I Need You—also released on May 1. It was televised by Yana on April 27.

What is the answer to this situation? Scrap release dates altogether? First one to record, first to get away?

But the snag is, this would lead to hasty recordings. There would be no corrections, no retakes.

This means, of course, that the public would be landed with second-rate products.

Perhaps the answer must be that the responsibility for adhering to release dates must rest with the television and broadcasting companies. But whether they would be prepared to accept that responsibility is another matter.

### Release dates are a farce

**A** COUPLE of weeks ago I told you how the system of release dates—which is quite useful in theory—is being abused in practice. Now the whole thing has become a complete farce and it is high time publishers got together and sorted out this ridiculous business.

You will remember that when a music publisher sets a release date on one of his numbers, it is assumed that artists recording it will not give it an airing before that date. This should give everyone a fair chance.

★ IF YOU ARE INTERESTED IN Singing!—Recording Tests! —Becoming a Star!

**READ THIS!** Starmakers are looking for talent, to train for possible stardom. We have an arrangement with the top Record Companies to put our best students to them. We have opportunities generally and train you for them, by a course you study at home. You come to us for your two record test and your free record—your voice, accompanied and echoed.

You've read about us in the Press, seen us on Television (Panorama). Now join us and make your life more glamorous. If you only sing in the bath you could be star material.

*Send 6d. stamp 2s.-day for a handsome brochure (size 8" x 10") packed with photos of top singing stars and full details of Starmakers special training at home, and how we find star-material right from the raw voice!*

**S\*T\*A\*R\*M\*A\*K\*E\*R\*S LTD.**  
Dept. Z, TALENT HOUSE, SURBITON, SURREY.

**Lonnie Donegan** ★  
"KING OF SCIFFLE"  
RECOMMENDS  
Professional Italian  
GUITAR ★  
GUITAR 26. 14.12.58  
C.10.10.10.10.  
ABSOLUTELY FREE WITH  
THE GUITAR—COLOURED SKIFFLE BASH  
AND EASY PLAYING SYSTEM—Gives im-  
pregnant ELECTRIC PICK-UP 42 EXTRA  
DB. 1.600 only special full size electric  
model. Rock 'n' roll, Calypso, etc. Hand-  
somey finished or inlaid. Beautifully and  
fast, warm tone, 2000. 2000. 2000. 2000.  
possible to describe—play it. Professional  
Italian 6 string model. Best 4 string.  
LISTS GUITARS, CABINETS, TENOR,  
TERMS

★ BRAND NEW! ★  
★ BRAND NEW! ★  
★ SKIFFLE ★  
★ RECORDS ★  
★ NO MORE TALK! ★  
4-5 SPECIAL STARS  
—EDEN STREET  
SKIFFLE GROUP—  
appear on these brand  
new sets, just off  
the press. 1958 Record Session that includes  
these stars. Rock 'n' Roll numbers such as  
"Big Boy", "Man From Nowhere", "Ain't It A  
Shame", "Old Money", etc. Three sets definitely  
HAVE NOT yet in your collection. We have  
scoured the market. New, unobtainable 78 r.p.m.  
Records—Automatic process—Hi-Fi, and line  
in, including all record players, radiograms,  
etc. 18" for 50s. incl. Alvin & Boo.  
Trade and Export enquiries invited.  
LISTS WATCHES, RINGS, JEWELLERY,  
CLOTHING.

**(H) HEADQUARTER & (G) GENERAL SUPPLIES LTD.**  
40pt. DCGGR/1D 194-204 Collierbar Lane, Longhorn Junction, London, S.E.1. Open Sat.



by **DON NICHOLL**

# THE BIG BEAT

**BILLY WILLIAMS QUARTET**  
Steppin' Out To-night! There I've Said It Again  
(Coral Q72316)\*\*\*\*

THE novel doo-doo-doo-doo opening for Steppin' Out To-night ought to arrest enough ears immediately to hold attention for the rest of this bright beater.

Sounds like a wire which has been let go to t-w-a-n-g. Billy and the rest of his boys chant the number effectively and ought to collect plenty of spinning time as a result.

For the turnover Mr. Williams chooses There I've Said It Again. A slow pounder, it opens in a way which owes much to Ink Spots and the Platters. Strong and pretty powerful in buy-appeal too, I'd say.

**BILLY VAUGHN**  
Tumbling Tumbleweeds; Trying  
(London HLD8612)\*\*\*\*

NOW here's a good oldie from the days when western ballads were carrying Gene Autry and others across the range.

Tumbling Tumbleweeds is still a good clippity-clopper and Billy Vaughn's orchestra brings it gently up to date with a slight beat which should please current customers. Good use of the sax helps make this a possible.

Sax opens for the strong slow beater on the flip. Trying has a good heavy pulse to it and the cling-cling piano keeps underlining all the way.

**THE FOUR ACES**  
Rock and Roll Rhapsody; I Wish I May, I Wish I Might  
(Brunswick Q5743)\*\*\*\*

WHATEVER happened to the Four Aces? We will stop asking the question when the juke crowd gets a sound of Rock and Roll Rhapsody. A cling-clinger which has a good lyric line, and which is put over openly by the group, it could sell sweetly.

The "Rhapsody" part of the story is nicely woven into the rock trend by a clever orchestral accompaniment.

An organ is used as well as guitars for the fast I Wish I May, I Wish I Might on the turnover. The Aces chant it happily—"it" being an odd little rock ballad which isn't quite rock. Takes quite

**PRESLEY'S** back with a bomb—as you've probably heard by now. But there's other beat stuff on show, too, this week. British boy Paul Beattie, for instance, shows he's no slouch at this kind of thing.

The Four Aces stand a chance of regaining some of their lost prestige with a new release, and watch Billy Vaughn's orchestral coupling of "Tumbling Tumbleweeds" and "Trying."

## DIVIDENDS FOR EL PRES

a bit of getting used to—but you never know, it may sleep. Or should I say "might"?

**GENE ALLISON**  
Hey Hey I Love You; You Can Make It If You Try  
(London HLU8505)\*\*

GENE ALLISON has got a fairly amusing steady rocker in Hey Hey I Love You which he gets against big-band, cling-cling piano and replying chorus.

Allison's got a roughish voice that takes the repetitive material in its stride. Good goose sax holds the middle section before Allison comes back to shout for the finish.

You Can Make It If You Try is a dragging beat number which uses organ and drums to hammer out the over-and-over-and-over again opening which made me think the title phrase was going to stretch to the end of the slice. Gene warps as if to the manner born.

**THE SOUTHLANDERS**  
Wishing For Your Love; Down Deep  
(Decca F11014)\*\*\*\*

THE Southlanders tone down on their vocal gimmicks to present Wishing For Your Love. They make a good job of this easy beat item and prove once more that they are out in the front line of vocal

teams over here. They seem to improve each time out.

Eric Rogers puts the right sort of guitar noise plus cling-cling piano behind them.

Down Deep which has already been released by Tennessee Ernie Ford, is a natural for The Southlanders and this time they do use a vocal trick or two to catch that broken-bed-spring noise the orchestra supplied for Ernie. Good arrangement this which will amuse as well as set your fingers twitching.



Who is it? If you aren't sure read the first review below.

**ELVIS PRESLEY**  
Wear My Ring Around Your Neck; Don'cha Think It's Time?  
(RCA 1058)\*\*\*\*\*  
(D.N.T.)

THE way Presley's still riding his bit kick it wouldn't surprise me to see Wear My Ring Around Your Neck in the Top Twenty by the time this review gets into print.

For there's no doubt about it—the world's most famous soldier boy has done it again. Wear My Ring Around Your Neck drives the beat at a fair speed and the star himself is in top form. The Jordanaires, who've been on more than one of his past hits, again sing along with Elvis.

A slow hiccougher on the flip will have the fans rolling from the opening stutter. Don'cha Think It's Time is the kind of thing which has paid off for El Pres before and it should continue to produce rich dividends.

The Four Aces latest waxing is put over well by the group.

**THE TITANS**  
Can It Be; Don't You Just Know It  
(London HLU8609)\*\*\*

A NOISY, muzzy rock 'n' roll group—The Titans—come across with a real rouser in Can It Be. Unfortunately the side's got more noise than polish.

Drum and guitar beat the group into a slower rocker Don't You Just Know It. Then a deep squawking sax joins the team who go through one of those "you-got-rocking-when-I-ought-to-be-rolling" lyrics. Most of the time they just give up trying to find words. When they do find 'em it's a hard job trying to unravel them. I gave up the task after a while.

**PAUL BEATTIE**  
Me Please Me; Wanderlust  
(Parlophone R4429)\*\*\*\*

A NOTHER record from Northern boy Paul Beattie—and one which makes me wonder again why more notice has not been taken of this fellow.

Paul's got a dark, strong sound and he can handle the beat stuff as well as the ballads. He proves this with his performance on Me Please Me. Song could be better but Paul—with femme group—sings it as if he was one of the original rock stars.

Personally I prefer Wanderlust on the turnover. Here's an exciting open-air ballad that races, along like another "Wild Goose." Good tune and lyric to match, it gets a meaty treatment from Beattie. Only wish the backing had been bigger.

**JOHNNY DUNCAN**  
Itching For My Baby; I Heard The Bluebirds Sing  
(Columbia DB4118)\*\*

JOHNNY DUNCAN and the Blue Grass boys set the Western fiddles to sawing as they leap into Itching For My Baby. Cute country production that rattles along gaily.



### VOGUE

The GREATEST CATALOGUE in the WORLD

### JAZZ

#### CONTEMPORARY

**BARNEY KESSEL**  
'EASY LIKE'

April in Paris; Tenderly;  
Lullaby of Birdland, etc.  
LAC 12082

Nice Day—BUDDY COLLETTE  
Over the Rainbow; I'll Remember  
April, etc.  
LAC 12092

#### GOOD TIME JAZZ

**BAY CITY JAZZ BAND**  
LAG 12093

#### WORLD PACIFIC JAZZ

**CHICO HAMILTON TRIO**  
LAE 12077  
'JUST FRIENDS'

**BILL PERKINS—ART PEPPER**  
**RICHE KAMUKA**  
Foggy Day; All of Me;  
Limehouse Blues, etc.  
LAE 12088

'JAZZ AT CAL-TECH'  
**BUD SHANK QUARTET**  
with  
**BOB COOPER**  
Old Devil Moon; Tea for Two,  
etc.  
LAE 12095

Introducing America's Most Popular  
New Group  
**THE MASTERSOUNDS**  
who present a  
'JAZZ SHOWCASE'  
Lover; Spring is Here, etc.  
LAE 12103

'ZEN'  
**THE MUSIC OF FRED KATZ**  
with  
**PAUL HORN AND THE CHICO**  
**HAMILTON QUINTET**  
LAE 12102

but what a peculiar noise the studio has dreamed up!

Sounds almost as if the disc is cut for 45 and is turning at 78... I had to check. Duncan's voice is high and scratchy with odd echo effects.

Another fast and furious mover on the flip with double-voicing for I Heard The Bluebirds Sing. Well it's all odd enough to sell... or drop stone cold dead in the market.

**TERRY DENE**

Stairway Of Love; Lover Lover  
(Decca F11016)\*\*\*\*

TERRY DENE comes back to the fold with a slick beating arrangement of the Stairway Of Love. He sings it lightly but well and there's a lively background supplied by a Malcolm Lockyer group and mixed vocal team. Plenty of rock drum and guitar to satisfy those who want that sound from Terry. But, if I'm not mistaken, the indications of a shift into straight ballad work are already evident.

Lover Lover has a harsh sound but it's got plenty of movement, too, with some Latin in the beat as Terry chants forcibly.



# Ray Burns breaks his jinx — he's the boy to watch

"COOL" has often given up-and-coming disc stars a chance to make their first television appearances, and welcomed those currently at the top, but not many have made a comeback on this programme.

That's why I was pleased to greet Ray Burns the other night. His new Columbia disc, "The Best Dream of All," could put this boy back on the heights again.

We've heard very little of Ray since his rendering of "Mobile," as far back as June, 1955, stayed for 16 weeks around the top of the hit parade; and then, with the sudden wave of juvenile rock 'n' roll singers, Ray was lost.

After watching his performance on "Cool" I'm sure that Ray has

well startled the whole recording industry. Oriole's engineers have developed a long-play recording process that enables them to put three tracks — or about eight minutes' playing time — on each side of a 45 r.p.m. EP disc. That's a great deal more in playing time than any other label — including anything Oriole produces — is offering.

This week, these discs have gone on sale — under the Embassy label. My hunch is that Maurice Levy will be watching the impact of these discs on the market very closely, indeed.

dozen well-known stars currently on the "Stairway of Love" number?

His songs have certainly given great chances to British artists, and I could scarcely show regret for that, but I have some sympathy for this American boy who seems mainly to be dogged by bad luck on each of his hits in this country.

"White Sport Coat" and "The Story of My Life" would have been released earlier only the tapes arrived late in this country — and alternative versions were already out.

"Stairway of Love" might have put him at the top, but there's a habit catching on that when Marty Robbins makes a disc, everybody wants to make the same disc.

Take "Stairway of Love." Off hand I can name recordings by Marion Ryan, Terry Dene, Mike Holliday, Marty Wilde, and a new British lad from "Palais Party," Steve Martin. Which is about double the number usually required to make a crowd.

Now there's a new Marty Robbins disc coming along — it's "Just Married," which Fontana will be issuing. I wonder how many handwaggoners there'll be on this one over the next few weeks.



An American tour is on the books for Ray Burns.

(HMV) that should swell his popularity. A bright number from The Mariners on Fontana, "I Heard You The First Time" makes me look forward to hearing them again.

Among the British artists, two of the new boys of 1958 appear on new discs, Jimmy Jaques on Fontana has a likely hit with "In My Life," and Jackie Dennis with his unmistakable Scots accent shows how different he can be in "My Dream" (Decca).

And one to look forward to is Winifred Atwell's, "Portrait of A Painter in Paris" (Decca) which has just that light touch of holiday atmosphere we all need at this time of the year.

## ★ KENT WALTON'S ★ COOL FOR CATS

found firm ground again. Moreover, he's got some useful bookings to look forward to: a tour of the United States and a variety tour of this country are already listed in his diary.

Ray was once a dresser to another well-known singer, Issy Bonn, but he got his first break in a night club with Al Burnett. The pleasing way in which he puts over a ballad showed early in his career and soon he was receiving offers from many directions.

In 1949 he left the West End night spot where he'd been singing, and the vacant job passed to another youngster with a future — by the name of Dickie Valentine.

Meanwhile Ray joined up with Bert Ambrose, and his most striking memory of that period is of a "one-nighter" with Ambrose and his orchestra at Buckingham Palace.

Engagements with Stanley Black, Ted Heath and the BBC Show-band followed.

Ray's new disc, with its backing of "Are You Sincere?" has been released in a month which also holds another event for him — his birthday is on the first.

"Maybe I've just been having fool's luck over these past three years," he told me.

Perhaps, but I think Ray's caught up with his jinx now and he's gonna be a boy to watch.

## The third track

MAURICE LEVY, head of Oriole Records and a pioneer in the British recording industry is also custodian of a useful contract with a nation-wide chain of stores for producing commercial records that sell at lower than the discs handled by the usual dealers. This label, Embassy, is not advertised, reviewed or played by disc jockeys but sales are, I understand, in excess of 100,000 a week — and all 78s.

Now an innovation that might

## Out of luck

MARTY ROBBINS is a singer who's got a great name in the States, but has never made much impact here. Could it be his songs, for instance, songs like "White Sport Coat" which he wrote, "The Story of My Life," and "Stairway of Love"?

They all seem to have been quite successful, but which artistes do you associate with them: could it be The King Brothers and Mike Holliday for the first two, and your own favourite choice out of the half-

## The fight's on

IT'S over a month since I heard a preview disc of "Kewpie Doll" sung by Perry Como on RCA — and made it one of my record picks for the week, in expectation of

NOT really a week to be too sure about anything. The Everly Brothers' version of "Claudette" (London) is likely to be the week's highest spot, though some may think it resembles a little too closely their earlier hit, "Wake Up Little Susie."

George Hamilton IV is a favourite of mine, and he's come up with a good rocker "One Heart"

## OVER THE BORDER

### Edinburgh Festival breaks new ground

## SATCHMO INVITED

LOUIS ARMSTRONG'S appeal to the "longhairs," "eggheads" and cultural groups of art can now be said to be complete. Satchmo's official invitation to play at the Edinburgh Festival — hitherto strictly for "squares" — has clinched the deal.

Whether Satch says "Yea" or "Nay," the die has been cast. Jazz, as they say, is here to stay. For the first ten years of the Edinburgh Festival the powers that be did without jazz. Last year there were preliminary murmurs about a modern jazz concert set-up.

But that was outside the official Festival organisation. This year the approach has been from the Festival Society... and they're still hoping.

If Satch agrees to make the

Edinburgh Festival part of his autumn Europe tour, then the plan is to stage him for a fortnight in the Lyceum Theatre, as a late-night entertainment. Starting around 11 p.m. after the curtain has come down on the drama presentation there.

Last year the pioneer of this type of show was the fabulous American musical parody girl, Anna Russell.

These proved pack-outs. Confirmed everything that her discs had promised. And proved a pointer to the administrators of the Festival.

Satchmo is the answer in the world of jazz. There is, pardon me for saying so, a certain snob appeal in liking Armstrong. Apart from the fact that he is unique and the world's best known figure of jazz.

If Satch and his All Stars do make the Festival scene it will be very much a "High Society" affair again.

If the attempt to take him across to this culture corner fails it will still have achieved something. That something is one of the biggest controversies in Scotland for years.

One misguided gentleman allowed the news of the Society's approach to Armstrong carry him away sufficiently to bring forth a heated letter of protest which included such phrases as "Jazz, that exotic hybrid of animalism, and the commercialism of 'Show Business' which originated in more than doubtful establishments in such cities as New Orleans."

This immediately brought shoals of letters in counter-attack. There were some natty retorts which described the attacker and his views as "out-of-date," "narrow-minded," "archaic," "crypto-Victorian," "aesthetic reactionary," etc.

Readers, better informed, rushed to defence with the information that Armstrong was acclaimed by Mr. Leonard Bern-

stein, of the New York Philharmonic Orchestra, after they had given a concert together.

Others opined that Louis "is one of the few geniuses in our time."

## All aboard

FROM International Festival to a Jazz Festival of a sort in Glasgow.

This Saturday (May 10) at the Bridge Wharf on the River Clyde, the gangplank goes up on the "Duchess of Hamilton" and off it chuffs for the Glasgow Jazz Club's "Riverboat Shuffle."

On board, in addition to the several hundred paying customers at 7s. 6d. per head, will be the Vernon Jazz Club, the Storyville Jazz Band, the Steadfast Jazz Band (from Springbois), the Forrie Cairns All Stars (from the Hot Club de Glasgow), the Phoenix Jazz Band (from the Club New Orleans) — all from Glasgow — and the Royal Mile Jazz Band from Edinburgh; the Omega Jazz Men from the Dundee Jazz Club; and Sandy West's Jazz Men from Aberdeen's Castle Jazz Club.

WHAT'S in a title? Particularly when it's "My Girl and a Prayer"? Yes that's the title which, for the moment, prevents Frankie Laine's new Philips release from being aired on the BBC. Apparently the censors who passed "He's Got The Whole World In His Hands" without a qualm feel uneasy about a song that mentions the word "prayer."

SEE YOU FRIDAY.



*In just two short visits Charlie Gracie has proved himself a great and popular entertainer. Now, before he returns to the States, he writes a personal letter to you, his fans*

# CHARLIE GRACIE writes to you

**H** there! The time comes around too rapidly I fear, for me to take my leave of you again. I am on my last variety date at Newcastle this week, and I wind up another happy tour on Sunday at the Granada, Woolwich.

As the time approaches for my departure I'm most grateful for the opportunity—through the pages of DISC—to express my thanks to all those of you who have made this stay such an enjoyable one.

There's a warm spot in my heart for your country, for I was accepted here last year as a star very soon after I'd hit the jackpot back home in the States.

**I** MUST say, though, that I was near petrified on my opening night at the London Hippodrome, but the warmth of my acceptance and the kindness of the critics made the occasion one that I shall always remember.

As a stranger to Britain last time, I didn't have an opportunity to find my way around. This time I've felt really at home and I've enjoyed every minute of being here.

In fact, I've been acting like a real "hammy tourist" and taking photographs at every opportunity.

Additionally, of course, this trip has also been in the nature of a honeymoon.

I've been showing my wife Joan (sounds as if I've said this many times, yet we've only been married two months!) around the country, and she, too, has been enjoying every minute of our stay.

**I** DON'T know whether I strike people as being under-nourished — this is far from so (I love eating!)—but so many of you have showered me with chocolates (I nearly said candies, but I'm learning fast!), that I shall never be able to say thanks to you all personally.

All I can say is that you must know my taste, and I hope I can repay you through my songs.

Apart from chocolates and cigarettes, I vividly recall two large boxes of eclairs at Bristol, and a delicious chocolate cake in Liverpool.

But it is not just material things

## Thanks for everything

like those that make me have a warm feeling. So many of you have come round to the stage doors of various theatres to say "Hello," and I must say once again, "It was nice seeing you."

**A** PART from our trips around the provinces, I enjoyed playing in London. It gave me a chance of looking around AND (I type this bit very quietly) it gave Joan a chance "to have a ball" around the shops.

I like looking around museums, and I shall always remember being asked for my autograph amongst the mummies in the British Museum. I've been asked for my signature in the strangest places, but this, I think, will beat the lot! The London Zoo also had me as

a visitor, and I spent a pleasant day wandering around those gardens. I'm particularly keen on zoology—but please don't send me your unwanted lions.

And how about Madame Tussauds? Some of those wax figures are really "Fabulous" (unintentional plug).

**I**'M glad that I've had that great musical director Bobby Howell with me on my travels. He is an inspiration to me on stage and to the musicians in the pit orchestras; he has done a great job.

Drummer Jeffrey Westlake, too, has been a great asset on the tour,

and I cannot praise too highly that great band, the Squadronaires, who have been on my Sunday concerts.

A lot of you seem to like my solo spot with *Guitar Boogie* and have asked many times if I have recorded it. The answer is that I haven't—but I'm hoping to put it on wax in the very near future.

**L**ASTLY, my thanks to DISC for that great cover picture they did of me. Judging by the number of copies that you brought for me to sign, I guess that you liked it as much as I did.

Well, that's me finished with my farewell piece. I just hope that it won't be too long before I get invited back. I shall look forward to that. Meanwhile, I hope you like *Crazy Girl*.



Charlie's wife, Joan, has been "having a ball" around the shops.

# THEY'RE THE TOPS!

## WONDERFUL DE-LUXE Full Colour PIN UPS

of

### DICKIE VALENTINE TERRY WAYNE RUSS HAMILTON TERRY DENE

These Beautiful Full Colour Pictures are only available in the **JUNE ISSUE** of



Fascinating up-to-the minute Features, News Gossip and Pictures from the world of Films and Pop.

# PHOTOPLAY

THE WORLD'S TOP FILM MAGAZINE

## Buy Your Copy Now!

PRICE 1/3

FROM ALL NEWSAGENTS AND BOOKSTALLS

If in difficulty write to: Circulation Department PHOTOPLAY 44 Hopton Street, London, S.E.1



# JAZZ at the PHILHARMONIC



Left to right: Ray Brown, Oscar Peterson, Ella Fitzgerald and Coleman Hawkins.

They were a little slow at first, but they soon warmed up, and when they did there was no stopping them. (Disc Pic)

★ ★ ★

HALL  
MARKS

THE BEST IN  
**JAZZ**

BY  
TONY  
HALL

*Tony Hall reviews the greatest jazz show in the world*

## Fabulous Sonny Stitt steals the show

**THE** greatest jazz show ever heard in Britain! That was "Jazz at the Philharmonic" last Friday night (May 2) at London's Gaumont State Cinema, Kilburn.

After a late start and a could-have-been-better opening onslaught, everything started to happen. And went on happening for over three hours!

For many members of the 4,000 crowd, maybe Ella or Oscar scored the most success. But however much I enjoyed their efforts, my man was definitely 34-year-old saxist, Sonny Stitt!

*This was the greatest jazz saxophone playing ever heard in Britain. What fire! What fine technical ability! What a sound!*

After Sonny! Ray Brown, Dizzy Getz, Herb Ellis, Oscar, Lou Levy, Gus Johnson... Well, almost everyone and everything.

To do justice to the show I'd need at least a whole issue of DISC. But I must be brief, so here are some of the happenings last Friday.

Let's begin at the beginning. At 8.15, Norman Granz, in that awkwardly confident way of his, brought on the jam session set. Distinguished-looking, greyish-white-haired pianist Lou Levy (who was excellent all right); bassist Max Bennett, slight in stature, dark-haired and pale-faced; and big, loose-limbed, lazy-looking Gus Johnson on drums.

Then the horns. "Little Jazz" Roy Eldridge, brisk and bustling despite his years, on trumpet and flugelhorn; tenorist Coleman Hawkins, his hair shaved very close, looking like an elder statesman; and finally long, lean, lanky, Sonny Stitt, with alto and tenor.

We were off... with *Idaho*. Hawk sounded gruff and grizzly. Roy, too, tried to force the pace, but nothing much happened.

Then Sonny blew on tenor. And this was the most beautiful sound I've ever heard in the flesh! Warm, fluid, flowing. A real jazz sound. Such ease and tremendous command of his horn. Not unlike the little I've heard of Bird on tenor.

Then the ballad medley. "Bean" blew *Indian Summer*. So pretty. Almost rhapsodic. And I felt that this is the sort of stuff he'd like to play all the time these days. He's weary of the huff-and-puff, helter-skelter of up-tempo tear-ups. He likes to play pretty things. A moving performance.

★

Sonny Stitt himself. His performance was almost incredible, easily the finest ever heard in this country. (Disc Pic)

Roy, too, played his ballad beautifully (*I Can't Get Started*). A blues-rooted, melodic effort with a good, round, controlled sound.

Then came the *highspot of the whole three hours' jazz*. Sonny Stitt on alto and "Lover Man." *The most moving solo I've ever heard. So incredibly beautiful!*

Not for one moment do I wish to detract from Sonny's highly personal individuality, but it was as if Sonny were saying: "Bird never had the chance to come and blow for you here. So he sent me along instead."

And, with Bird's inspiration, Sonny blew. His cadenza-coda was so intensely emotional, it all but moved me to tears. Wish you could have heard it.

To close their set, another jammed swinger. Again, it was Sonny (on tenor) who stole the show. That sound seems to leap from his horn. And his time is fantastic! Gus Johnson, who built beautifully all the way, had a lovely eight-bar solo at the end.

On came Granz again. To introduce Ray Brown, dapper, suave and business-like, on bass. Then Dizzy Gillespie, looking and sounding like a youngish college professor. Finally Stan Getz, slight, seemingly nervous.

First: *Groovin' High* (with Dizzy's counter line particularly attractive). Then the solos. On this one and throughout the set both men seemed extremely restrained. Both played with tremendous taste and warmth and swing. But Dizzy especially. I felt, was only turning over on two engines.

High ended, incidentally, with the original coda which inspired *If You Could See Me Now*,

Then came the funkiest blues theme ever heard in Britain. If Horace Silver didn't write it, it was right up his street. Dizzy used his mute here. And Ray's solo was a complete gas! Then, a swinging *Night in Tunisia*.

Next, their ballad medley. Stan played beautifully on *Your Blasé*. He is a perfectionist. A lovely unruffled sound with tremendous control and imagination. And he built to a most emotional coda.

Lou Levy, whose two-handed swinging solos and "comping" were a delight all evening, played

a contemporary, peaceful couple of choruses of *Everything Happens To Me*. Dizzy chose *Body and Soul*. Just one chorus and a wonderful coda. Sober, soulful, relaxed and restrained playing.

Finally, paced by the fabulous Ray Brown, a not-too-frantic *Allen's Alley*, ending with a Dixie "cod" coda. For my money, Dizzy is still the greatest trumpeter in the world.

And Getz must be the prettiest player of them all. Though he can stomp with the best of them, as

**VOGUE** The Greatest Catalogue in the world **Jazz**

Now hear the original and best-selling Jazz version of

**MY FAIR LADY**

Shelly Manne & his Friends  
modern jazz performances  
of songs  
from **MY FAIR LADY**



as played by  
**SHELLY MANNE**  
**ANDRE PREVIN**  
and  
**LEROY VINNENAR**  
on  
**CONTEMPORARY**  
**LAC 12100**

Price 38/3d.

No. 1 Jazz Seller in U.S.A. for more than a year!

VOGUE RECORDS LTD., 113 FULHAM ROAD, S.W.3.



he showed on several occasions. But how easy he makes it all seem!

After the interval came Britain's Dill Jones Trio (with Kenny Napier on bass, a fine player); they certainly didn't disgrace themselves, considering the overwhelming superiority of what Dill called on the air last week "the supporting group"! Dave Shepherd played nice, fluent clarinet on All I Do Is Dream Of You.

Then came the Oscar Peterson Trio. Ray Brown: unassuming guitarist Herb Ellis looking like a red-haired (and faced!) Bill Perkins; and huge, bear-like Oscar himself, the Gentle Giant of Jazz.

Their programme: Alone Together, Clifford Brown's Daahod, Sweet Georgia Brown, Swingin' On A Star, a slow, traditional blues and one I couldn't name.

What a group this has become! A tremendous trio of jazz giants, who combine astonishing technical prowess with intensely swinging emotional fire and, quite often, fury. The extraordinary empathy and sense of unity they have acquired in the past four years is evident in every number.

Herb Ellis was a particular surprise. Whether comping or in solo, he swung like mad throughout the set and came close to stealing the solo honours from Oscar, who was

also at the peak of his form.

The way their numbers "built" was fantastic. After a quiet, easy start, they would build up to a grunting, rumbling roar of climactic, rhythmic intensity.

My favourite: the slow, traditional blues.

But their lengthy set left me limp with exhaustion. Ten to fifteen minutes would have done me nicely.

Finally, on her fourth visit here, the incomparable Ella Fitzgerald. Except possibly for that first Palladium performance back in 1950, I've never heard her in better form. Despite the intense heat (she was forever mopping her brow!) she wailed on twelve numbers.

Backing her (except for the final, unrepeatable encore, when Oscar, Herb and Ray took over): Lou, Gus (both of whom had supported so unselfishly and well all evening) and a harder-swinging Max Bennett, who fitted in just fine.

The songs she sang? Sunday, A Foggy Day, Midnight Sun (bathed in a midnight blue light, her eyes closed), These Foolish Things, The Lady Is A Tramp (with a special chorus of lyrics), Just Squeeze Me, That Old Black Magic, a poignant Porgy (which cleverly led into Bess, You Is My Woman Now), Caravan, St. Louis Blues (seated version) and

the final romping Stomping At The Savoy.

Using next to no presentation or stage technique, Ella just stood there, singing and swinging. How she can interpret a lyric! Her applause was so thoroughly deserved.

I was so pleased, incidentally, that she'd taken the trouble to prepare a new programme, which included so many pretty tunes. It made a nice change from Lady, Be Good and Air Mail Special.

By this time, it was almost 11.30. There should have been a massed-band finale. But Granz called "The Queen." And the way Oscar played it—dead "straight"—was almost worth the price of admission!

So it was over. And we wended our way home, with head and heart full of Sonny Stitt's sound and all the other exciting events of the evening. It was certainly a night to remember.

● CODA: On the Saturday show, a more sympathetic rearrangement of groups found Hawkins and Eldridge together; Getz on his own with just piano, bass and drums; and Dizzy and Stitt doing the funky blues, their ballads and a "rhythm" original. At the first show, Dizzy particularly impressed.

# KWELA

THE SOUTH AFRICAN DANCE CRAZE IS COMING



Kwela, the penny whistle five sensation, is on the way to Britain, and Oriole are first in the field with the authentic South African recordings, featuring Spokes Mashiyane, the champion and most-raved-about penny-whistler.

## JIKA SPOKES

coupled with BOYS OF JO'BURG

78 r.p.m. CB-1441  
45 r.p.m. 45-1441



Oriole Records Ltd., 315-317 Oxford Street, W.1

# TRADITIONAL

by Owen Bryce

# The folk music fans are getting confused

STATISTICS can be made to prove almost anything. So the old adage goes. There's some truth in that but personally I've always been fascinated by them.

Take this lot for example. Last month an industry very closely allied to the record business suffered a slight drop in sales—seven per cent. to be precise compared to the same month a year ago.

But in spite of the "We knew it couldn't last" attitude, the figure actually shows a 108 per cent. increase over five years ago.

Is it going to be the same with the record business? Look around you and work it out for yourselves. Look at the business being done by our top trad. bands. Look at the work being obtained for recording artists of all types. Does that look bad to you?

Sure, some are going to fall by the wayside. Some record shops, opened with insufficient capital on the crest of the wave, are going to come unstuck. But that's happening all the time in every business.

Now let's take a look at some more figures. To while away a few odd moments I tabulated all the discs received since New Year's Day for review. Forty per cent. of them were by English bands, just over a quarter by Americans and one third of them came under the loose heading of Folk Music.

## Ceased to exist

Exactly half were 33s., a miserable five per cent. were "standards," and the remainder were 45s.

Even more interesting is that 70 per cent. were sent me by the smaller independent label firms. Out of the big four groups of companies, one sent me 20 per cent., another 15 per cent., and the other two just didn't bother! Traditional jazz for them has ceased to exist.

Let me hasten to add that these figures don't prove a thing. The records concerned are only a very small cross-section of the total output. They only cover three months of the year. They come at a time when the Christmas rush is over and done with... when record collectors get down to serious buying and when popular fancies are at a low ebb.

But the figures do indicate that the independents are issuing more trad. records than the big people.



"... and on the reverse there's Paul Anka."

companies, especially the bigger ones, for giving us the music of the imitators and the copyists?

I'm not really bothered about all this. Good luck to our bands, I say. But I am bothered by the fact that the folk music brigade is rapidly getting jazz confused with something entirely different.

I know I shall be torn to shreds by all the intense lovers of this kind of music but I still don't get a lot of it. Jazz may be a folk music. Jazz is a folk music. But all folk music isn't jazz by any means. Nice, mind you. Pleasant, delightful tunes. Dainty ditties and all the rest. Plenty of spirit and occasional improvisations. But Balinese Gong Music has lots of these. It isn't exactly jazz though.

A folk singer who is jazz, however, is ex-convict Huddie Leadbetter, better known as:

### LEADBELLY

Old Riley; John Henry; Rock Island Line; On A Monday. (Melodisc EPM7-77)

THESE four sides are not the best examples of Huddie Leadbetter's work. They are in reality rather more refined and commercial than most of his better records, and are probably aimed at the mass of near-jazz enthusiasts, more than the die-hard blues fan.

Rock Island Line is about two years too late. Every Donegan fan should be made to hear this day after day for a whole month, until every little inflection sinks right home. For Leadbelly, who also wrote "Pick a Bale of Cotton," "Alabama Bound" and "Boll Weevil," is one of the greatest of the rural blues singers, the American origin of what has come to be known over here as skiffle.

I think the harmonica on these must be by Sonny Terry, the blind singer over here last week with Brown McGee. He is an amazing

exponent of this instrument, playing quite a small variety with great swing.

### PETE SEEGER

Kisses Sweeter Than Wine; In The Evening; Go Down Old Hannah; Winnsboro Cotton Blues. (Melodisc EPM7-78)

PETE SEEGER, America's foremost white folk singer, acknowledges Leadbelly in his "Kisses Sweeter Than Wine," originally an Irish song, exported to America years... perhaps centuries... ago, sung by Leadbelly, exported back to England, modified by the skiffers, and sent back as a pop hit!

This EP is probably also aimed at the wider market but don't let that stop you even if you are an out and out jazz fan. There's plenty of good jazz about this disc, and Pete Seeger plays very, very good guitar in the great blues tradition.

Old Hannah—the Negro field worker's name for the sun—is sung so convincingly it's hard to believe that Pete is not coloured. Here is an artist who has genuinely absorbed the idiom. As such I class this as good jazz by almost any standards.

## DISC PIC

PHOTOGRAPHS marked "DISC PIC" are exclusive to this paper. Copies may be obtained at the following prices:—

6in. x 8in. — 3/6 each  
10in. x 8in. — 5/- each  
Orders, with postal order, to:—

Photo Department, DISC, Hullon House, Fleet Street, LONDON, E.C.4.

JACK TAKES THE FLOOR San Francisco Bay Blues; Old Riley; Boll Weevil; Big Bug Blues; New York Town; Grey Goose; Mule Skinkers Blues; Cocaine; Dink Song; Black Baby; Salty Dog. (Topic 10T15)

I DON'T class this as good jazz. But it's good entertainment, and it is an excellent example of American Folk Music. Jack Elliott also pays tribute to Leadbelly. A nice tribute, but eight years too late, for the master died in December, 1949... and is only now being recognised as the great singer and song writer he was.

I like the easy, relaxed manner Jack Elliott has of introducing his numbers. He does more than announce them. He talks to you, casually, informally and before you know where you are you're right into the next number.

Here is Old Riley again, a tasty version of Boll Weevil, and a rocking rendering of Salty Dog.

The guitar accompaniment on all these sides is closer to American mountain music than to the blues of New Orleans... and that's one reason I don't class these as jazz. But then we all draw the line somewhere or the other. My line runs right alongside Jazz Elliott. And he's just, but only just, on the other side. In other words, I accept all folk music as jazz up to these Jazz Elliotts. Beyond that? Well, call it what you will. I don't mind you liking it (I like it myself). I don't mind you buying it (I think you ought to) but mind what you call it.

### ROUND AND ROUND WITH THE JEFFERSONS

Courting In The Kitchen; I Gave My Love A Cherry; Drover's Dream; The Rakes Of Mallow; Poor And Rambling Boy; Keep Your Feet Still Georgie Henny. (Topic TT19)

THIS one's certainly not jazz. Two Irish songs, 2 English ones, one Australian, and one Tyneside.

The Tyneside one, Georgie Henny, happens to be the same tune as "Darling Nellie Grey." Which just shows how these folk songs do get around.

This little disc—a 7in. LP by the way—is a mixture of folk, skiffle, country and western, and simple ballads. Sorry, but it's not my meat. If it's yours, taste it by all means. But don't rely on my judgment... I'm a vegetarian!



# JEREMY LUBBOCK



Jeremy is a great believer in relaxing and by the side of the Serpentine in Hyde Park is one of his favourite spots.



But he can soon get down to hard work when he wants to.



Here you see him going over a new song.

**SPECIAL 'DISC'**  
**PICTURE FEATURE**

by **RICHI HOWELL**

## DISCOVERED IN A LONDON CLUB

**WE** are delighted to pay this tribute in pictures to the new piano-vocal star Jeremy Lubbock. But our delight will bear no comparison to that of the countless DISC readers who have asked for more and more pictures of him.

Since his recent debut on Parlophone, Jeremy has been gaining further honours for himself.

Apart from his TV appearances on various programmes recently, Jeremy is now on an extensive radio series with Rosemary Squires, and later in the year he is to have his own series on Radio Luxembourg.

His first record release, "Catch A Falling Star" and "The Man Who Invented Love" brought him to the attention of those that mattered in show business and set the critics and public talking about this new British discovery.

Jeremy Lubbock was born in London on June 4, 1931, and his interest in the piano was to show itself before he had reached the age of four.

Following his normal schooling, Jeremy entered Wellington College, Berkshire, at the age of 14, where for five years he studied piano, violin, musical appreciation, composition and conducting.

Jeremy was to finish at Wellington, having won every possible prize in all those subjects.

National Service looked after him for the next two years. He began as a private in the East Surrey Regiment and finished as a First Lieutenant.

After his demob he entered Oxford University to study. Not music but Philosophy, Politics and Economics. But his love of music proved too strong and he surrendered his studies to concentrate more on his first love.

Yet his interests were wide and he began to study architecture and design. But studies meant money and he certainly didn't have an abundance of that. So, to earn a bit, he played his beloved piano in a London club for six nights every week for two years.

Such is the way of fate, he found his services more in demand as an entertainer than as an architect, so he has now completely surrendered thoughts of ever becoming another Christopher Wren.

It was during his club entertaining that publisher John Blyton noted Jeremy's special qualities and brought him to the notice of Parlophone.

Most mornings find him in a coffee bar not far from his home—another form of relaxation!

