

DISC

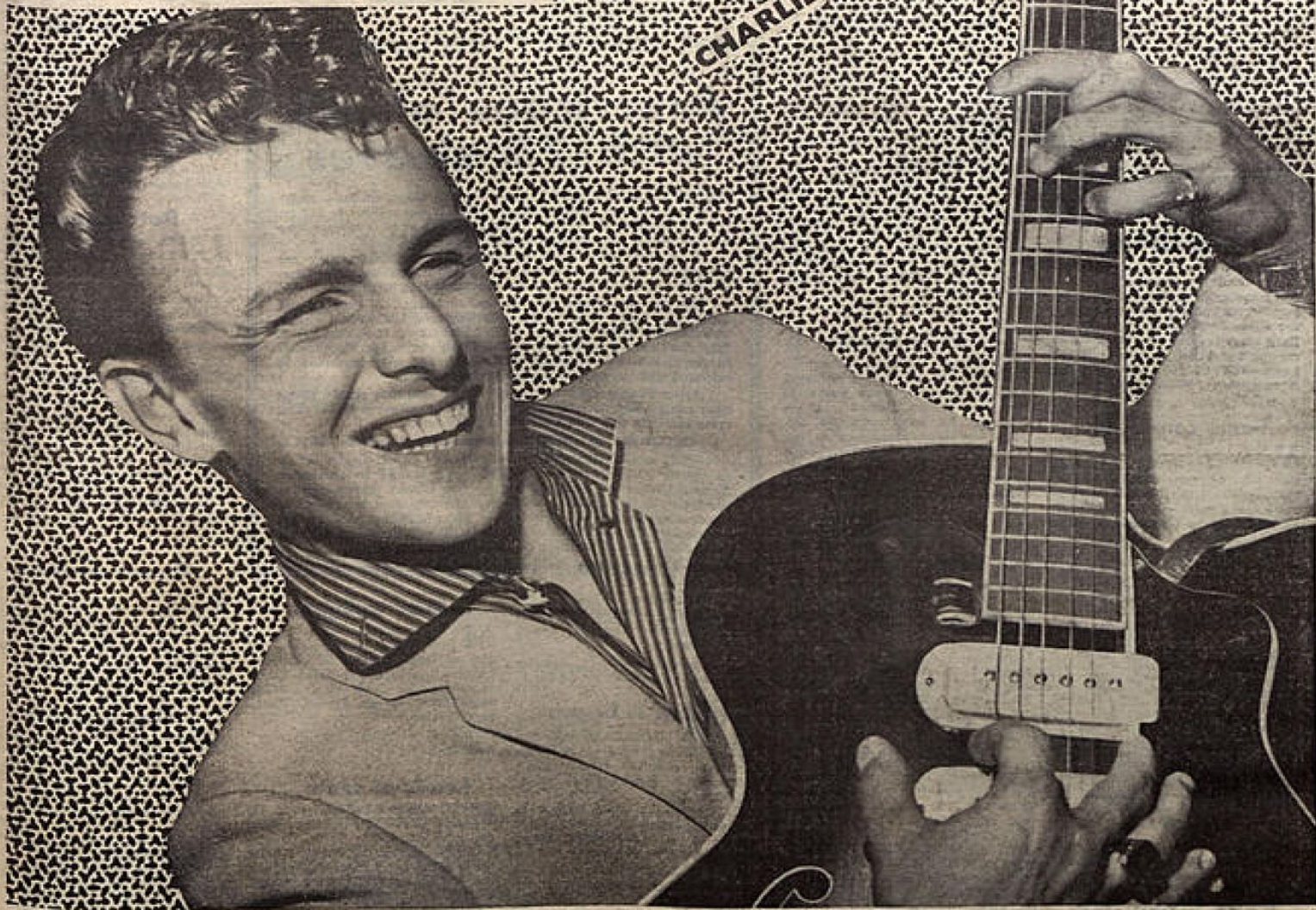
THE NEW RECORD & MUSICAL WEEKLY

No. 10

Week Ending April 12, 1958

EVERY
6^D
THURSDAY

CHARLIE GRACIE



Welcome to Britain

CHARLIE GRACIE

with your new disc

Crazy girl; Dressin' up

HLU 8596



45/78

"POST Bag" is receiving more and more letters from overseas readers and we are pleased to welcome them into our steadily growing circle of record fans. This week, for instance, we've heard from Oslo in Norway, from Singapore in Malaya, and from Sliena in Malta, where "Disc" is apparently just as popular as we hope it is in Britain. We are always glad to hear from you, wherever you live—so drop us a line at "Disc," Hulton House, Fleet Street, London, E.C.4. Your effort may win our weekly prize of an LP of the winner's own choice.

POST BAG

more news of pop songs instead of writing about "6-5 Special" and "Cool for Cats."—IAN FOSTER, Medlock Road, Woodhouses, Fallowfield, Manchester.
(You think Jack is all right?)

Tip-off

I BET you that Pat Boone's "It's Too Soon to Know," "A Wonderful Time Up There," gets to the top. —Cpl. A. FOLLETT, A.I.C.C., Hanover, Germany, B.F.P.O., 33.
(We don't accept sore bits!)

Why is he missing?

I CANT understand why Gene Vincent never makes the grade in the British Top Twenty. Like Presley he sings rock 'n' roll, ballads and pop and has outstanding background accompaniment provided by his Blue Caps. —TERENCE HEMSLEY, Ventnor Rise, Heathfield Estate, Nottingham.
(Nor us!)



"All these new records! Who have you done, robbed a bank!"

for keeping "Love Me Forever" in the Top Twenty for so long.—THOMPSON, Amory House, Carnegie Street, London, N.1.

(Marion was the subject of a "Disc" "Spotlight" feature recently.)

Bugle call

WHAT will the faithful fans of Elvis Presley do now that he's doing his "rookie's rock"? Personally I think they will drop him and place someone like Tommy Sands at the top of the rock list.—DAVID ROSE, Greaves Street, Great Harwood, Blackburn, Lancs.
(It's just a thought—but will Elvis now become a "square" basket?)

Pat's popular

I HAVE collected 281 pictures of Pat Boone and thank "Disc" for the lovely front cover picture recently I look forward to more on Pat! coincide with his visit to this country.—JEAN KILPATRICK, Gig Lane, Woolston, Warrington, Lancs.
(“Disc” comes as a Boon!)

Real fans?

ALTHOUGH I partly agree with the reader who blames the disc jockeys for Bill Haley's fall in popularity, surely if all the thousands who mobbed him last year were the Haley fans they wouldn't need to buy his records on the radio before buying.—D. HANSFORD, Bridport, Dorset
(This applies to all artists—but tastes change.)

Shame on them

I THINK it is a shame the way Tommy Steele has been treated lately. He is no worse than others in the profession and certainly better than some.—JIMMY DEERY, Richmond Hill, Richmond, Surrey.
(Stop the Tommy-Gunning!)

One grumble

WHY is there no mention of personality on the front cover of "Disc"? How about Pet Clark or Marion Ryan for instance? This is the only grouse I have against your wonderful paper and I do think it's a very big grouse.—JAMES R. CAMPBELL, Kirkcubbin Street, Dumfries, Scotland.
(Has the "grouse" season opened in Scotland?)

Hail Haley

ALL this talk about Haley going out and disloyal fans is absolutely rubbish. So, on behalf of all the Haley fans, let's have an article on some more pictures. Surely he deserves it for setting us all on the rock 'n' roll path.—JACQUELINE SMERDON, Union Street, Torquay, Devon.
(A rock and roll path can be rived—even for Bill Haley.)

Paul's sweet

PAUL ANKA is one of the nicest and sweetest of people we could wish to meet. I am the secretary and president of Paul's fan club here in Sheffield and was invited to see him when he came here, so know.—CAROLE WARD, Whitehouse Road, Walkley, Sheffield, 6.
(As sweet as his songs.)

38, MOTHER OF FIVE, CAN'T RESIST ROCK

IN reply to Mrs. Simpson's prize letter the other week—I, too, am a young and gay 38, a mother of five children the eldest of whom is 18 and the youngest only two. I teach dancing every night of the week including rock 'n' roll. I am a true ballroom dancer but cannot resist rock 'n' roll—I find it so relaxing for I can really let my hair down.—PEGGY WINBORN, Canterbury Road, Hanworth, Middlesex.

(Does your two-year-old get "Cradle Rock"?)

Classical sum

I THINK "Disc" is a little unfair to classical records. No less than 3,213 square inches are taken up by pop records and only 27 square inches are allocated to classics in the paper. Even teenagers can appreciate classical music as well as rock and roll, you know.—DAVID OLLIER, Buckley Avenue, Byles, Middlewich, Cheshire.
(None of our inches is square!)

Fame coming up

WE all agree that Charlie Kunz will be sadly missed. But he has a talented young successor in Russ Conway who, I think, will be quite as famous as Charlie.—J. M. TURNER, Lower Wellgate, Greenland, Halifax, Yorks.
(We hope so, too.)



"Any woman who swoons over this chap needs her head examined!"

Dad's bitten now

I DON'T know how you managed it but you now have my father as mad on pop stars as myself. He was always saying "I don't know what you young folk are coming to, listening to such tripe." But now I have to fight to get my "Disc" on Thursday night.—MAVIS PARKER, Beech Grove, Arley, near Coventry.
(Dad becomes Pop.)

Fats fan

COULD you please give us more articles and news about that great American singer Fats Domino. Last year in the U.S.A., Fats' record sales were surpassed only by those of Elvis Presley and Pat Boone. I am sure Fats must have a great following in this country.—E. J. PRATT, Markham Avenue, Rawdon, near Leeds.
(Future articles on Fats are cooling!)

Marty's old pals

IT'S heartening to see that Marty Wilde has not forgotten his old workmates despite his success. Here's wishing him every success in the future.—RAYMOND L. EWLES, Oval Road, New Costessey, Norwich.
(Ray's just Wilde about Marty!)

Chapter one

I WONDER if "Disc" readers have any pictures or news cuttings of Colin Hicks. Since seeing him performing on the stage, I have become an ardent fan and am starting to build a book of his life story.—MISS J. TEARNE, Walkhouse Farm Estate, Wolverhampton.
(Pics of Hicks!)

Family thanks

ON behalf of a large family of Presley fans, I want to say thank you for the front cover picture of Elvis and I am sure I can say "thanks" for many more fans, too. There are four generations in our family here and we possess every record made by Elvis.—MRS. V. RICHMOND, Carisbrooke Road, Walthamstow, E.17.
(This is but one of many. Our Elvis cover caused quite a sensation.)

Wide variety

JACK GOOD'S statement that skiffle is concerned only with trains seems ill-considered. On closer investigation he'll find a number of subjects covered by skiffle-singers from semi-religious ("Bury My Body") to bandits ("Railroad Bill").—D. A. WATKINS, Morrish Road, Brixton Hill, S.W.2.
(Was Jack off the track?)

Far East view

WE think "Disc" is really "hep." We have it sent out to us from Blighty and the paper is also popular with the Malayan troops here.—COLIN CLARKE, ROY DAVIES, KEN PATTEN, ERIC LAKER and PATRICK DONEGAN, AB, R.C.C. Tr. Centre, Neosson, G.P.O., Singapore, Malaya.
(“Disc” is just the thing to give the troops.)

You'll have to wait

CAN you tell me what is planned for Paul Anka after his tour of Britain? I very much enjoyed Paul's show here in Croydon and would like

THIS WEEK'S PRIZE LETTER

Americans ahead with 78 sleeves

"YOUTH is a wonderful thing; pity it's wasted on the young," said George Bernard Shaw. This is not a label to tag on every youngster's neck but it is for that section of teenagers who go mad about everything stamped "made in U.S.A."

It is their only great mistake. Here in Britain they are surrounded by talent to match up to almost anything anyone has to offer. Why should we be an American jazz satellite?

But the Americans do excel in one thing . . . they do put things over better than we do. For instance, last week I visited an exhibition of LP jackets in a West End store. It was excellent. Why can't record companies make decent covers for 78s as well? In the U.S.A. the standard records are not only presented in coloured stiff covers but are also unbreakable.

From France came the bright news, too, that record shops issue cards which are marked every time a purchase is made. For every eleventh buy a free record is given away.

ARTHUR J. SCERRI, Agamemnon Road, London, N.W.6.

[This constructive letter wins our LP award, but whilst in sympathy with the writer, "DISC" would like to comment. Record sleeves are designed not only to attract, but mainly as protection for a valuable commodity. Covers must be relative to the cost of the records contained in them, and the possible life. Because of Purchase Tax regulations, British dealers could not follow the French practice of giving away records.]

to know if he will be returning to this country again.—MISS GILLIAN DAVIS, Lower Coombe Street, Croydon, Surrey.
(Heavy engagements in America prevent an early return to Britain.)

Where it began

MERVYN DOUGLAS says that the music played by the City Ramblers is called spasm music. Surely the City Ramblers play real or original skiffle as it began in the 1920's, played by poor negroes in Chicago, using home-made instruments.—M. E. CRELLIN, Station Road, Colby, Isle of Man.
(The City Ramblers play everything but some things in spasms!)

Good's good

I WOULD like to congratulate Jack Good on a great article last week. He is certainly the right sort of columnist for "Disc." I enjoy the articles by Pete Murray and Keat Walton but wish they would give

The only way to make sure

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

'Disc' delights

MY thanks to the people who made Paul Anka's tour possible and also to "Disc" for all the wonderful pictures you have printed of Paul—especially the front cover.—JUNE WHITTON, Roys Avenue, Castleford, Yorks.
(We were delighted to "cover" Paul Anka.)

Lands of snow . . .

HEY, "Disc"! I live in Norway—in Oslo to be exact—and have been an eager listener to Radio Luxembourg for six months. Here in Oslo we hadn't a good paper dealing with the new records until we saw "Disc." I think it is "tops" even though I don't understand all in it. I like Paul Anka and Perry Como best of all. Their records are coming up over here now.—KNUT NIELSEN, Sandakervel, 23c, Oslo, Norway.

. . . and sunshine

AS we are rather slow in getting news about new records out here in Malta, I find "Disc" just the right paper for any news about the stars. I am one of the greatest Presley fans here and think he's the tops.—JOE T. IZZO, St. Margaret Street, Sliema, Malta, G.C.
(Good to hear from Norway and Malta. "Disc" appears to be a very good traveller.)

Front page plea

WOULD you please satisfy me and many other Marion Ryan fans by putting her picture on the front cover. I think she deserves the tribute

OH LONESOME ME
DON GIBSON
 RCA-1056  45,78
 RCA RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON W 8 E 11

American Top Ten

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

Last Week	This Week	Title	Artist
1	1	TEQUILA	The Champs
3	2	LOLLIPOP	The Chordettes
2	3	SWEET LITTLE SIXTEEN	Chuck Berry
4	4	WHO'S SORRY NOW	Connie Francis
8	5	DON'T	Elvis Presley
7	6	DINNER WITH DRAC	John Zacherle
9	7	SAIL ALONG SILVERY MOON	Billy Vaughn
10	8	SUGARTIME	McGuire Sisters
10	9	CATCH A FALLING STAR	Perry Como
-	10	ARE YOU SINCERE	Andy Williams

ONES TO WATCH:

DON'T YOU JUST KNOW IT	Huey Smith
NOW AND FOREVER	George Hamilton IV

The original version
LOLLIPOP
Ronald and Ruby
 RCA-1053  45,78
 RCA RECORDS DECCA HOUSE ALBERT EMBANKMENT LONDON W 8 E 11

TOP TWENTY

WEEK ENDING

APRIL 5th

Last Week	This Week	Title	Artist	Label
1	1	Magic Moments	Perry Como	RCA
6	2	Whole Lotta Woman	Marvin Rainwater	MGM
3	3	Nairobi	Tommy Steele	Decca
2	4	Don't/I Beg Of You	Elvis Presley	RCA
14	5	Swingin' Shepherd Blues	Ted Heath	Decca
5	6	Maybe Baby	The Crickets	Coral
9	7	Lah Dee Dah	Jackie Dennis	Decca
4	8	The Story Of My Life	Michael Holliday	Columbia
-	9	Tequila	The Champs	London
12	10	Mandy	Eddie Calvert	Columbia
18	11	Too Soon To Know/Wonderful Time Up There	Pat Boone	London
10	12	Good Golly, Miss Molly	Little Richard	London
7	13	At The Hop	Danny and the Juniors	HMV
8	14	Jailhouse Rock	Elvis Presley	RCA
19	15	To Be Loved	Malcolm Vaughan	HMV
16	16	Baby Lover	Petula Clark	Nixa
17	17	Oh, Oh, I'm Falling In Love Again	Jimmie Rodgers	Columbia
-	18	The Big Beat	Fats Domino	London
20	19	Can't Get Along Without You	Frankie Vaughan	Philips
-	20	Breathless	Jerry Lee Lewis	London

Compiled from dealers' returns from all over Britain.



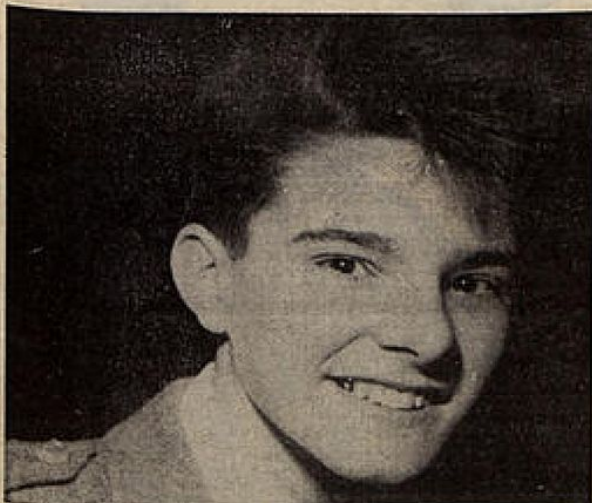
JIMMIE RODGERS—Still No. 17

Juke Box Top Ten

Based on the recorded number of "plays" in Juke Boxes throughout Britain (for week ending April 5th)

8	1	TEQUILA	The Champs
1	2	WHOLE LOTTA WOMAN	Marvin Rainwater
5	3	MAYBE BABY	The Crickets
6	4	GOOD GOLLY, MISS MOLLY	Little Richard
2	5	NAIROBI	Tommy Steele
9	6	LAH DEE DAH	Jackie Dennis
-	7	TO BE LOVED	Jackie Wilson
3	8	MAGIC MOMENTS / CATCH A FALLING STAR	Perry Como
10	9	SWINGIN' SHEPHERD BLUES	Moe Koffman equal plays with Ted Heath
4	10	DON'T	Elvis Presley

Published by courtesy of "The World's Fair"



JACKIE DENNIS—Up to No. 7



KENT WALTON'S COOL FOR CATS

'Mr. PIANO' COMPOSES WHILE HE DRIVES

A BRUSSELS landlady, unable to remember the name of a guest at her hotel, coined her own nickname for him: she called him "Mr. Piano."

The guest liked the nickname so much that he brought it back to Britain with him to use in his professional career. And that's the true story of why to this day Joe Henderson is so widely known in this country and abroad as Mr. Piano.

If it were only for his piano-playing Joe would deserve his success, but he's also a front-rank composer with five big hits to his credit, and head of an important music publishing firm in London's "Tin Pan Alley," Denmark Street.

His biggest song-writing hit to date has been *Why Don't They Understand*, which caused a sensation when it reached the States.

Flirtation Waltz is another that climbed to the top across the Atlantic, and Joe's been told that it is one of President Eisenhower's favourites.

Joe finds his inspiration for songs in one of the oddest places I've heard of—he thinks up the music and words, and sings them aloud, while he's driving from his Surrey home to his West End office. By the time he's found a parking place

his composition is about three-quarters complete.

"I've never owned a piano at home," he confided to me. "If I had one there I'd never go to bed. But I keep one at the office, and as a result I'm usually late in getting home."

When he appears on the stage he plays a specially-built piano that lets his audience see the inside. Although he spends most of his time in London, he goes away for 14 weeks in variety so that he can get round the country at least once a year.

A few days ago "Mr. Piano" taped his latest disc for Nixa. It's an extended play covering six numbers from the forthcoming Drury Lane musical, *My Fair Lady*.

'Cool' goes travelling

STEP right this way for tickets to Russia, Holland, Capri, Japan and Italy. Those are the places that "Cool" visited in a seasonal, "round-the-world-in-30-minutes" journey just to help those who are thinking about going abroad this year to make up their minds.

"Cool" has a much-travelled dancer in Noel Rossana, who, as a ballerina with the Festival Ballet has visited no fewer than 12 foreign countries. Among them are the U.S., Spain, Portugal and many European countries, including Prince Rainier's miniature municipality of Monaco.

During a tour of Italy, the Com-

Minstrel mix-up

HOPE you weren't too confused by the "blacked-up" faces in our "Cool" minstrel show. I know a lot of you were by the number of letters I received about it—but, take comfort, it even happened to our director Brian Taylor.

Brian had gone on to the studio floor to give some last instructions to dancer Betty Laine, and he spent some minutes explaining the actions.

"That's very interesting Brian," the girl cooed behind her heavy make-up. "But you see, I'm not Betty—I'm Noel Rossana."

pany visited Capri as the guests of another famous British expatriate, Miss Gracie Fields.

Last January, Noel settled down to a more homely life, and left the Festival Ballet to join "Cool" after her marriage to John Gort, a Pye Radio Limited public relations officer.

Her lucky shoes

MARION RYAN, another star visitor to the Nixa studios recently, wore the odd combination of gold evening shoes with her jeans and fisherman's sweater outfit for her latest recording session.

Marion wore these shoes at her first recording date, and has worn them for every session since. "They're my lucky shoes," she says.

Her new titles, which will be released this month are "Stairway To Love," a rock ballad, and "I Need You," a beguine ballad in the "Love Me Forever" style.

Most singers stand at the microphone for a recording. Marion is different: she sits down. Then she warbles into a microphone placed in a compartment like a telephone booth with a window

she proved to have a promising soprano voice.

It was her manager, "Mr. Sammy" who suggested she should try rock 'n' roll, and soon Lisa found engagements at a number of Mayfair's plush night clubs.

In February, she appeared at the Albert Hall, and has since been seen on television. Maggie, top side of a disc backed by Who's Sorry Now that Lisa has recorded for Decca was played recently on "Cool," and Lisa came along to the studio to mime the words.

The week's sure thing

LINED up for its first European play on "Cool" this week is a new Paul Anka pressing for Columbia which I'm sure will keep his fans happy for a long time.

Side you'll be hearing is "Crazy Love"; but don't go away, because the backing, "Let The Bells Keep Ringing" is booked for next Wednesday. Both are numbers that Paul's written.

They'll probably run neck and neck in the hit parade stakes, but I'm picking "Let The Bells Keep Ringing" to nose out slightly in front, and I'm making it this week's Number One choice.

For the first time I select the Felsted label for a disc likely to get well within reach of the top. It's a bit gimmicky with its double-track and echo chamber effects, but Kathy Linden is well worth a spin as she lets us know about "Billy."

"Million Miles From Nowhere" may, in fact, be a lot closer to a hit parade leading position than singer Brook Benton and recording company RCA would have us believe from the title. It's a pleasing introduction to a singer still virtually unknown in this country.

And since a lot of you seem to like instrumentals, I pass on to you an RCA release of Floyd Cramer hitting the keyboard in honky-tonk style in "Flip, Flop and Pop."

SEE YOU FRIDAY.

MARION RYAN—Jeans, sweater, and gold evening shoes, but no bowler. See "Her lucky shoes."

Just the job for Strauss

CLASSICAL CORNER

by J. C. DOUGLAS

JOHANN STRAUSS

Emperor Waltz and Tales From The Vienna Woods, Franz Von Supper Poet And Peasant Overture and Morning, Noon And Night In Vienna.

(World Record Club T20)

THE Vienna State Opera Orchestra conducted by Hans Swarowsky—a Vienna orchestra and conductor, what could be more suitable for the Strauss compositions, and for Sappe, who was very much a Viennese at heart.

The quality of recording on this World Record Club disc is excellent, by the way, especially on the Tales From The Vienna Woods, where the waltz swings from the zither to the full orchestra with great clarity.

JEWISH FOLK SONGS
Sung by Martha Schlamme
(Vanguard PPL11014)

VIENNA seems to be our home for this week. Martha Schlamme was born there and escaped to England

during the Nazi persecution. Jewish music is renowned as among the most beautiful and included in this selection are many favourite folk tunes, superbly sung by the Viennese soprano. The lovely Mai Komashmo Lon, for instance, with its plaintive tune, is most moving and beautiful, as are the tales of oppression and war. There are also some very gay wedding songs.

LEONARD PENNARIO—Chopin: Concerto Number 2 in F Minor. Liszt: Concerto Number One in E Flat.

The Concert Arts Symphony Orchestra conducted by Vladimir Golschmann.

(Capitol P8366)

THE young American pianist Pennario gave recitals at the Festival Hall and the Wigmore Hall recently and received a great deal of praise. On this he plays two very contrasting works, with brilliance of technique and appropriate feeling.



DAVID HUGHES

SPOTLIGHT

Ballad is out,
so David turns
to Rock!

David puts on his Presley act for his rock number, and really looks the part.

DAVID HUGHES is the Angry Young Man of discs to-day. Angry, annoyed and bewildered. For he's a topline star unable to get anything down on wax. A top-of-the-bill singer with no recording contract.

To find out why this was so, I arranged to meet the tall, dark and handsome David in his dressing room of the suburban London theatre where he was playing.

I walked in—to be greeted by a man in black jeans and sideboards, idling strumming a guitar. Knowing that Elvis Presley was safely tucked up in his army bed across the Atlantic, I asked the reason for the fancy dress.

"This," grinned David Hughes, "clinches my act. People keep on telling me that ballads have had their day, so I got into the rock 'n' roll business. It's THE THING TO DO TODAY."

How, I enquired, do your fans who've clamoured for ballads every night since you became a star six years ago feel about it?

"They rather like it," he said. "Or usually they do." He went on to tell a story which most singing stars must come to experience—and dread.

"I was out there singing tonight and everything was going fine, until my eye caught a girl sitting in the front row—doing absolutely nothing. She didn't clap, she didn't smile, she didn't sigh. Just sat there with her arms folded, staring at me.

"I tell you, things like that



by
Michael Cable

my word for it," he said. "People would just say I'm big-headed. But catch my act any time . . ."

"I'm topping the bill for 12 weeks at Glasgow this summer. I have big spots on TV and radio. Hear me—and then tell me if I deserve a break."

It seemed a long time since I'd first met David. And that meeting was in rather strange circumstances. David Hughes sold me a programme for a symphony concert in Birmingham Town Hall.

"Yes," he recalled, "it was on the cards that my career would be tied up with serious music. I sold programmes in Birmingham. I took operatic singing lessons in London. I sang at Covent Garden.

'BELINDA FAIR'

"Then, in 1949, I was offered a one-line part in a musical, 'Belinda Fair.' I decided I liked musicals—particularly when they gave me a song. So I left the world of opera and went into revue."

Came 1951, and David's first disc. With *These Hands*. It was a hit. David was a hit. He moved right into the big money bracket and Britain hailed him. Mr. Heart-Throb was his new name. And millions of hearts throbbled.

More, when with each successive disc David found new fans. Never was the first. Then *Fountains of Rome*.

"At that time," recalled David, "I had leanings towards the legitimate theatre. I was taking lessons at the Royal Academy of Dramatic Art. My tutor thought I should give up singing if I wanted to become a really good straight actor . . ."

Fortunately, David kept on singing—right on to the biggest disc hit of the lot, *Two Different Worlds*.

And now, no new disc at all. But, who knows? With beat ballads coming back into the limelight, the heart-throb voice of David Hughes, master of them all, could well come back on wax.

COVER PERSONALITY CHARLIE GRACIE

He can really play
that guitar

BACK in our midst, and the subject of our cover this week, is an American visitor who endeared himself to British audiences on his last visit—Charlie Gracie.

Charlie visited these shores in August of last year, and found himself the centre of an upheaval because Dorothy Squires refused to take second billing to him at the London Hippodrome.

Despite this volcanic arrival, Charlie Gracie scored a resounding success in London. And he repeated the formula on all his variety dates. He came as a name on rock 'n' roll records, and charmed and entertained to win himself a very big personal following.

Most of all, he won credits for his guitar playing. His solo

spots on this instrument brought him as much applause as did his singing. And when his singing may not have delighted everyone, the musicians couldn't help but admire his ability to play the instrument.

He first hit the British public through his records, and no sooner was his *Butterfly* released than it went winging its way up the sales charts.

The follow-up scored an equal success. The title couldn't have been better, for it was simply called *Fabulous*.

He really rode in on these big record hits, but in person he certainly didn't disappoint the theatre patrons.

Nor did he disappoint those who met him, for he was the perfect example of the sort of star one would most like to meet.

Even the somewhat hardened newspaper men were left with a liking for this cheery, unspoiled personality.

He is sure of a big welcome on this visit.

In this country, record-wise, Charlie has been somewhat out of favour of late. At least, so far as the Hit Parade charts are concerned. But even in this situation, his name has far from waned.

He has appeared at every top venue in America, in addition to having spots in the leading TV programmes.

Charlie Gracie is heralded back to Britain by a new London Records release—*Crazy Girl* coupled with *Dressin' Up*. In wishing him a happy and successful return trip to this country, we on "DISC" hope that this new record release brings him the disc sales that he deserves.

DOUG GEDDES

throw a man right off his stride. I don't want to come across her again."

I told him that there were at least two dozen girls waiting to catch a glimpse of him at the stage door. And then he threw out another sensational statement.

"I've disbanded my fan club," he said. "I decided that there was very little sincerity in organised fan clubs. You know, a girl would stop me at the stage door and ask for my tie or my handkerchief. If I said no, she'd say: 'Well, So-and-So gave me his last week, and Thingamebob gave me his the week before. And I bet you Whatsisname gives me his when he's here next week.'"

"Well, I decided to put a stop to all that. I dropped the organised fan club and let it be known that only genuine fans would be welcome."

"And they're the people I like to see. The girls who come and tell me why they like my singing. The couples who come round for a chat after the show. They're the ones the kettle's on the stove for."

TALKING FRANKLY

The dynamic David went back to the subject of discs—or, rather, the recent lack of them.

"It was last October that I broke with Phillips. Since then, I've telephoned two other companies. And all along the line, I've been told 'Ballads are out.'"

"I know I don't sell records like Howard Keel or Gordon Macrae. They're tops in shows and films. I'm tops on variety bills. I like making records—I'd like to make more. But when? And for whom? Don't ask me that. I just don't know."

David was talking frankly—but he wanted to be fair. "Don't take

HALL
MARKS

THE BEST IN

JAZZ

BY
TONY
HALL

Ronnie Ross is lone UK rep. in US Jazz Festival

HATS off and heartiest congratulations to British saxist 24-year-old Ronnie Ross. He's been chosen to wave the Union Jack at the important Newport (Rhode Island) Jazz Festival in America this summer.

First and foremost a **BARTONE** saxist, it's rather ironical that he has been chosen to play lead **ALTO** in a 20-piece band composed of young musicians from all over the world.

I feel this is a bit hard on Ronnie. But I'm equally convinced that, if he applies himself to the task, he will acquit himself with distinction in this new and challenging role.

By strange coincidence, I wrote all about Ronnie at length a few weeks ago in this column, praising his considerable potential. He continues to mature as a musician every time I hear him.

And, more important still from the strictly jazz viewpoint, his playing daily becomes more and more earthy.

Had I been a judge, I would have found it hard to choose between Ronnie and tenorist-vibist-arranger-composer, Tubby Hayes. I would probably have ended up tending both to the festival.

The chosen few from Europe had to be under 25 years old. Auditions were held in some 13 countries.

Over here from the States to supervise the auditions were George Wein and Marshall Brown. Wein is the Festival's organizer and is famous for his "Storyville" club and record label in Boston.

Brown, a noted American jazz authority, was the guiding hand behind the successful Farmingdale High School Band, which caused such a sensation at a previous Newport Festival.

In charge of arranging the auditions here was a well-

known figure in British musical journalism.

As I had surmised, not many "name" musicians applied. The age limit of 25 ruled out many of our better-known jazzmen. But a lot who might have entered, did not, for two main reasons.

ONE . . . Many of them thought the place would be packed with semi-pros, and that it might be extremely embarrassing for them to "fail" the audition in the presence of

Alto lead in the 20-piece international band for Ronnie Ross.

★

these enthusiastic youngsters. **TWO** . . . Others hesitated to give up work for which they had already been booked for June and July, when the Festival is held.

I could add another reason. Musicians as a whole are naturally disinclined to put themselves out. So many failed to enter because they "just couldn't be bothered." Which was a great pity.

"With 13 cities to choose from—from Warsaw in the East to Lisbon in the West, Stockholm in the North and Milan in the South—it was a question of working out the best possible **BAND**, rather than choosing star soloists from each country," the U.K. organizer said. "That's one of the reasons why Ronnie Ross will be on alto instead of baritone."

by
Owen Bryce

TRADITIONAL

Pianist, lost for seven years, found fame

IT really is amazing how many different types of music come into the category of Jazz. Even as far back as 1895 there were three unrelated musical forms in existence, all bearing the unmistakable stamp of Jazz and all three carrying on independently. They were:

- (1) The marching bands of New Orleans with traditional front line of trumpet, clarinet, trombone;
- (2) The Blues singers, usually with guitar accompaniment (never banjo by the way!);

Although few in number, there are still some fine Blues singers — one of them is Joe Williams.

(3) The ragtime and barrelhouse piano players. Instrumental music is still the most popular, even though it has subdivided itself time and again into separate styles—New Orleans, Dixieland, Chicago, New York, Kansas City, Swing music, Bop, West Coast, East Coast, Revivalist and Mainstream.

The great Blues singers are disappearing—although not completely. Joe Williams, Rushing and Joe Turner are doing fine but the era of Ma Rainey and Bessie Smith is over.

The Negro no longer seems to have the inner urge to tear out his troubles in low dives or on vaudeville platforms.

Solo piano style on the other hand has blossomed out—possibly because the piano is still the only instrument entirely suited to solos of any length and is better as a solo instrument than in a band.

What is the role of the piano in a trad. band? Chords? If so why have a guitar?

Beat? Surely better handled by the bass and drums?

Melody? And put the trumpet out of a job!

Or fill-ins? And muddle the clarinet and trombone!

I have maintained for a long time that the piano player's job is one big problem; how to make full use of 88 notes without getting in anybody's way.

Hines mastered it. So did Basie and Sir Charles Thomp-



Anyway, very good luck to Ronnie. I know he'll do us proud. Maybe next year, some other British boys will be going over—perhaps even an entire British band!

MEET

Red Garland

PIANIST Red Garland really rose to public prominence during his stay with the historic Miles Davis Quintet of 1955-57. Already he has become a major influence on many of to-day's pianists.

His relaxed, locked-hands solos are matched only by his wonderful work in the section. The intelligent way he combined with drummer Philly Joe Jones in Miles' band was a constant delight. A tasteful, swinging player.

Red was born on May 13, 1923, at Dallas, Texas. His first instrument was the clarinet, then alto sax.

From 1940-43, Red became a professional boxer and had some 35 fights as a lightweight. During his Army service he figured in an exhibition bout with Sugar Ray Robinson.

In '43 he took up piano full-time. From '44-'45, he was with the late Hot Lips Page. In 1946 he joined Billy Eckstine's big bop band, where he first met Miles.

From '47-'49, he was resident pianist at Philadelphia's Downbeat Club, where he worked with Charlie Parker, Miles, Fats Navarro, Bill Harris, etc. Then he toured with Coleman Hawkins and Roy Eldridge, with whom he stayed (except for a lay-off in Philadelphia from '51-'52) till 1954.

Then came a year with his own trio at Boston clubs and in '55, he was brought to New York by Miles. Red names Nat Cole, Art Tatum and Bud Powell as his favourites and chief influences. Photographically he somewhat resembles the late Django Reinhardt.

Red has played on many of Miles' LPs including "The Musings of Miles," "The NEW Miles Davis Quintet" (all Prestige, Esquire here), "Round Midnight" (Philips here), "Cookin'" and the latest Prestige release, "Relaxin' With Miles Davis." He has three first-rate Trio LPs of his own on the same label and one with the Trio and tenorman John Coltrane. An important player.

N.B.: This "Meet . . ." series of biographies is designed to put you in the picture about important NEW jazz musicians. Thus far featured: Jackie McLean, John Coltrane . . . Fans should file them for the future. They should be big "names" soon.—T.H.

OUT OF THE ROARING TWENTIES WITH MEADE LUX LEWIS

Ain't she sweet; Meade's Deed; Bill Bailey won't you please come home; My Monday date; I want a little girl; Lux Flakes; Deed I do. (HMV DLP 1176).

TO us oldies the story of Meade Lux hardly needs repeating, but it's a good story and so representative of the Jazz of the late twenties.

Lewis, an established rent party boogie pianist had to his credit one favourite number. All the Boogie Woogie pianists did in those days. His was "Honky Tonk Train Blues."

Probably in urgent need of funds he recorded it for Paramount, a label specialising in Negro talent, then promptly vanished.

Some seven years later John Hammond, sponsor of Benny Goodman and others of the Swing period, heard the record

and trekked across America in search of the artist, finally discovering him under a car in a Chicago garage. Came another recording session, this time for English Parlophone, and world fame was the reward of rotund, jovial Meade Lux Lewis.

You'll enjoy this uninhibited display of Lewis's not-too-good technique. Great crashing chords (not always perfectly correct, but exciting all the same)—only the very faintest suggestion of Boogie; tunes with no Boogie associations whatsoever; a striding left hand reminiscent at times of Fats Waller.



JAZZ REVIEWS by TONY HALL

THE first ABC-Paramount LPs are out at last. On the HMV label. Two are reviewed here. Including a five-star Quincy Jones album, "Go West, Man" . . . Then there's a slap-happy Dizzy Gillespie disc, "At Newport."

DIZZY GILLESPIE AT NEWPORT

Dizzy's Blues; Schooldays; Doodlin'; Manteca; I Remem-ber Clifford; Cool Breeze.
(12in. COLUMBIA 33CX 10105)

THIS arrived too late for inclusion in the Newport Festival reviews last week. For me, it's the most enjoyable of the lot thus far. This is Dizzy's big band. As heard here, it'll never win a medal for polish and polite performances. But who cares? Here's the most uninhibited, exuberant, irrepressible band in the world. And this LP is a ball!

Five of the six themes are blues-based romps. *Schooldays* and *Breeze* feature some fiercely swinging, almost Rhythm-and-Blues (and, frankly, none the less enjoyable for that) tenor by Billy Mitchell. Trombonist Al Gray (now with Basie) plays rhythmic solos on *Blues* and *Breeze*. Baritoneist Pee Wee Moore doesn't impress on "Blues." Pianist Wyn-ton Kelly and the rhythm section are superb throughout. What a happy swinging beat! Charlie Pepper's drums play an important part.

But Dizzy is the star. In his playing, in his presence, in his announcements (dig the hilarious introduction of *Doodlin'*! I'd love to have seen this!) . . . everything.

Somehow I don't think the *Brubeck* fans will dig this! My

rating is mainly for the enjoyable atmosphere and the ever-roaring spirit of this great man and his band (****).

URBIE GREEN BIG BAND All About Erbie

Cherokee; I Ain't Got Nobody; Stella By Starlight; Little John; With the Wind and the Rain in Your Hair; Round Midnight; Sleep; Soft Winds; Springsville; Plain Bill.
From *Bluesville; Home.*
(12in. HMV CLP 1158).

ANOTHER excellent entry from the ABC-Paramount catalogue. The excellent, all-round musicianship of 31-year-old Urban Clifford Green is heard in a big band setting. Urbie believes, apparently, that there is still room for good dance bands. And if he ever led one like this regularly, there could be few to top it. I should state here and now that, as Tom Stewart's first-rate liner notes point out, "this is not jazz per se, it is basically dance music."

All the scores (except for Al Cohn's thoughts on *Midnight*) are by the brilliant Johnny Carisi, whose "Israel" for the Miles Davis Capitol band was—and still is—a modern jazz classic. John writes here for four saxes, six brass, tuba and three rhythm, and it is the album's outstanding feature for me.

Green himself is featured extensively. In every conceivable rôle.

His control of his instrument is faultless and he possesses an amazing range. (Dig his lower register on "Midnight"). He fails, however, to move me much, in the way that Jay Jay, Bennie Green or Curtis Fuller instantly communicate emotion. But he is a superb player. I hear him as a more modern version of the late Tommy Dorsey.

There are also solos by Carisi, Phil Sunkel, Nick Travis, Joe Wilder (trumpets), Al Cohn, Hal McKusick, Dave McKenna (piano) etc. Carisi wrote the three originals, of which *Plain Bill* is the most Basie-ic. *Springsville* has been recorded also by the Miles Davis-Gil Evans big band.

A most musical album which can be danced to as well as make interesting listening. Rating is for the high all-round standard of the playing and writing, rather than the jazz content (****).

QUINCY JONES

Go West, Man

Dancin' Pants; Blues Day; Bright Moon; No Bones At All; The Oom is Blues; Be My Guest; What's New; We'll Be Together Again; Time On My Hands; You Go to My Head; Laura; London Derriere; King's Roal Blues.
(12in. HMV CLP 1157).

HERE'S a first-class jazz LP from ABC-Paramount. The talented 24-year-old Jones boy planned and supervised the sessions.

There are three separate groups. Titles 1, 6 and 13 feature four altos—Benny Carter, Art Pepper,

Charlie Mariano and Herb Geller.

The "tenor date" (titles 3, 5 and a ballad medley of 7-11 inclusive) has a funky Bill Perkins, a cool, collected Buddy Collette and a sinuous Walter Benton (remember him from Kenny Clarke's London LP?). Plus excellent new baritoneist, Pepper Adams.

The "trumpet date" teams the Candoli brothers, Conte and Pete. Basie veteran Harry Edison and the cooler Jack Sheldon; from Curtis Counce's Quintet. They're heard on titles 2, 4 and 12.

The feeling throughout is much more earthy than on most West Coast offerings. It has relaxation. Though it may not swing as hard as most Eastern jazz, it lacks the latter's occasionally frantic tenseness. Credit Quincy for this.

It proves that the best jazz often comes from a combination of both coasts' better talents. A fine LP. Buy it (*****).

CLEO LAINE

She's The Tops

The Lady Sings the Blues; Mean to Me; Mood Indigo; I'll Get By (As Long As I Have You); My One and Only Love; Stormy Weather; Love is Here to Stay; Early Autumn; St. Louis Blues; T'aint What You Do; Happiness is a Thing Called Joe; Hit the Road to Dreamland.
(12 in. MGM-C-765)

FOR reasons best known to psychiatrists, we all have our allergies. For me, there's cheese and Cleo Laine's voice.

She's a great person, though. Intelligent, too. As a singer, she has tremendous musicianship. She

always sings in tune and with warmth.

But I so often get the feeling that the keys she chooses are too high and that when she alters a melody line, the original has more to offer.

However, in all fairness, this is by far the best album she's ever made and it's beginning to grow on me.

Don Read's notes point out a similarity in style between Cleo and Billie Holiday (whom I dig very much). This is apparent on several tracks.

Nevertheless, this LP is largely successful, hence the rating. And if you asked me to name a better British girl jazz singer than Cleo, I couldn't! (*****).

JACK PARNELL ORCHESTRA Trip To Mars

The Hawk Talks; Sure Thing; Carioca; April in Paris; Cottontail; Catherine Wheel; Trip to Mars; Summerlane; The Champ; Skin Deep.
(10in. PARLOPHONE PMD 1053)

AN excellent package of reissues. The Parnell band of 1951 to early 1953 was probably the most exciting regular British band of all. Though no definite personnel or recording dates are shown (a great pity), the musicians include saxists D. Humble, B. Burns, R. Scott, K. Graham, J. Temperley, K. Klein, P. King, brassmen J. Watson, J. Deuchar, J. Hunter, K. Wray, L. Busby, Mac Minshall; rhythm men M. Harris, D. Goldberg, S. Stokes, P. Seamen. The writing, mostly by Watson, Deuchar and Harris, is generally first-rate.

Deuchar, Hunter, Humble, Wray and various tenors have good solo spots and the drum duets between Parnell and Seamen are as exciting as ever.

This LP brings back many memories. Strongly recommended. (****)

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**with DON NICHOLL*

AFTER an absence from the hit parade, there's spring-time hope leaping for Anne Shelton who arrives with her best coupling for a long, long time. With just the smallest portion of luck Anne will be on a double-sided triumph this time. And, have you been listening to the new voices that keep turning up on the young Fontana label?

If not—make a point of hearing Mal Perry, their latest discovery. Mal's first record for the company is out this week and it demonstrates forcibly what a find he is. Something different? Try The Four Lads with "Blue Tattoo."

RATINGS

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

And we'll be tipping some discs for a place in the TOP TWENTY. These are the "dynamite" discs marked with a D.N.T. (Don Nicholl Tip).

THE FOUR LADS

There's Only One You; Blue Tattoo (Philips PB814)*****

ONE of the biggest puzzles in our pop world lies in the fact that the Four Lads are still waiting to crash the British Top Ten. A fine vocal team, they must get there soon, if there's any justice. Could be with *There's Only One You*, which they chant easily to a tricky Latin-styled accompaniment batonned by Ray Ellis. And it could be with the *Blue Tattoo*—a powerful beat item blended with march rhythms. Nifty lyric idea is punched out by the Lads, who've got some femme chorus company for extra strength.

MAL PERRY

Lollipop; Love Me Again (Fontana H125)*****

FONTANA'S new singing discovery chunky Mal Perry has got the right kind of style for Lollipop, and he catches the easy beat of the number at once. Johnny

Gregory gives the new boy the exact backing needed. It all adds up to: Watch Mal Perry! Watch the way he can switch smoothly to the voice needed for *Love Me Again* on the reverse. Looks like the label has found a home-grown singer who can handle straight ballads and beat stuff with ease and polish.

MARIO LANZA

Arrivederci Roma; Never Till Now (RCA 1052)***

FROM his picture "Seven Hills of Rome" Mario Lanza revives the ballad *Arrivederci Roma*, and in this half the tenor's in much better voice than he was for "Come Dance With Me." Puts a lot of lush feeling into the Italian song, but I still think it will take a devil of a lot of hard work to get this number away for the second time.

The record's other ballad comes from another film, "Rainbow County." A slow, thoughtful and often picturesque lyric is wedded to a cloudy melody. Nice to hear, but a mate too difficult to sell.

ANNE SHELTON

The Girl He Left Behind; Sail Along Silvery Moon (Philips PB815)*****

TRYING to recapture a place in the hit parade—a place she hasn't occupied since the fabulous success of "Lay Down Your Arms"—Anne Shelton returns to the formula that paid off before. She gets a Scandinavian marching melody to which Paddy Roberts has put English lyrics. The result, *The Girl He Left Behind*, is just as bouncy and it could be just as commercial.

The coupling throws up Anne's

version of *Sail Along Silvery Moon*—and it's a very smooth side, too, with the right kind of piano standing out from Wally Stott's backing. Is Shelton heading for the heights again? I'd say yes to that.

ELIAS

Tom Hark; Ry-Ry (Columbia DB4109)**

A SIDE which has gathered a lot of publicity already is Tom

Hark, the Zulu hit-parader by Elias and his Zig-Zag Five Flutes. It's being heard in the ATV series "The Killing Stones." This South African performance sounds like a mass meeting of penny whistles and it has the repetitive kind of theme which South Africa's coloured folk seem to enjoy producing. Strange to hear the influence of modern jazz rhythms on the people who

started it all in the first place! Both halves open with a kind of Zulu discussion before the music begins. *Ry-Ry* is a similar kind of novelty.

PENNY NICHOLLS

Call Me; Strictly Sentimental (Oriole CB1433)*

USING a little-girl husky voice, Penny Nicholls emerges on Oriole with *Call Me*, a waltz ballad

MUSIC in the AIR

Radio Luxembourg

APRIL 10

6.0—Beryl Reid and McDonald Hobley.
 8.0—The Harry James Show with George Shearing.
 9.0—The Anne Shelton Song Parade.
 9.15—Songs Hits of the Century.
 10.—It's Record Time.

APRIL 11

6.0—Teddy Johnson and McDonald Hobley.
 8.30—Tops With You.
 9.15—The Dickie Valentine Show.
 9.30—The Dick Haymes Show.
 9.45—Godfrey Winn's Concert.
 10.15—Gerry Wilmot's Record Hop.

APRIL 12

6.0—Barry Alldis.
 10.30—Spin With the Stars.
 11.30—Record Round-Up with Jack Jackson.

APRIL 13

7.0—Big Ben Banjo Band.
 7.30—The Winifred Atwell Show, with Teddy Johnson and Pearl Carr.
 8.30—Calling All Stars.
 9.0—Roxy Time, with Jim Dale.
 9.15—Ella and Louis.
 9.30—Cream of the Pops.
 10.0—Record Rendezvous.
 10.30—Humphrey Lyttelton Show.

APRIL 14

6.0—Richard Murdoch and Libby Morris.
 8.0—Show Business.
 9.0—Bing Sings.
 9.15—Song Hits of the Century.

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

APRIL 15

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

APRIL 16

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

AFN

APRIL 10

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

APRIL 11

7.0—Music On Deck.
 8.0—Music In The Air.
 11.0—Stars Of Jazz.

APRIL 12

5.15—Eddie Fisher Show.
 8.0—Music In The Air.
 10.0—Bandstand USA.
 11.0—Music Views From Hollywood.
 12.0—America's Popular Music.

APRIL 13

4.15—Dinah Shore.
 5.0—Highway Of Melody.
 10.0—Portraits In Music.
 11.0—Mitch Miller.
 12.0—Philadelphia Orchestra, soloist Philippe Entremont, piano.

APRIL 14

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

APRIL 15

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

APRIL 16

8.0—Music In The Air.

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★
PENNY NICHOLLS, husky in "Call Me" and hard in "Strictly Sentimental."
★

from the film "The Big Beat." If it demonstrates anything, it must be that Penny's much better as a stage performer than as a disc artist.

The disc is obviously designed to be a showcase illustrating the girl's versatility, for in *Strictly Sentimental* the voice turns hard for a brash rockin' effort. But again I feel Penny's one to be heard and seen at the same time.

JIMMY DEAN

Makin' My Mind Up; Starlight Starbright

(Philips PB813)****

WITH a western twang to his voice, Jimmy Dean zips into a likeable lilt — *Makin' My Mind Up* — which reminds me of some of the early Guy Mitchell hits. Dean's got an ingratiating sound and he's backed here by Ray Ellis's orchestra. Amusing finish helps to keep the grin going to the end.

For *Starlight Starbright*, Ellis brings one of his chanting femme groups behind Dean. Almost a beat number — but not quite — this song has its moments but it might just miss the big sales.

MAX BYGRAVES

You Need Hands; Tulips from Amsterdam

(Decca F11004)***

MAYBE I'm too touchy about this sort of thing, but I can't get away from the thought that the lyric of Maxie's number *You Need Hands* is in rather questionable taste. If that doesn't bother you, however, you'll probably enjoy the way Max puts it across. Personally, I wish the rather attractive tune had been given different words.

The comedian's accompanied by the Clarke Brothers on this disc and the dancing team help him to put some toe-taps into the middle. On the wide-open turnover Max has a swirling Dutch song that goes happily along all the way.

DICKIE VALENTINE

Love Me Again; King of Dixieland

(Decca F11005)***

DICKIE VALENTINE is in fine form as he sweeps with a Latin lilt into the ballad *Love Me*

MATT MUNRO has quiet charm on his second Fontana release.

Again, I like his singing of the song better than that of the girls whom I've reviewed so far on the number. Plenty of size here and the right kind of speed and excitement.

Valentine's *King of Dixieland* comes from the film "6.5 Special." A rinky-tink tune which lives up to its title, it comes out as a trifle too "old hat" to walk upstairs at the moment.

MATT MUNRO

Another Time, Another Place; The Story of Ireland

(Fontana H122)***

ON his second release for the Fontana label, Matt Munro tops with a lovely Livingston-Evans ballad *Another Time, Another Place*. A warm romancer which is not so easy to sing as it might sound, "Another Time, Another Place" is taken comfortably by



"All right—if I join the Paul Anka fan club, will you marry me?"

Matt with a light tone and phrasing which is strangely reminiscent of Sinatra.

For the second disc he's been given an instrumental number to which Norman Newell has put lyrics. You may remember the orchestral version sent out not so long ago by Geoff Love. The atmosphere is good and green and Newell has matched the melody with the right blend of feyness and nostalgia. Doubt if it will sell in its hundreds of thousands, but if you're wanting quiet charm ... look here.



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MAMIE VAN DOREN

'SOMETHING TO DREAM ABOUT'
b/w 'I Fell In Love'

DEAN MARTIN

'RETURN TO ME'
b/w 'Forgetting You'

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He's always willing to learn, and if the advice is sound, he'll take it no matter who gives it. (Disc Pic.)

I'VE always imagined David Whitfield as a seaman, and with that physique and blond hair, a Scandinavian one at that! I wasn't really surprised, therefore, when I called backstage at the London Palladium the other week and was hailed by a particularly masculine looking sailor.

This, of course, was David Whitfield, in his costume as Robinson Crusoe, the pantomime which has just closed at the theatre.

If ever anyone really looked the part, David did; he was certainly made to measure. He had a fresh look about him as if he had spent the previous 15 weeks at sea, yet with his engagement at the Palladium he has never been any nearer the water than Regent's Park Canal.

Both sons of Hull

The odd thing also about his casting as Robinson Crusoe is that both the original character and David himself were both sons of Hull.

After 15 weeks, spending most of his time on stage at the Palladium, he was still enjoying his first venture into pantomime. Before anyone hastens to correct me on my facts, let me point out that though David has made guest appearances in pantomime before, this is his first acting role in one.

Why he enjoys it is not hard to discover. He is well aware that no one can say they know everything about show business, and he knows that he himself is no exception to this rule.

His part in "Robinson Crusoe" has called upon his skill to the fullest, for this was not just an inserted singing spot, but a beefy role that called for him to be on stage for nearly two hours of a three-hour show.

Most days he had two shows, which kept him backstage for a good nine hours each day!

This would be enough for most people, but though he closed each night with a good meal and straight off to bed, he could usually be found quite early every morning rehearsing with his musical director Paul Conrad.

One of David's favourite relaxations is table tennis, and he plays whenever he gets the chance. (Disc Pic.)

The singing star who is his own severest critic

by
DOUG GEDDES

Perfect performance every time—that's

David

On top of this, and rehearsing is a golden rule he never breaks, he had been fitting in recording sessions for an LP due for future release.

However, hard work and striving for perfection present no worries for David. He takes them in his stride.

Not only does he rehearse, but he thinks, while resting in bed, about the performance he gave a few hours previously.

He tries to recall every word, action and song, and not until he is satisfied that he did his best can he settle down to a night's rest.

Apart from his own self-criticism, David is willing to listen to others.

He recalls that a fan spoke to him quite seriously about his performance one night and so positive was she in her approach that he could do nothing but listen to her analysis.

"David," she said, "you seem to know the meaning of the words you sing, but do you know the full meaning of the words you speak?"

This was a challenge that couldn't be passed by. David immediately realised that whatever she had to say was valuable criticism and must be listened to.

He asked her to explain herself, and she took the words of one scene and pointed out to him that by wrong emphasis certain words

of the script were being thrown away.

With a different value on some words, plus pauses in the right spots, the phrase took on a whole new meaning.

Better for the scene

The advice, being constructive, was welcomed, and the sensible Whitfield gave it a lot of thought.

So much so that he schooled himself into thinking about other lines and inserting every bit of feeling that the script demanded. He found that not only did his delivery of these lines give him better personal satisfaction, but it was so much better for the scene.

Of course, being the stolid Yorkshireman that he is, his feet are firmly on the ground and his approach to everything has a reality about it that is sometimes missing from the theatre business.



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CL
B
SWEET
SIX

HLM 8585



the aim of Whitfield

I have already mentioned the length of time that David spends on stage, but one must also mention other factors in relation to his performance.

During each show he had to make 14 different entrances, sing a total of 12 songs and make seven complete costume changes!

Little wonder, therefore, that he did not have much time to himself during each show, nor much opportunity of having the odd chat with visitors.

However, despite the demands made upon him during this lengthy run, he freely confesses that he has enjoyed every moment of it.

Of course, a long run of this sort can play havoc with a star's domestic life. Particularly, if like David, home happens to be miles away from London—in Hull, Yorkshire.

Home in Hull comprises his wife Sheila and two sons—Lance and Shane—and there is no doubt that they come first in David's attentions.

However, having just a Sunday

off at the Palladium, David has only been able to slip off home twice during the season. This is one of his few regrets.

He just had to spend Christmas at home with the family, and likewise a few weeks ago, when his younger son, Shane, reached the ripe old age of one year. He had to keep those appointments and he wouldn't have missed them under any circumstances.

Now for those tonsils!

The problem of Lance's birthday on July 18 won't be quite so acute, for David will then be settled in his Blackpool summer season.

First job for David, now that the panto is over, is to have his tonsils removed. They have been giving him some trouble lately, and his specialist feels that they should come out as soon as possible.

After that, a well-deserved holiday for himself and the family is of first importance. He hasn't yet decided where it will be, but it will certainly be abroad where sunshine is almost guaranteed.

So far as his fans in the provinces are concerned, there is little oppor-



(Top) David chats with Maestro George Camelli, his singing instructor and one of the best known "behind-the-scenes" men in the record business. (Above) David goes through a new number with his musical director. (Disc Pics.)

tunity of David getting the chance to tour in variety for a while.

Soon after his return from holiday, it will be back to rehearsals for his season at the Opera House in Blackpool. He is due to open there during June.

After that, well, anything may happen. He has several offers for pantomime for next year, but he was non-committal which he would accept.

One thing is sure, the resident seasons have many advantages. No living out of suitcase, no perpetual travelling.

David's only real regret is that he cannot visit so many towns as he once did on variety tours. In this way he cannot get to his many fans in different parts of the country.

Many of them, however, travelled great distances to see him at the Palladium, and no doubt many more will make for Blackpool this summer.

Those that do will not be disappointed. David Whitfield has proved himself a great and popular performer.

He has come far since I saw one of his first-ever variety appearances at Coventry, and he has shown that he can be a tremendous draw at all times, even though his records may be missing sometimes from the hit parade charts.

TOP HITS

PAUL ANKA
Crazy Love
COLUMBIA DB4110

JIMMY YOUNG
Love me again
COLUMBIA DB4100

Chuck and Gary
TEENIE WEENIE JEANNIE
N.M.V. POP466

GEORGE HAMILTON IV
WHY DON'T THEY UNDERSTAND
N.M.V. POP429

Mudlarks
Lollipop
COLUMBIA DB4099

Ruby Murray
In my Life
COLUMBIA DB4108

REGISTERED TRADE MARKS OF THE COLUMBIA GRAPHOPHONE CO. LTD. THE GRAPHOPHONES CO. LTD.
E.M.I. RECORDS LTD., 8-11 GREEK CHURCH STREET, LONDON, W.1.

No 2
S. hit parade

Chuck
erry

T LITTLE
STEEN



No 3
In the U.S. hit parade

The Chordettes
LOLLIPOP

HLD 8584



45/78

Ken gets busy

KEN MACKINTOSH looks like laying claim to be Britain's busiest bandleader this year.

From now until September 21, with the exception of their summer vacation, the band is working every day. A claim which few others can boast.

With his accompanying stints on the forthcoming visits of Pat Boone at Easter, and the long Johnnie Ray tour, plus his current one-nighters, Ken's date book is particularly healthy.

Resident dates include a week at Green's Playhouse in Glasgow from April 28 to May 3, the summer season in the Isle of Man from June 1 to August 30, a week in Blackpool during September, followed by a further visit to Scotland.

THE BIG BEAT

TWO VERSIONS BOTH HITS?

DICKIE DOO
Click Clack; Did You Cry
(London HLU8589)****

DICKIE DOO and The Dont's (group names get crazier eh?) have a rocker in *Click Clack* which may roll its way to the heights. Title stems from the lyric line of a boy who's heading for his girl friend... the wheels go click-clack as they carry him closer to her. Mr. Doo's got an average beat voice for this quickie which is very easy on the ear.

Did You Cry on the turnover is a slow dragging rock item with mournful sound and lost-love theme. Frankly I found it more miserable than mournful.

CHUCK BERRY
Sweet Little Sixteen; Reelin' and Rockin'
(London HLM8585)*****

D.N.T.

CHUCK BERRY is one of the beat merchants who usually comes up with the little extra class which counts. It's evident again in *Sweet Little Sixteen*, an easy moving number which Chuck handles lightly and confidently to good guitar backing. Country origins are fairly obvious on this side but there's more rock than anything else. I liked this half very much, and although it may take its time I reckon it ought to be a best-seller over here.

Reelin' and Rockin' affords a coupling that is deep and steady—a good coupling which will draw its own quota of sales.

"**CLICK Clack**"—a rocker which is performed by **Dickie Doo** and the **Dont's** on London and by **Boyd Bennett** for Parlophone—is something to watch closely during the coming weeks. It might run away to some snappy sales on either version.

In the Beat brackets this week there's also a new coupling by **Andy Williams** which ought to give the star a new lease of best-selling life.

BOYD BENNETT
Click Clack; Move
(Parlophone R442)*****

PLENTY of life right from the word "go" with **Boyd Bennett** and the **Rockets** as they beat a path into *Click Clack*. More I hear of this number, more I'm sure it will be a jiver's dream of paradise. Whether through the **Dickie Doo** version or through this one is harder to say. Personally I prefer this half, but the thing's too close to forecast.

For the reverse **Boyd** and his group tear into a fast beat number which has more noise than virtue. Not so potent as its disc companion.

ANDY WILLIAMS
Are You Sincere; Be Mine Tonight
(London HLA8587)*****

D.N.T.

LONG time no see **Andy** in the **Top Twenty** but he could be back in a twink with *Are You Sincere*. The sound he brings out here is a cross between **Boone** and the noise **Presley** got for "Don't". A slow ballad with an underplayed

beat this is an offering which will grow on customers. As far as I'm concerned it could be commercial dynamite. A few airings and it ought to whip away.

Williams goes Latin with the beat for the quickie on the flip. *Be Mine Tonight* is a happier little melody and **Andy** handles the contrast neatly while his boss **Archie Bleyer** gives him a colourful orchestral backing.

LISA NOBLE
Maggie! Yes Ma!; Who's Sorry Now?
(Decca F1106)***

IN company with **Eric Rogers'** orchestra new girl **Lisa Noble** shouts out a strange kind of novelty number *Maggie! Yes Ma!* which seems to rely on echo effects for its success. If you don't mind having your head pierced for no particular reason, then you won't object to this half.

For the flip **Lisa** joins battle with **MGM's Connie Francis** in a revival of *Who's Sorry Now?* As I have mentioned in this column before, the ballad should be a smash hit this time out... but for my money it will be through the **Francis** performance. **Miss Noble**—let it be said—makes a good stab at it, but with a kind of **Ik Spots** sound, just misses target.

by
DON
NICHOLL

JIM SWEENEY
The Midnight Hour;
Till The Right One Comes Along
(Philips PB811)*****

JIM SWEENEY'S new to my ears, but I've a hunch he may become very familiar to all of us if he keeps turning out beat material like this. *The Midnight Hour* is a quick-moving rocker with a good idea and an easy-to-catch tune. Scratchy girl interjections add to the sparkle of the side.

Jim contrasts cleverly with the slow drag on the other side—a clinging production which will also find plenty of fans. The man's

got the right noise and the right ideas... note that both songs on the record were written by himself.

THE FABULOUS SWINGTONES
You Know Baby; Geraldine
(HMV POP41)*****

AN outfit that I have not heard before, **The Fabulous Swing-tones** race into a muzzy rocker *You Know Baby* and register an immediate impact. A hoarse male voice sings the song to plant it, then the group carries on with the right kind of beat noise. A must, I'd say, for the jukes and for the jivers. I'd hardly call this lot "swing-tones" but they've got the stuff that doesn't sit on the shelf.

Geraldine should be even more potent. A middle-rock tempo, it's again grinding out the lyric.

ANDY WILLIAMS—It's been a long time since **Andy** was in the **Top Twenty**, but "Are You Sincere" could put him back there.



It's Sweeping!

TEQUILA

BY
JOHNNIE "THE GASH" GRAY
coupled with **BIG GUITAR**

45 H.123

fontana for record pleasure

A product of Philips Electrical Limited, Gramophone Records Division, Southampton House, Southampton Place, London, W.2.

Country and Western

This one could be really big

IN the country corral this week come one or two records which almost qualify for the **Big Beat** but retain their own distinctive tones. I'm tipping one song here to be really massive—"Oh Lonesome Me." It won't lack friends.

JACKIE WALKER
Oh Lonesome Me;
Only Teenagers Allowed
(London HLP8588)*****
D.N.T.

THOSE whose ears are turning towards the C and W material should snap up **Jackie Walker's Oh Lonesome Me** which clips along smartly.

Here's a number which sounds like a natural to me.

And I like the way **Walker** puts it over. I also enjoyed the semi-rock noise in the support. One of the most infectious records I've listened to this week.

Only Teenagers Allowed is a beater which suffers by comparison with the upper deck. Fairly routine in pattern but **Walker** again lifts it a little higher.

JOHNNY CASH
Ballad of a Teenage Queen;
Big River
(London HLS8586)***

DARK-VOICED **Johnny Cash** has never quite pulled it off so far as customers are concerned on this side of the

sea. On *Ballad of a Teenage Queen* he may find the tide is against him here... don't think our teenagers jump automatically at songs with this kind of name. **Cash** sounds like a youthful **Tex Ritter** as he treacles through this C and W half.

Big River gets that new deep guitar noise into its backing and is a more hopeful half altogether. A more dramatic country effort it has something of the old blues flavour in it.

EDDY ARNOLD
My Darling, My Darling;
Little Miss Sunbeam
(RCA1957)***

THE southern **Bing Crosby**, as **Eddy Arnold** used to be styled, sends us his idea of one of the "Where's Charley" tunes—*My Darling, My Darling*. Dreamy, and not at all unpleasant, it will help the rising popularity of the ballad here but I've my doubts about it becoming a **Top Twenty** side.

For the second slice **Eddy** and a chorus go bouncing with quite a lilt into *Little Miss Sunbeam*.



'MY FAIR LADY', STARRING YOURS TRULY!

HELLO again, and glad that I'm able to keep this weekly rendezvous with you in "DISC." And thanks for all your letters since I departed from the old "Six-Five."

I'm told that a record is to be issued soon by Columbia of one-time BEN announcer-disc jockey Chris Howland, now free-lance, singing "Fraulein."

Some of you may have heard it played recently in "Two-Way Family Favourites." This recording, made in Germany, caused so much of a stir, that Columbia have decided to issue it over here.

But Chris is not the only one to place his voice on wax. Pete "The Beat" Murray has entered the record field, and since you have asked me—I'll tell you all about it.

There's a musical show opening soon in London, the name of which

and the music is simply fabulous. So, for the love of Pete—please go out and buy it when it's released next month.

Here to stay

HAD an interesting discussion the other day with band-leader-personality, Billy Ternent. We were talking about the future of rock 'n' roll and beat music, and wondering if any of this music was on its way out.

It was generally agreed that beat music is here to stay, but Billy raised an interesting point.

He remarked that beat music has been with us all the time in one form or another.

Over the years, through bop, jive and all the styles, even in Glenn Miller's day, beat music has been with us.

The only thing which may well have retarded its popularity was the big notices that appeared in most ballrooms—"No Jiving." They were seen everywhere and in consequence the dancers could never express themselves fully.

English 'Yanks'

SEENING the Dallas Boys the other day reminded me of a story they tell which I think is rather delightful.

It seems that they got the chance of a long season in a North of England coastal resort partly because the word somehow got around that they were Americans.

Well, to cut a long story sideways, the boys were accepted as an American vocal group.

Once they had started on the show, they not only had to keep up the pretence during it, but off-stage as well!

After about six weeks of "O.K. bud"; "Oh Yeah" and other expressions, plus perpetual coffee drinking, they could stand it no longer.

They just longed to use their North country accents.

Eventually they gave the game away to the management and the rest of the cast. It caused a great laugh, and as the boys had scored such a success in the show, no one could take any exception.

Needless to say, they need no pretences nowadays, and do extremely well being "just themselves."

Congratulations

SINCE I penned my last column, the news has been released that Jim Dale is to become compere on "Six-Five."

I must say here and now, just how glad I am to see Jim chosen for this spot.

As an artiste he has certainly

built himself a tremendous following, much of it through this programme. As a person, he is one of the nicest guys you could wish to know.

Jim, of course, has very strong show-business experience behind him and this has, without doubt, made him the performer that he is today.

I remember when Jim Dale first came along to the "Six-Five" studios, not as an artiste on the show, but "warming-up" the audience before transmission.

This was virtually a "live audition" to see the impact that he would make on the youngsters in the studio.

I don't think there was ever any doubt that he was ideal for the programme.



Vera Lynn, Cyril Stapleton and Pete get down to work on a new EP in which they all take part. See first story. (Disc Pic)



BILLY TERNENT — Beat's been with us for years.

some of you may have already heard. It's called "My Fair Lady"—Broadway's answer to "Salad Days!"

Now there is to be a flood of recordings of the music and songs from this show, and not the least a Decca EP with an all-star British cast.

Covering the six top hits of the show is an orchestra conducted by popular blond orchestral leader Cyril Stapleton (could be "Our Fair Laddie"), David Whitfield, the Beverley Sisters, the Stargazers, Jack Warner, Vera Lynn, Diane Todd, and your ma-a-ate Pete Murray.

I played the role created by Rex Harrison on Broadway, but I'm called "Wrecks" Murray!

I do a duet with Vera Lynn called "Rain in Spain," and I enjoyed every moment of working with this great artiste.

Vera arrived at the studios, not knowing the song at all, yet she had learned it and placed it on record within an hour. When you consider that she had to contend with me into the bargain, the feat is even more remarkable.

Don't expect to hear a new singing sensation from yours truly.

However, it's a great record.

OVER THE BORDER

by

MURRAY GAULD

It's got to have a beat, says Nancy

HOW is solo life for Nancy Whiskey, the "Freight Train" gal from Glasgow? Very nicely, thank you. And on the up and up. Predictions were that when she left the Chas. McDevitt Group to strike out on her own, she would find it very cold.

And Nancy was none too happy at first. In fact, she almost began to think that the pessimists were right.

"Things were a bit sticky at first," she admitted. "So I had to sit down and think what to do. I decided people would accept folk music... IF it had a beat, even if it was just a slight beat.

The mikes failed

And at the first show of a week in her home town she went out to prove that. Unfortunately the mikes let her down.

"I'm sure no one could hear a word I was singing," she said. "But they still gave me a nice reception."

"All folk stuff with a beat," she described it to me later. And it included Kisses Sweeter Than Wine and ended with the

inevitable Freight Train. "People wouldn't believe it was me if I didn't sing that," she quipped.

"It isn't finishing house stuff—but a nice, varied little programme to appeal to both young and old. Once you're tagged with skiffle, some people—the older folk particularly—think you're terrible, although they probably haven't even heard you.

"But what I do... it's not skiffle really—it's folk!"

Nancy is about to have her first album published. Right now she's in the middle of it.

"I've had to try to put a few commercial numbers in it... a few Scottish numbers... but mostly American.

"I'm also at the moment trying to write a couple of numbers. You stand a much greater chance if a number is one of your own. People then say: 'She's not as hopeless as she looks!'"

Nancy is pretty good at spotting winners.

Take her latest recording, Johnny, Oh! which is from the film, "The Golden Disc." "I'm

keeping my fingers crossed for it," she says.

Her next record will be a thing she wrote herself. "But my company are keeping it very hush, hush," she smiled.

Solid Gone is another Nancy pian hopes on. Naturally, she's looking for another "Freight Train." Solid Gone was something she picked up on her visit to America last year.

On top of TV

Nancy will do Johnny, Oh! on the Cyril Stapleton "Show Band Parade" on Friday (April 11). Which makes her right on top of the TV world these days. For all of next week, starting Monday (April 14), Nancy will be on the big BBC teatime TV show, "Tonight," where it will be a folk song every night.

But back to the "Show Band Parade." Nancy was asked to do a big production number featuring the Cole Porter book.

This has put her in a dither. She didn't know what to choose out of that book when I spoke to her. "There's such a wealth of stuff" she exclaimed. "I've never done anything like that nor sung anything like it," she said.

"Normally I wear a plain little dress. This calls for a really glamorous gown. I'm going to go overboard and give it the full treatment, sophisticated—I hope."



by
Al Anderson

New Anka Hits

YOUNG Paul Anka who has just returned to the States after a successful trip to your side of the Atlantic, looks like having a big follow-up to his "Destiny" disc.

Just released here by ABC-Paramount, the titles on his new waxing are *Crazy Love* and *Let The Bells Keep Ringing*.

Both titles are getting equal critic raves, and it really looks as if Anka has a double smash-hit in this issue.

The new disc should soon find its way to your side of the Atlantic. Look out for it. I'm sure it's going to invade your Hit Parade charts too.

Incidentally, these titles are the first to be issued by Paul's own publishing company, news of which your Doug Geddes gave you in a previous issue of "DISC."

Could be that the publishing house is going to get away to a great start.

Ride 'Em, Hank!

POPULAR country and western outfit, *Hank Thompson and his Brazos Valley boys*, are in a nice healthy position for engagements.

The boys have a string of personal appearances which will keep them busy solidly from now until August.

Most of the dates are top rodeo and college appearances.

Sinatra Club?

LATEST rumour around town is that singing star Frank Sinatra, and top comic Jerry Lewis may become night-club owners.

Suggested glamour-spot for the proposed take-over is the now-closed Ciro's club, on Hollywood's Sunset Boulevard.

Neither of the stars would comment, however, on the possibility of their becoming hosts to after-dark pleasure seekers.

Duke—Ella Boost

I GAVE you news some weeks ago regarding a new LP package to be issued by Norman Granz, featuring Ella Fitzgerald.

This newest release is called "Ella Fitzgerald Sings the Duke Ellington Song Book." The whole repertoire covers four 12-inch LP discs.

To launch these new discs, showman Norman Granz staged a gigantic concert at the famous Carnegie Hall last Sunday, featuring both Ella Fitzgerald and Duke Ellington.

A special musical suite was presented for the first time at the

NEWS AND VIEWS FROM ACROSS THE ATLANTIC

this waxing for MGM was cut on a freelance basis.

There may be further albums, though Rosemary has not signed herself exclusively to the MGM outfit.

Bumper issue

CAPITOL records announce a bumper issue for April of 31 new albums. Many of these are covered by classical and international issues, but there are 14 pop albums included in the lists.

One of particular interest to you British readers is a new Sinatra album. This is Volume Two of *This Is Sinatra*, and includes many titles particularly associated with him.

It has been pointed out over here by the Capitol concern that this

album is the twelfth that Sinatra has cut for them.

Carlton signing

RECENTLY formed Carlton Records, has just parted George Liberace.

George who, until recently, waxed and toured with his brother Lee, signed a contract with president of the new company, Joe Carlton in New York last week. It calls for George to cut future albums and single releases.

Carlton intends to give these platters world-wide exploitation.

The waxing of Paul Anka's "Crazy Love" and "Let the Bells Keep Ringing" will be available here soon.



concert and on the LP. Written by Ellington, it is called "Portrait of Ella Fitzgerald."

These two famous stars have played almost every possible location, yet, surprisingly, this was the first time that they had performed together on a New York stage.

Growing Circle

GLENN WALLICHS, President of Capitol Records, has announced the purchase of additional land in Hollywood.

This new lot is to allow for expansion of the Capitol pressing plant, and the cost is expected to be more than a million dollars.

Increased output of album sales has called for this expansion, and the new plant is expected to be in operation around April, 1959.

Ferrer Records

MGM Records announce that the husband and wife team, José Ferrer and Rosemary Clooney have cut an album for this label.

Their choice is the new Broadway play "Oh Captain." Famous bandleader Phil Moore did the arranging and conducting on the session.

Rosemary Clooney's current contract with American Columbia has recently expired, and



Billie Holiday's new Fontana EP is practically a collector's piece for the jazz enthusiast. Top names supporting her in this pre-war recording are Lester Young, Johnny Hodges, Teddy Wilson and Benny Goodman.

EPs

Reviewed by
JACKIE MOORE

AL HIBBLER SINGS LOVE SONGS

Believe It, Beloved; There Is No Greater Love; As Time Goes By; I'm Getting Sentimental Over You. (HMV 7EG 8326)

THE ex-Ellington singer is with Johnny Hodges on the first two titles and the Leroy Lovett Orchestra on the last two. Hibbler is in great voice on all four titles. If there are still people around who haven't yet discovered the Hibbler style with a song, a brief summation would put it as a dark-brown, rich voice with more than a touch of blues singing and a great technique when it comes to phrasing—as demonstrated in *I'm Getting Sentimental Over You*. Hibbler doesn't hit you immediately, but take it from me, it's worth perceiving if you don't take to him straight away.

MUSIC FOR ROMANCE Ray Martin and His Concert Orchestra

Love Walked In; A Fine Romance; Dancing In The Dark; I'm In The Mood For Love.

(Columbia SEG7772)

DON'T let the "Music for Romance" fool you. This isn't "sloppy" strings and mushy arrangements. On the contrary, the arrangements are full of meat. Martin touches and this romance goes along with a heck of a swing. The four standards all benefit by the Ray Martin approach.

LADY DAY Billie Holiday

I Cried For You; Me, Myself And I; Billie's Blues; I Must Have That Man. (Fontana TFE17010)

RECORDED from 1936 to 1937, this is Billie Holiday at her best with the greatest musicians available backing her. Among the personnel are such fabulous names as Lester Young, Johnny Hodges, Teddy Wilson, Benny Goodman. In fact this is quite a collector's piece for the jazz enthusiast, but don't let that deter you if you're not one of these. You can enjoy Billie Holiday singing *I Must Have That Man* even if you don't know Lester Young from Lester Ferguson.

MUSIC FOR HAND-JIVING The Baron and His Music

"Lester Leaps In"; The Graham Stewart Seven; "Weather Bird Rag" and "Sunset Cafe Stomp." (Decca DFE6450)

EVERY day another surprise. I certainly never imagined a day when *Lester Leaps In* would be described as music for hand-jiving. However, hand-jive you can to this disc. But if you just like listening, you'll find it okay too. Some beatsy music to keep the jivers happy.

WALTZES TO REMEMBER No. 1

*Frank Chacksfield
The Girl That I Marry; Out Of My Dreams; Kiss Me Again; Will You Remember.* (Decca DFE6452)

ONE of our current stars of the orchestral field with four songs we're destined not to forget for quite a while, judging by the number of people who play them. Mind you, the way Chacksfield's orchestra plays them, who'd want to forget! A fine instrumental disc, definitely not for hand-jiving—though some of those "6.5" girls could hand-jive to the National Anthem.

SIDE TRACKS

★ ★ ★

All right, all right, with a pack of Presley fans after my blood, I give in

WELL, paralyse my pelvis! This is it. All my life I've wanted to be the centre of a high-powered intellectual controversy. But I never imagined that the fuse to this explosion of whip-lash argument would be in my first "DISC" column.

All I did was to make one remark—just one—about Private Presley. Here it is: "Elvis Presley is a giant because he has taken the sex in rock 'n' roll as far as it can go. They don't come more sexy than Elvis!"

That's all. But the Presley fans stiffen with rage and say, like duelling musketeers, "It is enough. We demand satisfaction." Or, more precisely (I quote):

"We have read your article in which you made some sinking comments about the sex that Elvis has brought into rock 'n' roll. Just because he puts everything he's got into his songs (unlike Sinatra) you start voicing your stupid opinions. I suppose you are a Tchaikovsky fan, you doft old square. He's much better looking than any of you jealous mob so pack it up or you'll find yourself very unpopular. — Two Elvis Presley Fans."

All right, I give in. These two fans are right. Let me confess it all. Sitting in the one-and-nines at "Jailhouse Rock" I was eaten away with acid jealousy. I couldn't bear hearing all those screams for handsome Presley, whilst, ugly and deformed, I was ignored by the girls.

Now I see the error of my ways. I apologise deeply to the two Presley Fans and will put it all to rights.

I not only withdraw my statement about Elvis, but, if you

please, I will say the opposite, viz: "Elvis Presley is a dwarf because his rock 'n' roll lacks virility. There can be no one more sexless than Elvis."—Satisfied?

Now that Presley has gone into the Army it is possible that the most exciting phase of his career has come to a halt. At any rate there can be no more of the "meteoric rise to the top" angle, since if he shoots any higher he'll disappear into outer space.

So perhaps this is a good time to take note of the criticisms that have been continually levelled at Elvis, during the hey-day of his stardom.

Criticism: "He is a bad singer."

Critic: Sinatra fan.

Answer: If you had asked Caruso what he thought of a Sinatra disc (assuming this had been possible) you would probably have got the same comment. In other words, it depends on what you are used to. Presley doesn't try to sing like Caruso any more than Como tries to sing like Gigli. Their styles of singing attempt to

★
★
★
by
**JACK
GOOD**

story. Again, how many words do you understand in Scots songs if you are a Cockney, or Cockney songs if you are a Scot? Presley's dialect is just as legitimate as either of these. Sometimes, admittedly, he slurs words for deliberate effect. We must then assume that the effect is more important than the words. If the words are of "My Special Angel" quality, there can't be much argument here. But on the whole, if you don't just "hear," but listen to Presley's discs, the words aren't too hard to follow.

Criticism: "He wiggles about."
Critic: Earnest teenager looking up from a chapter on "The Subjunctive."

Answer: Yes? And?
"Well, isn't this suggestive?"



...the Army may make a man out of Elvis

achieve different effects. The question is not "is it good?" (which is something that everyone has his own opinion about) but, "Does it succeed?" As far as Presley is concerned it certainly succeeds—record sales prove this.

Criticism: "I can't hear the words."

Critic: Old-school disc jockey.
Answer: When you hear Italian opera you probably get the same impression. You don't complain. You say it doesn't matter, even though words in opera must be of some importance since they tell the

No, Presley's violent movements may be coarse and vulgar. They are certainly not suggestive in the way that the jokes of many of the comics we hear on radio are suggestive.

It is not true that Presley moves violently all the time—in the way that many of his half-baked imitators do. He seems to be in complete control of his performances—in the tradition of the finest artists.

For his number "Teddy Bear" in the film "Loving You," he was static except for a very slight movement of the shoulders. The result was volcanic. Many singers don't move because they can't. Many more move continuously,

because they wouldn't know what to do with themselves if they stopped. Presley not only knows how to move but also how to save up the movement so that when he uses it, it is really effective.

Criticism: "His appeal is merely visual."

Critic: The same earnest teenager.

Answer: Try to sell a million records of a sunset.

These are some of the negative comments on Presley. What can be said positively? First, Presley has succeeded dynamically in a way that only dynamic people can succeed. He has for three years almost towered over the pop-music scene like a Colossus and the

outpourings of powerful critics have had as much effect as peashooters against a tank.

Ultimately, a man is only great if people think he is great. On these grounds Presley is great. But more than this, he bears other marks that identify outstanding men.

He took hold of many different, sometimes even conflicting, influences and made something completely new from them. What he made was more than a personal style, it was a new mode of expression that had reference, not just to himself, but to millions of young people whom he grew to represent.

Since then he has been repeatedly imitated, but never successfully. He is, therefore, something more than the sum of his parts—the voice, the looks and the wiggle. He is in fact an artiste, and like an artiste he continues to develop.

When Private Presley gets his demob he may not be the rage he is today but I am sure that he will steadily reinforce the reputation he has so hastily won.

MUSIC from the MOVIES

THE DUKE WORE JEANS

Tommy Steele
It's All Happening; What Do You Do?; Family Tree; Happy Guitars; Hair-down Ho-down; Princess; Photograph; Thanks A Lot. (Decca LF 1308)

The soundtrack of Tommy's second film, currently on general release. All the songs are by the Bart, Pratt, Bennett combination and musical director of the film was Roland Shaw. There is the usual quota of semi-rock numbers which are no better or worse than we've heard before but it is on the numbers like *It's All Happening* and the slow ballad *Princess* that you can really see the improvement in the Bermoodsey boy. And there's a sweet little duet with June Laverick in *Photograph*. A dead cert with Steele fans, and its my bet quite a few others will find they enjoy it too.

SEVEN HILLS OF ROME

Mario Lanza
Seven Hills Of Rome; Temptation; Jezebel; Memories Are Made Of This; When The Saints Go Marching In; Come Dance With Me; Questa O Quello (from Rigoletto); Lollia; Arrivederci Roma; There's Gonna Be A Party Tonight. (RCA RA-13001)

SONGS from the MGM film, recorded in Rome. As well as hearing the Lanza voice in songs ranging from pops to opera, you get some impersonations thrown in for good measure. And if you can't believe that Lanza can sound like Pery Como—try listening to *Temptation*. Lanza is right back to top form on this disc, in really great voice.

BONJOUR TRISTESSE

The Les Baxter Orchestra.
(Capitol CL14840)
A 78 disc, this is the very gay dance which is featured throughout the film, full of all the vitality that Georges Auric can give it.

Statistics (mine!) prove that trumpet solos will be the rage

BY simple logic, I have discovered what is to follow Rock 'n' Roll. Look at the Top Ten for last week:—

(a) Seven out of ten are Rock, or Rock influenced. We all agree we can ignore these.

(b) Two of the remaining three are ballads. This is 33% fewer ballads than the week before. So it's not going to be ballads.

(c) The remaining one is a trumpet solo by Eddie Calvert. This represents an increase in trumpet solos in the Top Ten of no less than 100% compared with previous weeks.

The conclusion is obvious: Trumpet solos are going to be the rage.

So always ahead of my time, here is my latest pop record review:

BRAGSTRICK & RAGHOUSE BRASS BAND

Trumpet Solo; Charles Fogg, Blaze Away; Dead March in Saul.

The Bragstrick combo provides the musical back-drop to the pop-oriented Fogg horn-blowing with cute gimmicks that could kick both decks into the best sellers. Fogg waxes a coupling that builds steadily on both lids. *Blaze Away* is a quick-beat jumper that makes ideal teen-fare. *Flipside* is a slow rocker that could be a runaway seller. Looks like a double-barrelled money maker that could grab a heap of airplay.

'Nostalgic film' for '6.5' fans

I WAS surprised to see what an improvement the "Six-Five Special" film is on its American counterparts. Certainly it beats "Disc Jockey Jamboree" into a cocked hat—though this is no hard task.

And I am sure that more people will go to see the film now "the gang" are leaving the TV show—if only to remind themselves how it used to be.

Certainly to see myself in the control room again was a strange experience for me and I dare say Pete and Freddy will have the same sensation.

The film has plenty of good close-ups—which is what the public want, I'm sure—but I felt the dance sequence was perhaps out of place, as were the Corinthian pillars in the "6.5" set and the Luton-type girls' choir.

'6.5 Special'

RESERVED FOR STARS



DON LANG—The leader of the "Frankie Five" and one of the regulars of the TV show. Needless to say he has a big part in the film.

THE much-publicised film version of "6.5 Special" is due to steam your way, and there is a star to suit your taste in every compartment.

It is proclaimed as "The Year's Smash Hit Musical," and I've little doubt that it will prove to be that way in the box-office.

The story line is a thin one, but what it lacks in dialogue it makes up for in musical volume.

A young hopeful singer, played by Diane Todd, catches a train which seems to have no other passengers on it but stars of the TV and record world.

As she goes from carriage to carriage so she gets an impromptu musical offering from one of the entertainers. She meets Jo Douglas and Pete Murray in the dining car and forces them to give her an on-the-spot audition.

This clinches her a part in a forthcoming version of the TV show, and she gets her first break in this way.

Apart from the train scene, the final stages of the film take place in a very realistic BBC-TV studio.

The stars are too many to mention here, but the real performers "stick out a mile" in their contributions.

Dickie Valentine should win himself a major film role through his appearance in "6.5 Special," and producers needn't look farther

than Joan Regan for an attractive feminine lead.

Lonnie Donegan fans get value for money, though the film ends in an odd way on his performance.

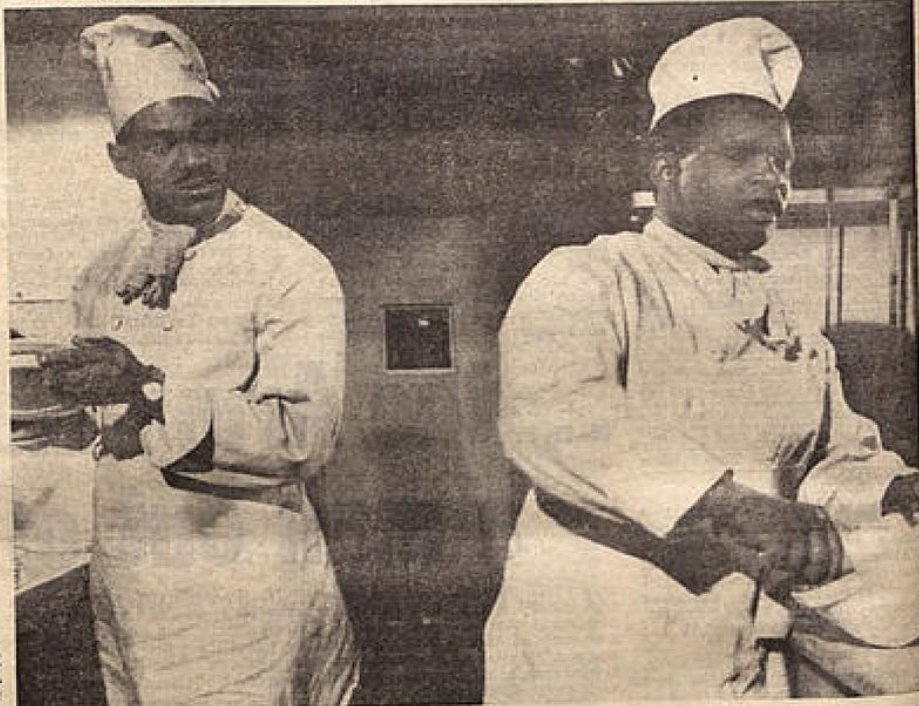
Jim Dale shows himself as a pleasing screen personality, as do the King Brothers.

Musical highspots I liked were the contributions by Johnny Dankworth and his Orchestra with Cleo Laine, and that underrated vocal group—the Kentones.

I have no doubt that this film will delight the fans. It has a host of stars and over 20 songs.

For myself, I found the journey rather long and tiring, and I could have achieved the same result by stacking up my record player without leaving the comfort of home.

DOUG GEDDES



(above) The two singing chefs of the "6.5 Special"—**JIMMY LLOYD** (left) and **VICTOR SOVERALL**.

(below) **PETE MURRAY**, **FREDDIE MILLS** and **JOSEPHINE DOUGLAS**. They may have left—or be leaving—the show, but the film still has them.



(below) **JACKIE DENNIS**, the young Scots boy who recently signed a £50,000 contract, takes it easy during filming.



LP Line-up

goes Continental

There's a lot of passion in this French voice

GENTLEMEN OF PARIS (HMV DLP1173)

The gentlemen bring Maurice Chevalier, Jean Sablon, Luis Mariano and Gilbert Becaud.

ANY thought of Paris would be bound to include Chevalier, who brings his charm to *Appetez Comme Vous Voulez* and *Noire Espoir*. Just the sound of his voice is almost as good as a week-end in Paris—almost!

Jean Sablon sings four numbers, *Je Tire Ma Reverence*, *J'Attendrai*, *Bonsoir M'Amour*, and *Ce N'est Que Votre Main*, Madame, known better to us as *I Kiss Your Little Hand*, Madame. Very romantic songs for everyone's idea of the glamorous Frenchman.

Luis Mariano was born in Spain, but followed his career in light opera, which has given him great range and a beautiful tenor voice.

He sings two gay songs, *Priere Peruvienne* and *Oh! La! La!*—familiar to us from the Anne Shelton and Lita Roza discs of *Ha! Ha! Ha!*

If you want to be up to date on French records, then get to know Gilbert Becaud, current favourite in Paris. Becaud puts more than a little passion into his songs, typical ones being *Toi L'Oiseau*, and his best known *Mes Mains*, both on this disc.

A good mixture of the familiar and the not so well known.

FIRST MEETING

Claudio Villa
(Rare Records LPE2019)

Serenatella Sciuè; Canto A Voca Piene; Primo Appuntamento; Serenata Delle Serenate; Roudinella Forestiera; Pastorella Sarida; Ammore

Ammore; Serenata Indifferente.

OVER to Rome-born Villa, a top favourite with the Italians. Claudio Villa has that delicate tenor which seems to be a product of Italy, and a control over his voice which has to be heard to be appreciated. As always with Italian songs, all of these are so easy to listen to and beautifully relaxing on the ear. If you can't understand a word, it won't matter in the least.

REVIEWS

by JACKIE MOORE

TROPICAL TROUBADOUR (Philips BBL7164)

Luis Alberto del Paraná; Ay, Jalisco Ho Te Ruje; Ven-ganza; Cha-Cha-Cha Chabela; Maria Binita; Uno; Cuerdas De Mi Guitarra; El Tiempo

which includes such as Shelly Manne, Maynard Ferguson, and Pete Candoli.

From this you may have gathered that this is a vocal group which could deserve a special listen. And you'd be right. With a varied group of titles that gives them every opportunity to show us just what they can do with any type of song, the Axidentals make some of the best sounds to come out of a vocal group in months.

I should say Hello to this disc just as soon as you can.

English-singing round-up

JUST FOR VARIETY,

Volume One
(Capitol T944)

Les Baxter; April In Portugal; Nat Cole; Unforgettable; Jackie Davis; Time Was; June Christy; I Should Care; Gordon Macrae; Stranger In Paradise; Harry James; I'm Beginning To See The Light; Ray Anthony; Skylark; Four Freshmen; It's A Blue World; Jackie Gleason; You've Changed; Gisele Mackenzie; Adios; Joe Bushkin; Embraceable You; Les Paul and Mary Ford; The World Is Waiting For The Sunrise.

FIRST of a new series from Capitol. Each Variety volume will include a round-up of Capitol stars, some recent recordings and other oldies, as in this case, which features the Nat Cole *Unforgettable*—practically a classic.

The mixture of old and new leads to a much better selection than you usually get on these mixed discs. And it's nice to replace those worn out 78s which have been knocking around the turntable for a year or so.

HELLO—WERE THE AXIDENTALS! (HMV CLP1161)

I Lead A Charmed Life; June Is Busting Out All Over; You And The Night And The Music; I Can't Give You Anything But Love; Hello; Rock-A-Bye Your Baby With A Dixie Melody; I Can't Believe That You're In Love With Me; Quiet Wind; Look For The Silver Lining; Love Is

Sweeping The Country; For Me And My Gal; What A Difference A Day Made; Hey Mal' I'm In Love.

MEET the Axidentals, Bob Summers, Milt Chapman, Sandy Rogers, the sole female Ann Winters plus pianist Steve Atkin. And with the group a band led by Russell Garcia



The Four Freshmen are featured in the new Capitol LP series, "Just for Variety."

PUTTING ON THE STYLUS

Sera Testico; El Dia Que Me Quieras; Quiereme; Luna de Mexico; Se Val El Caiman; Quiero.

YOU may remember Luis Alberto del Paraná from the Trio Los Paraguayos. On this disc he sings more music from Latin America but this is more on the sophisticated side than the Los Indios disc. He has the backing of Andres Pereira and his Orchestra, and the record brings you the kind of South American music associated with the great mambo and cha-cha bands.

MUSIQUE POUR TOI Pierre Dorey

(Nixa NPL18010)

La Plus Chose Au Monde (Love Is A Many Splendored Thing); Concerto D'Automne; Amoureux de L'Amour; Voila Ce Qu'il Me Faut (Falling In Love With Love); Veronique; Toi L'Oiseau; Alore Raconte; Personne Au Monde (No Arms Can Ever Hold You); Napoli; Pardon Mon Coeur; Le Ciel Est Temoin; Loussia.

DORSEY is well known in France as a song-writer and orchestra leader. On this disc, his first on the Nixa label, he concentrates on soft music at the piano, with the backing of some ultra sweet strings. Dreamy, relaxed music for late-night listening.

ITALY!

The Di Mara Sisters
(Columbia SEG7774)

Arrivederci Roma; Bella Ragazza; Santa Lucia; Torna A Surriento.

THE three Di Mara Sisters have been in America since 1953, and naturally this has influenced their work. Originally television discoveries in Rome, the girls were very popular there, a popularity which has gone with them to the USA. On this EP they have



"It always does that—I think there must be something wrong with it!"

featured four numbers which you might call "tourist attractions," since they have become so well known in this country. The Italian has become somewhat mixed up with the American approach, but the four titles should attract many a record buyer.

LOS INDIOS

(Fontana TFR6004)

Paraguay; Camino de Cocaguay; Historia de Un Amor; Besame Morenito; Maria Chuchena; Me Voy Pa'l Pueblo; La Balarina; Minero Sapucal.

THE music of Paraguay sung and played by four people who have almost become Paraguayan envoys in Europe. With two guitars, a harp and their four voices they make some very happy music on this 10in. disc, with all the fantastic driving rhythm which is so much a part of South American music. And Abel Sanchez Gimenez is nothing short of fabulous on the harp. A definite "Yes" to this one.

The Man of the Moment
In a Dream
of a Disc

Great new
RUSS release
on ORIOLE!

RUSS HAMILTON

Had a hit in the headlines last week—his own dynamic "We Will Make Love" brought him the 1957 Ivor Novello Award for the most performed British song of the year!

Now hear the latest hit from the Hamilton pen—waxed by Russ himself in his top award-winning form.

I HAD A DREAM / LITTLE ONE

"I Had a Dream" is featured in the film
"6.5 Special"

CB 1404

78 and 45 r.p.m.

ORIOLE

DISC

A Charles Buchan Publication, Hulton House, Fleet Street, E.C.4.

A letter from the Publisher

Dear Reader,

This is the 10th issue of "DISC" and I should like to thank all of you for supporting it so splendidly. The tremendous success of this new paper could not have been achieved without your help.

You have told us how you have enjoyed "DISC" and you have told your friends about it, with the result that demand has increased with every issue.

"DISC" is expert. Those who produce it every week know their craft, which is a good thing because it is read by experts. YOUR comments and suggestions have been both interesting and helpful and I am grateful for them. I hope you will long continue to write to us.

We have gathered together the finest possible team of contributors, each a leader in his respective field and I am glad to know you find them informative and interesting.

Record reviews are frank and unbiased. "DISC" does not pull its punches. Yet it is quick to recognise new talent and to give applause where it has been earned.

I believe that it has already proved itself worthy of your support. In return for that support I assure you that every effort will be made to produce an even better paper, to introduce new ideas and features, to ensure that it justifies its claim to be essential to the great record-buying public.

Sincerely,
CHARLES BUCHAN.

Johnny Otis may get here after all

THOUGH many fans were disappointed that popular Johnny Otis could not come to Britain recently, they will be pleased to learn that Johnny is still making every endeavour for a trip later this summer.

In a transatlantic call to London recently, Johnny said: "We were as disappointed as anyone that we couldn't make it to Britain.

"I am still pursuing the project and I hope that the difficulties which prevented our trip last time may be amicably overcome."

Otis continued: "If this can be arranged, we are setting our plans for late August or early September."

Mike and Bernie leave, too

ANOTHER two residents of the BBC-TV "Six-Five Special" show are to depart the same day as Jo Douglas leaves—May 10.

They are comedians Mike and Bernie Winters who joined the show some time after their successful season in pantomime in Glasgow.

The boys plan to return to a long Variety tour.

Blues men coming

BLUES artists Sonny Terry and Brownie McGhee are due to arrive in Britain on April 18 to undertake a number of engagements with the Chris Barber Jazz Band.

They will be seen at the Dome, Brighton (April 25); Free Trades Hall, Manchester (April 26); and possible appearances at the Royal Festival Hall on May 3, and De Montfort Hall, Leicester, on May 4.

Jerry Lee Lewis will open in London

SINCE our news that dynamic Jerry Lee Lewis was definitely coming to Britain on May 24, "DISC" has been inundated with enquiries for details of his tour. We are now able to reveal most of his forthcoming dates.

Lewis opens with two concerts at the Regal Cinema, Edmonton, on Saturday, May 24, with an extensive tour of Britain to follow. The following day, still in London, Lewis will give further concerts at the Kilburn State.

Then he starts on the first leg of his tour at Birmingham Odeon (May 27); followed by Odeon, Glasgow (29); New Victoria, Edinburgh (30); Odeon, Newcastle (31); Odeon, Liverpool (June 1); Odeon, Manchester (2); Gaumont, Coventry (3); Gaumont, Worcester (4); Capitol, Cardiff (5); Gaumont,

Cheltenham (6); Gaumont, Wolverhampton (7); Gaumont, Bradford (8); Odeon, Nottingham (9); Odeon, Leeds (10); Carlton, Norwich (12); Gaumont, Ipswich (13); Gaumont, Doncaster (17); Gaumont, Hanley (18); and the Gaumont, Chester (19).

He continues this widespread

coverage with Gaumont, Salisbury (21); Odeon, Plymouth (22); Gaumont, Tawton (23); Gaumont, Southampton (24); Gaumont, Rochester (26); Odeon, Southend (27); Trocadero, Elephant and Castle, London (28), and finally the Odeon, Guildford, on June 29.

There are still further cinema dates yet to be finalised, plus possible TV performances where other engagements permit.

The mere fact that Jerry Lee Lewis is to make a tour of this country is exciting enough in itself, yet impresario Leslie Grade has added a further top-line attraction to this tour—The Treniers.

This group have already made a considerable impact on British audiences through their movie appearances, and should be sure of a big welcome.

First British attraction to be named for the dynamite-packed show is the ever-popular Hedley Ward Trio.

Cabaret date likely for Trudy Richards

DISCUSSIONS have been going on in London for vivacious American singing star, Trudy Richards, to play a cabaret season here. The venue would be a well-known London night-spot, and it plans materialise, Trudy will open there in two or three months.

She made a big impact last year with her Capitol LP called "Crazy In Love." It caught the fancy of disc jockeys, and they played almost every track of the record at some time or another.

'6.5' comp.

THE Rank Organisation have launched a teenage talent contest in conjunction with the release of the "6.5 Special" film.

The finals will be held at the Gaumont State, Kilburn, April 18.

Top prize is a recording session with a major company, £100 cash, and a chance to appear in the "Six-Five" TV production.

Laurie London heading for No. 1 spot in U.S.?

ONE of EMI's famous recording managers, Norman Newell, leaves Britain to-morrow (Friday) for a three-week visit to the States. His first job in New York will be to meet his successful young recording star, Laurie London.

Laurie London left this country a few days ago to appear in the Ed Sullivan Show.

Norman Newell predicts that after Laurie's TV performance, his record of "He's Got The Whole World In His Hands," will jump from its already high placing to the No. 1 spot.

After two weeks in Hollywood studying methods at the Capitol headquarters, Norman Newell is to visit Toni Dall in Las Vegas.

Dall has been such a success over there that the possibility of a return visit to Britain to make another record release looks like being delayed.



SATCHMO FILM GETS TV for Marvin Rainwater

THE long awaited movie, "Satchmo The Great," featuring fabulous Louis Armstrong, is to get a midnight premiere to-night, Thursday, April 10.

The showing will be at London's Cameo-Royal cinema, where it will remain for a season.

"Satchmo The Great" was filmed during his European and African tours, but concentrates on his appearance at London's Empress Hall, an occasion which few who saw it will ever forget.

Apart from Louis, such famous personalities as Edmond Hall, Trummy Young, Billy Kyle, Barrett Deems, Arvell Shaw, Jack Lesberg, Velma Middleton, Lucille Armstrong, and Leonard Bernstein, are also appearing in the film to make it all-star entertainment.

MARVIN RAINWATER, who is due in London to-day (Thursday), has his first date in Val Parnell's ATV production—"Sunday Night at the London Palladium," on April 13.

He has a further TV spot the following Saturday in the "Spectacular" show.

45's ONLY

CAPITOL Records has taken a bold step by deciding to release their "single" issues only on 45 r.p.m.

Apart from a few releases on 78's during the next few weeks, all their output in the future will be only on 45's.

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WELCOME to

JOHNNIE RAY

ONE of Britain's most welcome American visitors, Johnnie Ray, arrives once again in this country to commence another long and extensive tour.

Since his first visit in 1953, Johnnie has been a regular yearly visitor, with a sustained, and even increased popularity.

He climaxes this trip with yet another stint at the London Palladium, opening there for two weeks starting Monday, May 5.

Johnnie has headlined at this famous theatre every year since his first visit, with the exception of 1956. But even during that year he managed to put in a "Sunday Night at the Palladium" TV performance.

Due to arrive by air to-morrow (Friday) at Manchester's Ringway Airport, Johnnie will open his new British tour the following day at the Free Trades Hall, Manchester.

From then on, he has a busy tour scheduled for him, all of one-nighters, and looks like causing excitement everywhere.

Like many other American artistes, Johnnie made his debut in Britain on record. His *Little White Cloud That Cried and Cry* rapidly built him a tremendous following in this country.

That first visit in 1953 was nothing short of being a sensation. The fans loved him, the critics loathed him.

Since then, however, the critics have taken much more note of Johnnie's capabilities as an entertainer.

His split-second timing, and his command over his audiences, make him one of the finest American entertainers to come out of the modern school of vocal stars.

His current tour takes him to most parts of the country. Those of you who have been lucky to

have seen him before will, I am sure, take the first chance you can get of seeing him again. For those who haven't seen Johnnie Ray, I suggest that you rectify this soon.

and

SARAH VAUGHAN

ANOTHER singing star whom I'm glad to welcome this week, of very contrasting style to Johnnie Ray, is that outstanding song-stylist Sarah Vaughan.

Though Sarah has appeared in Britain before on individual London concert engagements, this is the first time that she has been scheduled to make a country-wide tour.

This is great news for her devotees and those who appreciate her very special vocal style.

It is also a great tribute to this famous star that her opening concerts are at the gigantic Odeon Theatre in London's Leicester Square.

This is the first time that this venue has ever had live attractions, and the choice will be welcomed by her public in the London area.

Sarah opens at the Odeon next Saturday evening, and remains there for further concerts on the following day.

An added attraction on these particular shows will be Ted Heath and His Music. All in all, these two nights promise to be big occasions.

Miss Vaughan sets off on Monday, April 14 on the first of her

Where you can see them

SARAH VAUGHAN

JOHNNIE RAY

Odeon, Leicester Square, April	12, 13
Capitol, Cardiff	14
Gaumont, Bournemouth	15
Odeon, Birmingham	17
Granada, Woolwich	18
City Hall, Sheffield	19
Odeon, Liverpool	20
Odeon, Glasgow	21
New Victoria, Edinburgh	22
Odeon, Newcastle	23
Odeon, Manchester	24
Odeon, Barking	25
Gaumont, Hammersmith	26
Regal, Edmonton	27

April	
Free Trades Hall, Manchester	12
Empire, Liverpool	13
City Hall, Sheffield	14
Victoria Hall, Hanley	15
Town Hall, Birmingham	16
City Hall, Newcastle	18
Odeon, Leeds	19
de Montfort Hall, Leicester	20
King George's Hall, Blackburn	21
Civic Hall, Wolverhampton	22
Colston Hall, Bristol	23
Gaumont, Cheltenham	25
Capitol, Cardiff	26
Gaumont, Southampton	27
London Palladium (two weeks)	May 5



Johnnie Ray gets into his stride during a recent performance in Berlin and waves the microphone stand aloft.



provincial dates, accompanied by the Jazz Couriers, and the Tony Kinsey outfit.

One of her first recordings, still fondly remembered, was *It's Magic*, a waxing that was to earn her fantastic disc sales.

Without doubt her first love is for stylish vocalism coupled with a tremendous jazz sense.

She made her debut at the age of 15 in an amateur contest staged at Harlem's famous Apollo Theatre. She won this easily, but, more important, it secured for her

the vocal spot with the Earl Hines band.

This early schooling gave her the experience that is so obvious in her present-day performances. Later she was to sing with the bands of Billy Eckstine and John Kirby.

With Eckstine her individual style was fostered, and both singers have a tremendous respect for each other.

In the States her reputation runs high. Not only as a jazz star, but in the better-class pop field also.

D.G.



FANS!
FANS!
FANS!

FRANKIE VAUGHAN
PAT BOONE

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CLUB 6-5 Cafe. English, Leicester Square, Thursday, April 17, another sensational session with the fabulous City Ramblers and the rocking Lennie Best Quartet.

FAN CLUB REVIEW. All about clubs, addresses and penpals. 1/3 from April Noble, 24 Gladwell Road, N.W.8. MOU. 2831. Also magazines, newsletters, brochures attractively duplicated.

WE WRITE MUSIC to pop song words (percentage basis).—S.A.E., A. Palmer, Decoy Road, Ormsby, Norfolk.

News from behind the label

Dankworth busy
THE Dankworth band have been busy again with recording sessions. Lined up are an album of standards and an extended play disc of tunes from "My Fair Lady."

And John's own fair lady, Cleo, has a disc coming out on the Nixa label featuring an Ellington number *Hand Me Down Love*, and John's first song, specially written for Cleo, *They Were Right*.

John has a fair-sized problem on his hands. Cleo will be away from the band while she is appearing in her first acting role, the lead in Tony Richardson's play *Della*.

In the meantime, what does Johnny do for a singer?

Ardent fans

CURRENTLY playing the Wimbledon Palais at week-ends is the Denny Boyce band. Two featured singers with Denny nowadays are Ricky Henderson, who is on the Embassy label, and Colin Day.

Though he is only 21 Colin has

iron grey hair—very much in Jeff Chandler fashion. Needless to say, Colin is gathering together more than a few ardent admirers among the local ladies.

Long play!

SOMEbody who is usually to be relied upon for his accurate information tells me that it would take three and a half years to play through the whole American LP and EP catalogue, non-stop. Which would be some people's idea of Purgatory.

Good partners

WHEN I first saw that Maxine Daniels was to guest in the Humphrey Lyttelton television show I was a little dubious about how the pair would get on together. But I hear from Maxine that she loves every minute working with Humph. And as Humph has featured Maxine as guest three times already, he must be happy, too.

Humph and Maxine have

worked together on his Radio Luxembourg show as well, so this looks like developing into a happy business partnership. Imagine how Humph's fans would have reacted to Maxine singing with the band a few years back—in the pre-Basic trip era.

Hancock disc

NICE gesture from Tony Hancock who gave up a few free weeks to entertain the troops in Tripoli and thereabouts. Tony has been flying back every Sunday for his radio show, and on his last trip he took his wife back with him as a surprise birthday trip. There'll be news soon of a Hancock disc, from the EMI stable.

Combination

GREAT reports already on the Rosemary Squires-Jeremy Lubbock combination in their new BBC sound series. Jeremy's recording of *Lemon Twist* is the

result of a friendship which sprung up between the Lubbocks and the Bobby Troups when Bobby was over recently with wife Julie London.

Don't be surprised to see another Shelton on disc soon. They say that sister Jo is making plans.

Film for Max

AN entertainer in the real sense of the word, Max Bygraves, is setting out on yet another field of show business. On Tuesday Max started work on a straight film role in *Cry In The Street*. Though there will be a song featured during the film the emphasis is on the acting.

Max is very brave. In his first-ever straight role he is up against two child actors, notorious for their scene stealing. Best of luck, Maxie.

The Four Freshmen are on a more commercial kick with their latest disc. I hear. Title is "Whistle Me Some Blues."

by
JEAN
CAROL



**MUSICAL THEMES
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Themes from Anastasia Around the world; Themes from Laura; The song from Moulin Rouge and other themes. Columbia 320112



JIM DALE
with Ken Jones and his Orchestra and the
Michael Scissors Singers

"Jim"
The story of my life; Tread softly stranger; Crazy for you; Kisses sweeter than wine, etc. Parlophone 1242000



THE RAY CHARLES SINGERS

"Here's to my Lady"
A selection including "The very thought of you"; The touch of your lips; Two marvelous few words; If you were the only girl in the world. MGM-O-106



HANK WILLIAMS

with his Drifting Cowboys
"Sing me a Blue Song"
May you never be alone; Blue love; They'll never take her love from me; Singing Waterfall, etc. MGM-D-149



TONY BRENT

with Eric Jupp and his Orchestra
"Off Stage"
You'll never know; I've got a little you're dodder; Let's fall in love; Time waits for no one, etc. Columbia 320112



ELLA FITZGERALD

"Like Someone in Love"
More than you know; Close your eyes; Midnight sun; How long has this been going on? and other favorites. HMV-CLP1106



BLACK SLACKS AND BOBBY SOCKS

Including Black slacks; Two thin's women; Penny loafers and bobby socks; At the top. HMV-CLP1107



KEN MACKINTOSH

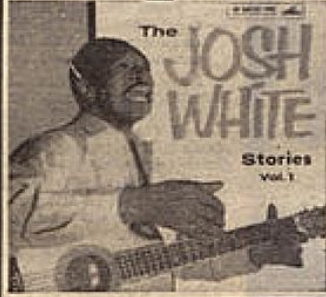
and his Orchestra
"One Night Stand"
Sixty-five Blues; Highway Patrol; The Champ; Skin Deep and other titles. HMV-CLP1110



DON LANG
and his "Frankie Five"
"Hand Jive or Wave Rave"
Including Six-Five Hand Jive; Red Frisco Boogie; Hand Jive Boogie; Rock and roll blues. HMV-CLP1113



QUINCY JONES
"This is how I feel about Jazz"
Walkin'; A sleepin' bee; Evening in Paris; Don't Blame Me, etc. HMV-CLP1114



JOSH WHITE
"The Josh White Stories"
Including Frankie and Johnny; The Boss of the Rising Sun; Outlaw-evil-do; Nobody knows you when you're down and out. HMV-CLP1115



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Cockles; Mountain Greenery; The Lady is a Tramp; Blue Prelude; Some enchanted evening; Bewitched and 17 other titles. Columbia 320114

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