

March 13, 1958.

**DISC**

THE NEW RECORD & MUSICAL WEEKLY

Every Thursday, No. 6

6<sup>D</sup>

● WIN A RECORD  
 ● PLAYER  
 ● Great FREE Contest

**PAT  
BOONE**



*Pat does it again with  
another extra value hit!*

**PAT BOONE**

**IT'S TOO SOON TO KNOW**

**A WONDERFUL TIME UP THERE**

HLD 8574 45/78



LONDON RECORDS DIVISION OF THE DECCA RECORD COMPANY LTD DECCA HOUSE 9 ALBERT EMBANKMENT LONDON SE11



# POST BAG

WE believe "Post Bag" is one of the most widely read pages in "Disc." Because it is YOUR page, made up of YOUR views and comments on current record gossip. And remember—for the most interesting letter published each week we are giving an LP of the winner's own choice. Drop us a line at "Disc," Hulton House, Fleet Street, London, E.C.4.

## UNFAIR TO SCOTLAND!

NEARLY all the top American singers and vocal groups have most of their shows and one night stands in England. Paul Anka, for instance, is only appearing three times in Scotland and has 19 dates scheduled in England. Don't you think this unfair to Scottish fans?

IAN D. HENDRY — Baltic Street, Montrose, Scotland.

(Could it be that there are so many more big cities in England?)

### Elvis number two?

WHAT an insult when critics label Tommy Sands as the second Elvis Presley. He is the first Tommy Sands and no one should forget it. He is different to the others in every aspect.

GILLIAN BARKER — Grosvenor Court, London Road, Morden, Surrey.

(This is the Time of Sands!)

### They can't make it

WHY do so many American recording stars get into our "Top Twenty" when British artists, making equally good recordings of the same songs, never make the hit parade?

MRS. S. CUDWORTH — Cedar Avenue, Mansfield Woodhouse, Mansfield, Notts.

(Why blame us? YOU buy the records!)

### Speeches and tattoos

I'M a record fan with a difference. I have recording of Churchill's war-time speeches, also Tattoo records and other similar events. Could you cover these kind of discs in your reviews?

E. H. RICHARDSON — 11 Church Lane, Lewes, Sussex.

(Such recordings are rare, but we shall review them as issued.)

## Don't be the square without a 'Disc'

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.

If you would like to become a subscriber, fill in the form below and hand to your newsagent. Rate for one year (including postage) is £1 16s. 10d. inland and foreign and £1 10s. 4d. Canada (4 dollars). The rate for six months is exactly half in each case.

(BLOCK LETTERS PLEASE)

NAME .....

ADDRESS .....

.....

.....

Please send me a copy of "DISC" every week for one year/six months (strike out whichever does not apply).

I enclose Postal Order value .....

### Too old to rock

AT 48, I'm getting on. I'm too old to rock 'n' roll but not too old to appreciate it. After a day's work, my greatest relaxation is to "flip" a few discs and recapture the youth and energy that was non-existent when I was young. In the 'teenagers of today I see all I could never hope to be.

JOHN MAY — Risbridge House, Kedington, Haverhill, Suffolk.

(The right way to keep "cool" after a day's work.)

### Praise from Kansas

WE have lots of magazines over here dealing with pop singers, records and all kinds of disc music but we don't have a paper like "Disc." You English are very modest and reserved but this "Disc" is certainly something to "rock" about.

CLEVELAND J. KELLOGE J.R. — 83746 Holley Street, Kansas, U.S.A.

(Our Kansas cousin is absolutely no "Square".)



LONNIE DONEGAN—The right cover at the right time. See "Lonnie signed."

### Lonnie signed

THANKS a thousand times for giving us the right cover personality during the right week. Lonnie Donegan has been appearing at The Granada here and on the Thursday morning he slipped into the newsagents and autographed a whole pile of "Discs" for his fans.

MISS E. DOWNES — Shrewsbury, Salop.

(A nice "sign" from Lonnie.)

### Too interested!

I GOT so interested in reading "Disc" that I almost forgot to get out at my train stop today.

MISS S. P. GOULD — Greystoke Avenue, Pinner, Middlesex.

(Here's someone on the right lines!)

### It's all relative

HOW many more relatives of stars are going to take up show business? We have Pat Boone's brother Nick Todd; Frankie Vaughan's sister-in-law Joyce Shock and Tommy Steele's brother Colin Hicks. They're enough to cope with.

JENNIFER GREGORY — Mavis Close, Ewell, Surrey.

(Good relations in the record industry!)

### Lack of publicity?

I FELT I had to support your prize letter from Rodney Telling and his kind words for the girl singers. I believe their neglect is due to the lack of publicity by the disc jockeys.

MARGARET SCHOFIELD — The White Swan, Sherlock Street, Birmingham 5.

(Feel you're backing the wrong horse, Margaret. Surely even a disc jockey couldn't be so ungrateful.)

### New wallpaper

MY 12-year-old son decided to decorate his bedroom wall with pictures of the latest singers. I saw "Disc" on the newsagents counter and for 6d. a week it won't be long before he runs out of wall space!

MRS. JOAN HALL — Hallburton Road, E. Twickenham, Middlesex.

(Bigger house or smaller pictures?)

## Bluntness wins an LP

ALTHOUGH born in England, I have lived for ten years in Australia from where I have just returned. As a teenager I have been very interested in popular music and now, on my return I have been giving a close study to the contrast between British and Australian Pop music.

Both have an influx of American discs but I have discovered that the most played British artiste is a certain Tommy Steele. In the few months I have been in England I have heard some half dozen of his discs and can only say that if this is the best Britain can offer I shall

return to the other side of the world as soon as possible.

I have heard many other British artistes like Marty Wilde and Michael Holliday and they make this Steele boy sound like a beginner. I think the only reason he was popular was because he was first in the field with rock 'n' roll.

There are several others who sing the same kind of music but do it a lot better. Tommy Steele got a head start but it's about time someone realised his inferiority and attempted to raise their standard of appreciation.

JOHN MILSOM — Crewkerne School, Somerset.

(Although aware of the outburst this will bring from Tommy Steele's fans we award this week's LP to Mr. Milson for his Australian bluntness.)

### 'Trad' and 'Folk'

COULD we have a page every other week spotlighting traditional jazz and folk music?

WILLIAM DUTTON — Meadsole Hospital, Penyfordd, Nr. Chester.

(What, more Trad, Dad?)

### What about Mike?

RONNIE HILTON is Britain's Perry Como? How absurd! True, Ronnie has a charming personality but who, in the whole pop record world, has such a relaxed nature as Perry?

DORFEN SEDDON — Northside Road, Lidget Green, Bradford 7, Yorks.

(Michael Holliday?)

### In Eire, too

CONGRATULATIONS on your enterprise and success in launching such a grand new record paper. Best wishes for the future.

JIMMY MAGEE — Shelmartin Avenue, Fairview, Dublin.

(Glad to know we have friends in the Emerald Isle, too.)

### 'All British' boys

THANKS for a great article on the King Brothers. It's about time these "all British" boys received the recognition they deserve.

COLIN THOMAS — Oxford Road, Erdington, Birmingham 23.

( "Disc" is always delighted to spotlight British talent.)

### 'One record' men

I MOST certainly agree with J. H. O'Dell of Bedford about those comments of his on Sinatra, Nat King Cole and Pat Boone. Not forgetting Bing Crosby either! If some of our "one record" singers

only last half as long as these it will be a miracle.

MISS R. STANNETT — Haggerston Road, Boreham Wood, Herts.

(We'll be interested in seeing them in their "rocking" chairs, too.)

### It's the tops

WE think "Disc" is tops. We only hope to see it on sale out here.

GNR. LIPSCOMBE — R.Q.M.S. Stores, 12 L.A.A. Regt., R.A., R.F.P.O. 41.

(It is. Ask at your bookstall.)

### Prices and times

A SUGGESTION for LP reviews. Could we have prices and playing times? The latter is most important when buying an LP. And can you give us advance knowledge of yearly deletions to save later frustration?

D. R. MILNE — Court Avenue, Coulsdon, Surrey.

(Deletions will be published as advised.)

### Reduce the cost

AS record companies are now making such big incomes from their terrific sales is there any chance of them reducing prices to enable those of us with small spending allowances to add to our collections?

CHRISTINE CAVANAGH — Babbs Green, near Ware, Herts.

(Record companies say they'd love to help, but present overheads make this impossible.)



**VERA LYNN**  
Say  
DECCA RECORDS  
THE DECCA RECORD COMPANY LTD  
DECCA HOUSE  
VALBERT ENHANCEMENT, LONDON, ENGLAND

# American Top Ten

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

Last Week	This Week	Title	Artist
1	1	GET A JOB	The Silhouettes
3	2	DON'T	Elvis Presley
4	3	SHORT SHORTS	Royal Teens
-	4	TWENTY-SIX MILES	The Four Preps
8	5	OH JULIE	The Crescendos
-	6	SWEET LITTLE SIXTEEN	Chuck Berry
2	7	AT THE HOP	Danny and the Juniors
10	8	THE STROLL	The Diamonds
6	9	SAIL ALONG SILVERY MOON	Billy Vaughan
7	10	YOU ARE MY DESTINY	Paul Anka

**ONES TO WATCH:**

TEQUILA	The Champs
WHO'S SORRY NOW	Connie Francis
BEEN SO LONG	The Pastels

**MOE KOFFMAN QUARTET**  
Swingin' shepherd blues  
LONDON RECORDS  
LONDON RECORDING DIVISION OF THE DECCA RECORD COMPANY LTD  
DECCA HOUSE  
VALBERT ENHANCEMENT, LONDON, ENGLAND

# TOP TWENTY

WEEK ENDING

MARCH 8th

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

**ONE TO WATCH**

Swingin' Shepherd Blues	Moe Koffman	London
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Compiled from dealers' returns from all over Britain



TOMMY STEELE—Now Number 6



THE SILHOUETTES—Number 1 still in America.

# Juke Box Top Ten

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

Last Week	This Week	Title	Artist
1	1	MAGIC MOMENTS / CATCH A FALLING STAR	Perry Como
2	2	THE STORY OF MY LIFE	Michael Holliday
-	3	DON'T	Elvis Presley
3	4	JAILHOUSE ROCK	Elvis Presley
-	5	TO BE LOVED	Jackie Wilson
7	6	WITCHCRAFT	Frank Sinatra
10	7	WHOLE LOTTA WOMAN	Marvin Rainwater
-	8	MAYBE BABY	The Crickets
-	9	GOOD GOLLY, MISS MOLLY	Little Richard
-	10	PRINCE OF PLAYERS	Tommy Frederick and The Highnotes

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



Imagine you are a disc jockey—and

# WIN A RECORD PLAYER

## great FREE contest

DO YOU fancy yourself as a disc jockey? How often have you listened to a radio programme and said—"I think I could do that better myself"?

Here then is your opportunity in "DISC's" latest and most exciting competition feature.

If you were offered a 15-minute radio spot, and had to choose only six records to fill it—what discs would YOU select?

Remember, in choosing such a programme, you have to consider not only personal preferences, but that you must satisfy the largest number of listeners also.

The programme has to be entertaining, pleasing, and well-balanced.

From the 10 records listed below, we invite you to select SIX only, and put into order to make a perfect programme.

Here is an opportunity for you to put your expert knowledge of popular records to good use.

For the winner whose programme comes nearest to the selection and order chosen by our reviewing panel of experts—Don Nicholl, Tony Hall, and Jackie Moore—"DISC" offers a wonderful and valuable prize.

It is a DANSETTE "CONQUEST" AUTO record player valued at 25 guineas.

The "CONQUEST" is fitted with twin 7-inch speakers, and a BSR Monarch Magdisk auto record changer.

It will load 10 records, 12 inch,

10 inch and 7 inch, or any size mixed Standard or long playing.

There are separate bass, treble and volume controls, and the whole player is fitted in a luxurious cabinet.

In the event of a tie, we also invite you to suggest a selling slogan for "DISC" of not more than eight words.

Here you can have unlimited fun creating a slogan for us. Who knows? You may see your suggestion being used in one of our forthcoming publicity campaigns!

Complete the attached coupon NOW with your record choice AND your slogan. To enter is entirely FREE. It will cost you no more than the postage.

### MAKE YOUR SELECTIONS FROM THESE HITS

- |                                      |                         |
|--------------------------------------|-------------------------|
| A Jailhouse Rock . . . . .           | Elvis Presley           |
| B Story of My Life . . . . .         | Michael Holliday        |
| C April Love . . . . .               | Pat Boone               |
| D Magic Moments . . . . .            | Perry Como              |
| E Ma . . . . .                       | Johnny Otis/Marie Adams |
| F You Are My Destiny . . . . .       | Paul Anka               |
| G Peggy Sue . . . . .                | Buddy Holly             |
| H At the Hop . . . . .               | Danny and the Juniors   |
| I Kisses Sweeter than Wine . . . . . | Frankie Vaughan         |
| J Love Me Forever . . . . .          | Marion Ryan             |



THE DANSETTE "CONQUEST"

cut here

'DISC'

### DISC JOCKEY COMPETITION

(Block letters please)

NAME . . . . .

ADDRESS . . . . .

SLOGAN . . . . .

Address this coupon to:  
DISC (Comp.), Hulton House, Fleet Street,  
London, E.C.4.

1	
2	
3	
4	
5	
6	

## OVER THE BORDER

### HOW DO YOU RATE IN THE POPS FIELD?

by MURRAY GAULD

HOW do you rate your chances as a "pops" quiz kid? That's a question "Robbie" Robertson, programme organiser for "Spot the Tune" (starring Alfred Marks and Marion Ryan), was asking Scots last week.

He had selected Scottish music lovers as the guinea pigs for an experiment he is conducting. (He has three contestants per week. "I would like to have one a week from Scotland," he says.) It's a new way he has of choosing contestants for his programme—and it's 100 per cent, painless.

"Robbie" plays you an LP. Each side has 15 tune titles . . . and you see how many you get. If you get eight on one side and four on the other—you're average.

I got eight on one side, three on the other—one under par.

#### The LP way

Doing it the "LP" way, "Robbie" doesn't test on the Top Twenty. He sounds your knowledge on the "pops" of the last 10, 20, even 30 years.

And if you are one of the "dunces" you're in good company. Ted Heath couldn't name one tune—and had to be prompted even on his signature tune!

Film star Tony Wright ("Tiger in the Smoke") was tried with Tiger Rag. But he failed on that.

On the other hand, Petula Clark was excellent. Geraldo got the one usually sure to be the stumbling block for those who got all the others right.

However you fare, you won't dislike "Robbie."

"We get the reputation for having fun on the programme," he says. "And that's the way I like to keep it."

"But there's no mickey-taking." Each contestant has the opportunity of making at least £26 . . . and there's always the jackpot—at £100 per week. That has twice reached £800.

Musical tastes from evergreens to rock 'n' roll. If you're interested in an interview, write me (to "Disc," and I'll see if "Robbie"

can fit you in when he's in Glasgow—at the SIV headquarters, the old Theatre Royal.

### They're going for the Stompers

CLYDE VALLEY STOMPERS, Scotland's highly popular pop jazz band, are aiming at the South. And that's why they're begging Decca not to include three pseudo-Scots jazz numbers in their LP to be issued next month.

"That sort of number is death," leader Ian Menzies told me. "We're still trying to live down the ones that were on our first LP."

North of England jazz fans are going for the Stompers in a big way. They have just returned from a tour that took in Barrow-in-Furness, Wakefield, Stockton and Maryport.

At Barrow they had a huge crowd—about 50 per cent, up on their previous visit, and at Wakefield, with its policy of a name band every week, Stompers drew the biggest crowd since they themselves were last there.

Ian is considering an offer for the band of a week in Birmingham. On Saturday they recorded their first broadcast of the year—which goes out on the Scottish Home, March 28, 6.35 p.m. There's a 6.5 Special in the immediate offing, too.

### Film gives skiffle a big chance

"DISC Jockey Jamboree" is a name-packed movie that's coming North in a couple of weeks' time. Warner Brothers are cashing in with a heavy tie-up with ABC Cinemas . . . a Skiffle competition.

Four Scottish skiffle groups will go South for the British film which will entail prizes of—a contract with Vogue; and ITV's "Bid for Fame"; and a 14in. TV set to

each member of the group. The Scottish final will be held at the Regal Cinema, Glasgow.

So far preliminary "legs" and area finals have been contested—and one of the outstanding groups have been the Denzel Skiffle Group from Blandford.

Formed last October, this group—average age 19—(Archie and James Brownlow, guitar and wash-board; George Hughes on amplified guitar, and leader George Porter on skiffle bass) have won contests at Clydebank, the Glasgow Liscarno and the Empress Theatre.



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SKIFFLE BASSES. 4-string. Fine tone, range. 65/-.—Agland, 47 Farringdon Road, Havant, Hants.

SEND US YOUR POP SONG LYRICS. S.A.E.—A. Palmer, Dooey Road, Gemsbury, Norfolk.

## MUSIC from the MOVIES

by JACKIE MOORE

### TWO WEEKS WITH LOVE (MGM EP633)

The MGM film starring Jane Powell, Debbie Reynolds and Carleton Carpenter. Tracks on this one are My Hero, By the Light of the Silvery Moon, Row Row Row, and Aba Daba Honey-moon.

### WANTING YOU (MGM EP636)

Kathryn Grayson sings four numbers she has featured in films—Always, They Didn't Believe Me, Wanting You, and one of the songs from the film in which she starred with Gene Kelly and Frank Sinatra, "Anchors Aweigh," the number based on the Tonic Sol Far, My Heart Sings.

### ANNA MAGNANI (HMV POP460)

The incredible Italian star with a number from her film "Wild Is the Wind," called Scarpicciatello, or in English, Infatuation. Not exactly a great voice, but what a personality!

### DIANE TODD (Decca F10993)

It's A Wonderful Thing To Be Loved and You Are My Favourite Dream. One of our brightest new young stars who

will be making her debut in the film from which these two numbers come, "The Six-Five Special."

### MARIO LANZA (RCA 1045)

Two numbers from his latest film "Seven Hills of Rome," the title song plus Come Dance With Me. This is the film Lanza made in Italy, and which has beaten box office figures for "The Great Caruso" at Radio City, New York.

### OKLAHOMA

(Capitol EAP 1-595 to 4-595)

Four EPs with the entire sound-track from the film starring Shirley Jones, Gordon McCrae, Gloria Graham and Gene Nelson. Your chance to catch up on the best selling album.

### WEDDING BELLS (MGM EP635)

Another MGM movie again with Jane Powell, and this time, Fred Astaire. Included are the ever-popular Too Late Now, I Left My Hat In Hiale, Open Your Eyes, and the longest title ever How Could You Believe Me When I Said I Loved You When You Know I've Been A Liar All My Life!







## COVER PERSONALITY

**PAT BOONE****HE ROCKS—BUT  
SO GENTLY**

**OUR** cover personality this week hardly needs naming. The quickly recognizable face is that of none other than Britain's consistent favourite—Pat Boone.

With the minimum of movement and gyrations Boone has shown that he can set up a tremendous rock 'n' roll feeling in the smoothest possible manner.

His appearance on television during his visit to this country at the tail end of 1956 was the best ever advertisement for rock 'n' roll.

His audience must have widened considerably as the result of that programme, for no one could take exception to his easy and clean approach.

I know that many mums and dads found themselves enjoying rock 'n' roll without perhaps realising it, because they liked Pat Boone as a performer and as a person.

On stage, Boone is just the same. He stands casually at the microphones, with little more movement than the hardly noticeable foot-tapping, and an occasional flick of his fingers.

However, despite what might

appear to be lack of showmanship he still sets up a tremendous tempo in his presentation. He looks exactly like the nice college boy type that he really is.

His approach to life is on the highest plane and he has set an example that could well be followed by many, whether in show-business or not.

Born on June 1, 1934, this popular singing star has become firmly entrenched in the record business in little more than two years.

A descendant of Wild West pioneer Daniel Boone, Pat's father was a building contractor; his mother a nurse.

Originally from Jacksonville, the family soon moved to Nashville, Tennessee, where Pat attended the local school.

He did well in all his studies and was a popular student. Apart from becoming captain of the baseball team, Pat was also president of the student's body.

He quickly excelled in the

school's musical and dramatic productions, and rapidly became the perfect all-rounder.

Soon he was entering talent contests—and winning them. At the age of 17 he had established his own radio series over the local radio station in Nashville.

Little wonder that he was quickly singled out by those who muttered in show-business. It became increasingly evident that he would do well to make entertainment his career.

However, despite the attractions of the entertainment world, he refused to let any of these interfere with his college studies. Only when lessons permitted would Pat take on engagements.

Even when he came to Britain, in December, 1956, it was during college holidays.

In fact, when I said farewell to him one Sunday evening in Kilburn, he told me that by flying to the States overnight he could be back at his classroom desk the following day!



Pat Boone has refused to allow his studios or his show business successes to interfere with his happy domestic life. His wife Shirley and family come before everything and everybody.

His first record contract with Randy Wood of Dot Records made Pat Boone an international star in no time.

His record hits since his debut on wax in February, 1955, have been many. I don't need to list them—you know them well, and have helped in no small way to make Boone a top selling disc star.

Right now Pat's "April Love" continues to keep his

name shining brightly in the record charts. His freshness and his delightful singing voice ensure that his name will remain way up on the lists for quite a while yet.

In the film world he is well established, and his current release in London—"April Love"—has added scores of devoted fans to his swiftly-growing list of admirers.

Not only has Pat Boone furthered his own success, but he has shown quite clearly that it is not necessary to be a dancing dervish to put over rock 'n' roll. And in so doing he has silenced many critics.

D.G.

**For you, the record collector, these seven inch discs are a boon**

**TO** spin at 45 or 78—that is the question. Which means, of course, how much longer is the standard 78 r.p.m. to remain with us. Indications are that the 45 r.p.m. is winning, though its 78 r.p.m. counterpart still has the sales-figure edge at the present.

From the customer's point of view, the advantages in 45 r.p.m. discs are many. In fact, the buyer has more to gain from this new platter than the actual manufacturer.

For you, the record collector, these 7-inch discs are a boon.

Their reduced size must, of course ensure that they take up less shelf and storage space.

**Perfect sound**

In weight, they are far less than their old relation. A large quantity of them can be carried in comparison with a fewer number of 78's.

Those of you who take parts of your collection to a friend's house will know, too well, just how heavy a few records can feel after you've carried them a little while!

However, it is not only in weight and storage that the advantages are to be found. The playing quality is, I feel, the finest gain.

The LP buyer will know, only too well, the improved playing surface that LP's have given him over the old 78 r.p.m. records.

The finer material used in LP's and EP's, free of all imperfections such as could be found in shellac, has been the means of ensuring noise-free reproduction on one's record player.

That same plastic material is used on 45 r.p.m. standard discs. A playing of two similar recordings on 45 r.p.m. and 78 r.p.m. will never stand up to comparison. The

# The 45's will win this race

by  
**DOUG GEDDES**



A new EP has recently been issued on the London label featuring the Everly Brothers. This popular pair may be found on REA 1113 with "Bye Bye Love"; "I Wonder If I Care As Much"; "Wake Up Little Susie"; and "Maybe Tomorrow."

surface noise found on the 78 will be completely absent from the 45.

*Such perfect quality is what every record buyer ultimately wishes. Nothing can mar a record more after a few playings than a hissing surface sound.*

Taking, for a moment, the 45 r.p.m. EP as opposed to the standard at the same speed, further advantages vividly appear.

Playing time is extended considerably, so that one can hear an unbroken work, or have two tracks on one side of the record. Both

types have their good points.

EP's have found a very welcome market. For many people the LP can be just too much of a good thing.

Twenty to 30 minutes of the same artiste can sometimes be a little too much to digest in one go. Also, LP's are apt to monopolise one's record player, and curb conversation.

The EP can almost be regarded as an LP in miniature. It offers just enough on either side to give a good example of its contents, and doesn't spin on for too long.

In many ways the EP has been quicker to catch on than its standard 45 r.p.m. single counterpart. This has probably been brought about by a wedge which the LP has introduced.

By this I mean that enthusiasts who have seen the advantages of LP's in the first place had to, by necessity, obtain playing equipment fitted with multi-speeds.

Having done this, they then found themselves with the means of playing 45's also.

To purchase EP's was a natural outcome for these people though, being discriminating buyers, it didn't necessarily follow that they would buy the normal single material which might be issued on 45's.

Older members of the record buying public have been the slowest in taking to 45 r.p.m. discs. Firstly it means throwing out gramophones which they've treasured for years, and secondly it is surprising how many believe that these 7-inch discs are only for children.

The latter is, no doubt, explainable by the fact that many years ago the market was flooded with records of roughly the same size as the 7-inch disc which were intended only for children's toy gramophones.

However, the trend is towards the 45 r.p.m., though whether the end of the 78 r.p.m. disc is in sight at this point is still debatable.

The latter size still outsells the 45, but as I say, the trend is defi-

nately there. Most record companies produce all their popular issues in both speeds. The public are demanding it, and the juke box industry which uses practically nothing other than 45's also adds weight to the demand.

*Oddly enough, though the record companies have instituted this speed as a benefit to their customers, they have also set themselves some additional problems with it.*

Firstly, if 45's are to compete against their 78 r.p.m. counterpart they must sell at the same price. But, the basic material used in them is dearer than the old-fashioned shellac, so a loss is immediately incurred.

**Greater Care**

However, the loss doesn't remain there alone. Being a finer quality product, greater care and handling is required, plus a slightly slower rate of output.

Thus another loss can be produced, though increasing turnover can counteract this to a degree.

But one of the biggest problems of all is the need by the record companies to produce and store similar titles on both speeds. Whenever one has to double up production in this way, complications must occur.

Nevertheless, these are not your problems and, whilst seemingly sticking up for the record companies, I still maintain that the best buy for you is the 45 r.p.m.

Remember, life really can begin at 45—no matter what your age might be.



# OVER THE POINTS

With **PETE MURRAY**



**WELCOME** maates, it's your old pal (I hope!) back with you for our weekly "DISC" rendezvous. The signal is at the all-clear so let's go over the points for yet another week.

## It was panic stations when the King Brothers forgot their trousers

**MY** good friends, the King Brothers, I can safely claim as being one of the smartest and most efficient acts in the business. They can, however, like most of us, have slight lapses of memory.

I am vividly reminded of this by an incident that happened when they were being filmed at Pinewood studios.

Run-throughs having been gone over, it came the time for actual filming. The boys unpacked their suits—only to find that they had left their trousers behind!

Panic stations immediately. Uniform jackets were not enough for the film so an SOS had to be sent out for the missing matching garments.

The King Brothers live at Hornchurch in Essex, which is many a long mile from Pinewood. So whilst action was delayed and other portions of the film shot, their trousers were being speeded across London by fast car.

With apologies to Charles Chaplin, I wonder if we should have re-titled the movie "A King In No Trousers"!

## Smash hits that didn't come off

**PEOPLE** sometimes say to me that by playing an American record in our disc spot on "Six-Five" that I'm on a sure bet and that it will prove me right by becoming a hit.

Now we on Six-Five pride ourselves that we have contributed something towards making a number of records into big hits.

But the formula that everything American will be a hit anyway, often disproves itself—and us forecasters into the bargain.

Looking back over some recent issues I see a number of discs that were successful in the States—and I would have staked my money on their being hits in this country. Yet somehow, they didn't click in a really big way.

In the States there is a young man with a string of very big successes to his credit—Ricky Nelson. Now to me, Ricky has everything to make him a winner in this country. With records like *Be Bop Baby* and *Stood Up*, I would have thought he would really have made a big impact by now. One wonders why he hasn't.

Chuck Berry's *Rock 'n' Roll* Music is another that caught my

ears, along with *Whispering Bells* by Del Vikings, and *Buzz, Buzz* by the Hollywood Flames, are all discs that had "the spark." Or I thought they had.

The biggest example of an American hit which didn't come off in Britain was Jimmy Dorsey's version of *So Rare*.

This was one of the biggest band records to hit the States for a long time, and it brought new success to Jimmy Dorsey. Unfortunately it came on the eve of his untimely death.

Most of the disc jockeys played this record on their programmes, and it received maximum exploitation. It was on every major record programme, and played as a tune by most of the dance bands of this country.

## Dave King—alias Fred Nurge!

**A** BIG smile went up at a recent reception that I attended. A young feminine photographer went up to comedian Dave King—and asked him if he was anybody famous.

Keeping a completely straight face, and a calm hold on the situation—Dave explained that his name was Fred Nurge!

Seeing that the young lady was taken aback somewhat, Dave asked her if he should spell it for her.



**THE KING BROTHERS**—They're smart and efficient, but even they can be forgetful!

Despite this, it never made the grade, and another unexplainable situation remained.

So when we play a disc of the week we can go on past experience, knowing what the public demand, yet we can so often be proved wrong.

How would YOU choose a potential record hit?

## This song is too old for Jackie

**CALL** me old-fashioned, think of me as straight-laced if you like, but I do feel most strongly that consideration should be given to the type of songs our younger recording artists have to sing.

I welcome young blood into the recording field; in fact I've encouraged it as often as possible, but I do think that certain songs need an older person to sing them.

Songs should be in keeping with the age of the singer.

I notice it particularly in the lyric of *You're the Greatest*, a song with meaning and feeling, far beyond the scope of young 15-year-old Jackie Dennis.

This is no criticism of young Jackie—but only of the material that has been given him. He is, of course, no exception, and many youngsters are singing words which can mean very little to them.

In all fairness, I must point out that Jackie's title is the secondary side. The top one is, of course, *La Dee Dah*.

That's my sentiments.

## Jack sends me 'up the spout'

**AS** most of you know, in fact as I hope ALL of you know, apart from my regular weekly TV date, I also do a disc jockey show for Decca every Monday on Radio Luxembourg.

Now, as you can imagine, this show is pre-recorded in London, a chore which I thoroughly enjoy.

Usually the show goes along in quite a straightforward manner and once I have the script and records timed, all is well—except for one thing each week.

Preceding my show each Monday is another Decca programme

headed by my good friend Jack Jackson. Now Jack pre-records his portion of the show in the Luxembourg studios on a different date from my own.

The snag I find is that Jack concludes his show with a lead-in and a gag directed at me.

Now I never know what that gag is going to be until I arrive in the Luxembourg studios, and I usually find that Jack has just about stumped me and I'm lost for a reply.

Recording time is limited in the studios, and I usually find that all my well-laid timings go "right up the spout" in trying to find a suitable introduction and reply to Jackson.



**JACK JACKSON**

Jack, of course, knows of my predicament, and I think he secretly revels in the closing gag of his Hit Parade show knowing the problem he is setting me.

I'm not complaining, for I think he is very funny indeed, but I'll have to find a way of capping him somehow.

Maybe my cat can become friendly with Tiddles, and find the script information for me in advance. Well it's a thought!

Did I hear someone say "what is the name of my disc jockey show?" Perhaps I didn't, but I'll tell you anyway. It's called *Top Pops* and goes out every Monday evening at 10.30.

Jack Jackson's programme is transmitted 30 minutes earlier.





\* YOUR WEEKLY \* \* \*

# DISC DATE

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

**TONY DALLI**  
If You Loved Me; Just Say I Love Her

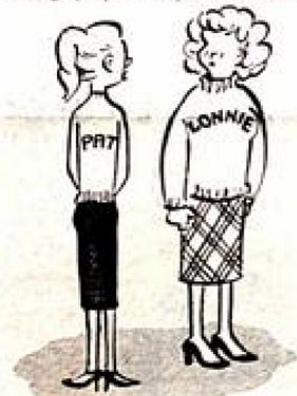
(Columbia DB4096)\*\*\*\*\*  
**ITALIAN** Tony Dalli is in the States while his first British record is being released over here. And a very good record it is too. You've probably become acquainted with Tony's serenading voice via television... if so you'll enjoy the sweetness and strength he puts into *If You Loved Me*. If there's a fault to be found in it—then maybe it's too good!

*Just Say I Love Her* has the mandolins for the Italian flavouring. Tony Osborne has been responsible for the accompaniments, and the other Tony should be grateful. If I were Mario Lanza—I'd look out!

**ROSEMARY SQUIRES**  
Give Me the Simple Life; Happy is the Bride

(HMV POP462)\*\*\*\*\*  
**ROSEMARY SQUIRES** has had her ups and downs on disc... let's hope there's a growing contingent strong enough to keep her new place with HMV.

Miss Squires certainly puts some smooth phrasing to work on *Give Me the Simple Life*—but are there enough people to buy it in sufficient



"I like Lonnie Donegan, too, but I'm too thin to say so!"

numbers for Top Twenty status? *Happy Is the Bride* was written as a film title song by Paddy Roberts. A good song but it's got that production number feel about it—and that could be against sales. But give Rosemary a spin—the voice is professional and appealing.

**RAY ANTHONY**  
With You in Mind; In Time

(Capitol C1.14842)\*\*\*\*\*  
**MELLOW** McPartland melody—*With You in Mind*—has been chosen by Ray for his orchestra and chorus here. Trumpet leads much of the way on this slow, appealing number. Restful listening for late night lounging.

*In Time* is another sweetener from the Anthony trumpet and orchestra. Chorus is used again to dress up a deck designed to keep the mood of the other side.

**LARRY HOVIS**  
Do I Love You? We Could Have Lots of Fun

(Capitol C1.14843)\*\*\*\*\*  
**I LIKE** Larry. That's my decision after listening to his soothing ballad style on *Do I Love You?* Backed by a very good deep male group and a soft instrumental accompaniment Larry takes this

**MORE** coverage for ballads again this week. What's more, some of them are getting up enough pluck to dispense with the beat altogether! Now that's a little rash, I'd say. But I'm not complaining. There's room for all kinds of music in the pop fields and the more variety that reaches the turntable the happier I'll be.

So this week, on offer, we've got plenty of beat, some ballads with the beat and some ballads without the beat. And a lush orchestral entry from maestro Mantovani too.

New voices? Frankie Avalon—and Billy and Lillie. Watch them—they might become hit paraders in double quick time.

## Maybe this disc is too good

slow romancer perfectly all the way.

The pace steps up on the flip for a half-rocker as Larry runs through an enjoyable ballad.

**GLORIA MARCH**  
Baby of Mine; Nippon Wishing Well

(London HL88568)\*\*\*  
**THE** London label makes a habit every so often of putting out different versions of the same song. You'd think there was enough competition from other companies without making their own!

*Baby of Mine* by Gloria March sounds very much like "Baby of Mine" by the Chordettes because Gloria's voice has been multi-tracked to give group effect all the way. To a plinkety-plonk backing on the second half, Gloria arrives with a similar sound singing a fairly cute oriental ballad.

**THE DENE BOYS**  
I Walk Down the Street; Skylark

(HMV POP455)\*\*\*\*\*  
**THE** Dene Boys come up with a disc that should do them lots of good. This team has a load of potential, they try Freshmen-like harmonies and there's very little compromise. Which is bold to say the least—from a group that has only a toe-hold on the disc game. But this is a group worth its place and here they've been given intelligent backing by Frank Cordell who drives them through *I Walk*

**THE DENE BOYS**—"I Walk Down the Street" should do them a lot of good, for they're worth their place in the disc game.

*Down the Street* with a sure hand.

For the other side the Boys revise the standard *Skylark* and prove that they are more than capable of tackling a difficult task such as this. Their "Skylark" is an intriguing flyer.

**PAT BOONE**  
It's Too Soon to Know; A Wonderful Time Up There

(London HL88574)\*\*\*\*\*  
**D.N.T.**  
**THE** Boone boy's back and with another top tenner, I'd say. *It's Too Soon to Know* is a slow romantic ballad beautifully controlled and easily sung by Pat. A velvety backing from orchestra and chorus which is so unobtrusive as to be downright shy, helps a lot.

And for those who like the beat, Pat claps hands for the spiritual *A Wonderful Time Up There*. This side snaps along with Boone revealing in every bar just how polished a star he is. Great stuff from Pat once more.

**BILL KENT**  
Oh-oh I'm Falling in Love Again; In Love

(Decca F.10997)\*\*\*  
**YOUNG** Bill Kent didn't make much of a dent with his first release but Decca persevere and send him out on a better coupling this time.

Bill chants *Oh-oh I'm Falling in Love Again* and might pull some sales... but he lags way behind



**THE MOST BROTHERS**—They put a neat punch into a slow tune.

**THE MOST BROTHERS**  
Whole Lotta Woman; Teen Angel

(Decca F.10998)\*\*\*  
**THE** Most Brothers should have some fortune with their new disc—if Marvin Rainwater hasn't already skimmed the milk off the market with *Whole Lotta Woman*.

The vocal group certainly sounds better here than on the first Decca release. The Brothers put a neat punch into the country tune. On the reverse they've got a slow beat item to complete a useful record.

**GOGI GRANT**  
Bonjour Tristesse; Johnny's Dream

(RCA 1047)\*\*\*  
**THE** film song *Bonjour Tristesse* may be a trifle too sad a ballad to sell its way into the upper atmosphere. But if you feel like throwing along with the song, then you could do much worse



"He says I send him—straight up the wall!"

than choose Gogi's performance. Hugo Winterhalter's orchestra and chorus accompany Gogi for the ballad on the second slice. A story song with an easy beat from the musicians.

**DIANE TODD**  
It's a Wonderful Thing To Be Loved; You Are My Favourite Dream

(Decca F10993)\*\*\*  
**YOU**LL be seeing and hearing Diane Todd's *It's a Wonderful Thing To Be Loved* in the upcoming picture *Six-Five Special*.

The girl's got a clear, unaffected ballad style which may prove to be more suited to visual performance than just disc sound.

Bluesy sax leads the girl into another slow ballad on the other side.

### RATINGS

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

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

the Jimmy Rodgers original. The turnover throws the teenager into competition with Michael Holliday on *In Love*. Again Bill shows that he's got something—but the voice is a trifle hard for this kind of song.

**VERA LYNN**

Say; A Shining Star

(Decca F.10996)\*\*\*

**VERA LYNN** has a routine ballad in *Say* which she performs competently in company with the Glen Somers orchestra.

The song itself, I'm afraid, does nothing at all to arouse any enthusiasm as far as I'm concerned. It would need something outstanding in the way of presentation to make it worth a second spin.

*A Shining Star* features a big chorus behind Vera and there's plenty of echo to remind one of those "Auf Weidesehen" days... but again, I'm sorry—it just doesn't click.

**THE CHORDETTES**

Photographs; Baby of Mine

(London HL88556)\*\*\*

**THE** Chordettes are one of my favourite vocal teams—they always come with a clean, entertaining performance. And they don't disappoint with their bright treatment of *Photographs*.

The side is cute—and it's got the sound folk are shopping for at the moment. It could sell. So could *Baby of Mine* which has a smart guitar backing. For this deck the Chordettes make the most of the key changes and the result is a repetitive, but ear-holding, production.



**BILLY SCOTT**  
That's Why I Was Born; You're the Greatest

(London HLUR856)\*\*\*  
**BILLY SCOTT** sings two good ballads here. That's Why I Was Born is still trying to get away over here and Scott's husky, breathy treatment has enough of the beat in it to catch custom. Billy's dramatic playing of the song is backed by orchestra with piano predominating.

Similar style both in the vocal and the accompaniment carries **You're the Greatest** on the flip. Contrast between Scott's dark air-filled tone and the lush backing is oddly effective, but I've heard better on this particular number.

**HALLELUJAH SKIFFLE GROUP**  
A Closer Walk With Thee; I Saw the Light

(Oriole CB1429)\*\*  
**CLINTON FORD'S** the owner of the featured voice on these skiffle sides. He's got the kind of voice I'd like to hear on some other kind of songs too. These numbers may be too spiritual to gain ground.

Of the two—I Saw the Light has got more speed and, perhaps, more potential. But let's hear Ford on some strong rock and we may have something.

**RONNIE CARROLL**  
To Be Loved; You're the Greatest

(Philips PB801)\*\*\*  
**RONNIE CARROLL'S** entry in the To Be Loved contest has merit, but not enough, I fear, to overcome his rivals.

He could do with some strength here. A likeable, fairly intimate presentation that would have scored if it had been opened out more than it is. Ronnie's chances are brighter on **You're the Greatest** which he lifts on a steady cling-ling. But, even so, this is not the Ronnie Carroll who promised so much a while back.

**DON RONDO**  
Made For Each Other; What a Shame

(London HLJ8567)\*\*  
**DON RONDO** puts the beat into the ballad **Made For Each Other** but the side's more of a bouncer really. Not a bad side, either, with Rondo in good firm voice.

The accompaniments on this disc, by the way, are by one Billy Rock's orchestra. Nice name to have these days! **What a Shame** shuffles steadily along but manages to sound rather old hat.

**LOU MONTE**  
Lazy Mary; Angelique

(RCA 1045)\*\*\*  
**LOU MONTE** goes bouncing in his Italian style but supplies a couple of choruses in British for the less intelligent among us. **Lazy Mary**, unless I'm mistaken,

**MANTOVANI**—His magic persists and his is the best orchestral disc in the pop field so far this year.



**DORIS DAY**—Her version of "A Very Precious Love" will do your heart good.

is the song we used to sing "Oh Ma Ma, it's the butcher boy for me" . . . Remember?

There's a rock rhythm from Joe Reisman's orchestra on the turn-over where Lou goes chanting about **Angelique**—a girl who's got sex-appeal but happens to be a lousy housewife.

**DORIS DAY**  
A Very Precious Love; Teacher's Pet

(Philips PB799)\*\*\*\*  
**DAY'S** delight—and mine. To hear her singing the ballad **A Very Precious Love** must do even the song-writer's heart a power of good. An understanding, warm reading well worth your turntable time.

**Teacher's Pet** opens with a male group setting the bouncy pace, then in comes Doris chirpily for a gay little production that contrasts nicely with the song upstairs.

**MANTOVANI**  
To My Love; The Canary

(Decca F.11001)\*\*\*\*\*  
**AMAZING** how this Mantovani magic persists. Those strings still send chills along my spine—and they are employed as delicately as ever in **To My Love** which, for my money, is the best orchestral disc we've had in the pop field so far this year. A lush slow melody which combines power and grace.

**The Canary** is the old familiar novelty dusted off—and, well you can imagine the fun Monty's strings have with the bird imitations!



**SHOWBILL**

**JOE 'FINGERS' CARR**  
'Fingers Medley'

'Hot Potatoes' 'Two Dollar Rag' 'Looney Lou'

**NELSON RIDDLE**

'THE GIRL MOST LIKELY'

(from the sound track)

b/w 'I'm Gettin' Sentimental Over You'

Still climbing up the hit parade

**FRANK SINATRA**

'WITCHCRAFT'

b/w 'Tell Her You Love Her'

An exciting, noisy and boisterous follow-up to 'Ma!'

★ **THE JOHNNY OTIS SHOW** ★

—VOCALS BY MARIE ADAMS

'All I Want Is Your Love'

b/w 'The Light Still Shines In My Window'

**GENE VINCENT**  
'WALKIN' HOME FROM SCHOOL'

b/w 'I Got A Baby'

**TOMMY SANDS**

—the sensational American teenage idol

'SING BOY SING'

b/w 'Crazy 'Cause I Love You'

(both from the sound track)

**PLAS JOHNSON**  
'POPCORN'

b/w 'Hoppin' Mad'



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



'Rock n' Roll with Ray Anthony'

EAP 1-058

Sensational trumpet man—  
**Jonah JONES**  
'MUTED JAZZ'

EAP 1-839

**PEE WEE HUNT**

goes 'long haired' with

'THE CLASSICS ALA DIXIE'

EAP 846

**FRANK SINATRA**

'Songs for Swingin' Lovers'

(To be issued in four parts)—Part 2 released this month EAP 2-853



# DISC

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

## Help this cause

IN company with many branches of the music business, "DISC" is wholeheartedly associating itself with the Show Biz Football XI and its objective in helping to raise funds for dependants of the Manchester United footballers who lost their lives in the Munich air disaster.

Towards this most deserving cause, the Show Biz XI have decided to play in Manchester on Sunday, March 23 against an XI selected from the Manchester Sports Guild.

This match will be played at the famous Belle Vue Stadium and all proceeds from the gate and sale of programmes will go towards swelling the funds.

The secretary of the Show Biz XI, publisher Jimmy Henney, has asked "DISC" if we will help the good work by appealing to our readers to contribute whatever they feel they can afford.

This we gladly do. And to those readers who cannot attend the match, we ask: "Dig as deep into your pockets as possible and support the appeal with contributions big or small."

Donations should be addressed to the Manchester United Appeal Fund, c/o The Editor, "DISC," Hulton House, Fleet Street, London, E.C.4.

Cheques and postal orders should be crossed and made out to "The Show Biz XI."

The Show Biz XI will be captained by Jimmy Henney, and his team will be selected from Lonnie Donegan, Cliff Michelmore, Ronnie Carroll, Glen Mason, David Hughes, Peter Waterman, Stan Stennett, Kenneth Wolstenholme, Wally Barnes, Pete Murray, Andrew Ray, Franklin Boyd, Billy Cotton, Jr., Ziggy Jackson (Melodisc), John Burgess (Capitol), and Pip Wedge of ATV. Jo Douglas is to kick off.

Billy Cotton senior will also visit Manchester, and to do this he will have to pre-record his popular Sunday show.

## Big Bill concert was a sad affair

by OWEN BRYCE

I THOUGHT of all Big Bill Broonzy's trials and tribulations at last Sunday's Bill Broonzy Benefit Concert, held at the Coliseum. I thought too, of how this great singer, often really hard up against the forces of Southern injustice in the U.S.A., had been finally broken by the loss of his most treasured possession . . . his voice.

Maybe it's not fair to criticise musicians who gave their services for nothing. But the public paid to hear and see them.

I thought the competing was weak. There was too much play on the sentimental.

The collection wasn't a bad thing but the attempt to buy musicians for the much boosted jam session was a miserable failure.

Rory McEwan was the best of the three with an easy natural style. Alan Lomax spoke in imitation prose-verse above a dreary harmonic background that left me cold. Wilfred Thomas didn't quite hit it off. The disc jockey type is not suited to these concert presentations.

Al Fairweather got off to a bad start and a poor audience. He played us some original material in a relaxed manner but didn't warm up until his old boss, Sandy Brown, came in on clarinet.

Dill Jones played great piano in the Joe Sullivan-Fats Waller tradition.

### Direct approach

The Mulligan band with George Melly gave us their usual direct approach to Jazz with Mick blowing forthright trumpet . . . mostly up in the high register.

Cleo Laine, with the Johnny Dankworth group, is one of our really creative artists. She sings the most unusual twists to well known melodies and her voice is the very essence of Jazz.

And lastly—Humphrey Lyttelton. Not last on the bill but most certainly the most controversial. Here's another band which joins the ranks of "either you love it or you hate it."

I enjoyed your benefit, Bill. I sincerely hope it helps you regain your health, if not your powerful resonant voice.

## All dates now fixed for Ella Fitzgerald

THE complete line-up of dates for Ella Fitzgerald and the "Jazz at the Philharmonic" show has now been announced. Venues in addition to those announced last week now include: Colston Hall, Bristol (May 6); City Hall, Newcastle (May 7); City Hall, Sheffield (May 8); and the Free Trade Hall, Manchester on May 18.

May 11 quoted last week as Birmingham will now be the Davis, Croydun, whilst the Birmingham date will be on May 16.

## Fielding lines up the stars

IMPRESARIO Harold Fielding is to take over the production arrangements this year at the South Parade Pier, Southsea, and is busy lining up attractions for this venue.

Fielding is planning to start off the first four weeks, starting on June 23, with an all-star line up from his Music for the Millions production.

The next six weeks will feature the Jimmy Edwards show, with Harriott and Evans, and the remaining two weeks of the season will be another Music for the Millions production.

## TV SHOWS FOR EDNA

PARLOPHONE recording star Edna Savage is currently in variety at the Hippodrome, Brighton. She has three TV appearances lined up—Tip Top Tunes (March 16), The Jack Jackson Show (March 22) and the Benny Hill Show on March 29.



Jack Bayerstock, A & R Manager (left), Johnny Gray, tenor sax, and Ken Hughes, musical director, discuss arrangements during a break in the recording on the Fontana label of Johnny's first disc with a big beat number entitled "Tequila." (Disc Pic)

## Jackie Dennis gets £50,000 contract

YOUNG singing star from Scotland, Jackie Dennis, has just concluded a lucrative contract through his agent Will Collins and the Harold Fielding Office.

This new contract, taking effect from April 28 is for 15 months and is valued at £50,000.

Since his debut recently on the Decca label, Jackie has had a rapid rise to fame, and has made several TV appearances. He has a film scheduled for the near future.

His concert dates may include visits overseas, including America, Canada and South Africa.

## Mackintosh to tour with Johnnie Ray

RUMOURS that the Ken Mackintosh Orchestra may accompany singing star Johnnie Ray on concert dates next month have now been confirmed.

## ALMA MAKES A DISCOVERY

SINGING star Alma Cogan has discovered a new vocal find among her own fans. The singer is a 15-year old girl from Norwich, Christine Burdett.

Christine sang in a talent competition during a party given by Alma for her fans just before Christmas.

So impressed was Alma that she asked Christine's parents if she might be allowed to pay the fees for the girl's future training.

## Decca open great new building

THE Decca Company, which recently moved into new headquarters on the Thames Embankment, had their skyscraper building officially opened last Monday.

The luxurious building, occupying a predominant site in London, was opened at midday by the President of the Board of Trade—Sir David Eccles.

## Ballad on way up, says Ken

"DISC'S" heading, 'Rock v The Ballad,' in last week's issue, brought some interesting comment from bandleader Ken Mackintosh.

Says Mackintosh: "Rest assured that rock 'n' roll will be with us throughout 1958—but watch for a wider market spreading for ballads.

"For wherever I play all over the country, there is mounting evidence that once again, the ballad will come into its own."

## LIBERACE UPEHAVAL

PIANO star Liberace caused upheaval in Sydney, Australia, last week when he refused to perform at the Trocadero theatre.

Liberace wanted to include selections from My Fair Lady, but there is a copyright ban in Australia on this.

## '6.5' producer joins us

STILL adding to our list of famous contributors "DISC" is proud to announce that well-known TV producer Jack Good is to join our pages as from next week's issue.

Jack Good made his reputation when he produced the highly successful "Six-Five Special" BBC-TV production.

Among his ideas on "Six-Five" was the popular disc spot. Almost every record played in this spot entered the Top Twenty charts. They included Presley's "Too Much," The Diamonds' "Little Darlin'," Presley's "All Shook Up," and Jackie Wilson's "Reet Petite." Other titles included "Oh Boy," "Peggy Sue," "That'll Be The Day" and a host of others.

It is not only records that Jack Good has helped along the road to fame, for many British artists had their first big chance through him and "Six-Five." These include Jim Dale, Laurie London, Terry Dene, and Wee Willie Harris.

Jack Good certainly knows the world of popular show business, and he will be bringing that wide knowledge to his column each week in "DISC."

**FATS DOMINO**  
The big beat  
(from the film) HLP 1575

**JACKIE WILSON**  
To be loved  
Come here

Also from 'The Big Bear'  
I'm walkin' HLP 9407

45/78 **DECCA** RECORDS 45/78





# Delaney to play Brighton again

NEWS was released this week of the Summer season booking for Eric Delaney and his band. They have been engaged to play from July 6 to September 6 inclusive at the Regent Ballroom, Brighton.

## Bill scores in Terry's place

NEW Decca discovery Bill Kent made a big impact in St. Albans last Sunday when he played with the Dene-aces in place of Terry Dene.

Bill Kent will be taking over a number of dates which were previously arranged for Terry Dene, and he will be seen in variety in London next week at the Metropolitan, Edgware Road.

Future engagements include Sheffield on April 5, and Brighton on April 28. Additional TV appearances are also being discussed.

This booking is the direct result of their two-week stint there in 1956, when all attendance records were broken.

Another re-booking for the Eric Delaney band is on July 5 at Birmingham. They will be playing for the Birmingham Conservative and Unionist Association at their big get-together at Birmingham's Highbury Park.

On television, Delaney has three appearances within one week. He will appear on his own in Jack Hylton's Monday Show on March 17, and in Cool For Cats on March 19, whilst the whole unit televises in Six-Five Special on Saturday March 22.

## Requests for Anka badges pour in

WHEN we announced last week that Paul Anka had given us some special lapel badges for "DISC" readers, we expected a big response. But not quite as big as we got!

Since the announcement your postcards have been arriving in these offices at the really incredible rate of 500 a day!

We did advise you that we only had 100 badges to offer and these are being dispatched as quickly as possible.

However, when "DISC's" Doug Geddes told Paul Anka last Saturday about the enthusiasm of our readers, he felt that it would be unfortunate if so many of you were disappointed.

To avoid this—to a certain extent—Paul immediately cabled his office in New York and asked for a further supply to be sent to us in Fleet Street.

We must say that this offer is now completely closed, and we cannot consider, much as we would like to, any further requests.

## Freddy Randall judges contest

JAZZMAN Freddy Randall is to be one of the Judges in the first West Essex Jazz Band Championships, which are being held at Stone Cross Hall, Harlow, on April 11.

The competition, promoted by Harlow Jazz Club in conjunction with the West Essex Gazette, will be the first of its kind in Harlow.

In less than a week since the competition was first announced, there have been over seven entries from jazz bands.

Harlow Jazz Club's own band—Seax Jazzmen—will not be in the competition although bearded leader Mike Cowley said this week: "The band will play, however, in breaks in the programme."

Jazz bands wishing to enter should write to Harlow Jazz Club, Stone Cross Hall, Harlow, and mark their letters "Jazz Competition."

## Jimmy Edwards to get star support on new tour

JIMMY EDWARDS will have singing stars with him on all his dates in the new tour lined up for him by impresario Harold Fielding.

On most of the dates, popular singing duo Harriott and Evans will be featured.

Dates for the Jimmy Edwards show, which includes the boys, will take in Exeter (this week); Chesterfield (March 17); Oxford (March 24); Southend (March 31); Ipswich (April 14); Guildford (April 21); and Salisbury (May 5).

The show also plays Stockton (April 28), and Gloucester (May 12), but because of prior engagements, Harriott and Evans will be unable to undertake these dates.

Additional musical attractions for the Jimmy Edwards tour include Petula Clark in the Southend booking, whilst Eve Boswell and Rawicz and Landauer will be at Stockton.

## HIBBLER VISIT NOW SURE

THE on-off future visit by Al Hibbler is now on.

This great song stylist opens in Britain at the Empire Theatre, Liverpool on Monday, March 24.

Only other dates so far announced are the Palace, Manchester on March 31, and Glasgow Empire on April 7.



AL HIBBLER—No more doubts about this star's visit. He's now certain to come.

## Billy COTTON

and his Band with the Bandits

Red River Rose

COLUMBIA DB4095



## CAROL HUGHES

Lend me your comb

COLUMBIA DB4094

# TOP HITS

## AL JONES

WITH JESSE STONE AND HIS ORCHESTRA

## Mad, Mad World

H.M.V. POP451

## THE KING BROTHERS

Hand me down my walking cane

PARLOPHONE R4410



## THE PLAYMATES

\* JO-ANN \*

COLUMBIA DB4084

## ROYAL TEENS Short Shorts

H.M.V. POP454

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# THE BIG BEAT

FRANKIE AVALON

Dede Dinah; Ooh La La  
(HMV POP453)★★★★

NOW here's a shooting side aimed at the Twenty all right Avalon's *Dede Dinah* is a muzzy rocker complete with squawking instrumental group. Frankie's got a thin chanting voice but he puts it to good use on the lyrics of the number... lyrics built up from other girls-name titles like *Bony Moronie* and *Peggy Sue*.

*Ooh La La* is not so French as it sounds. This is another rocker with Avalon chanting as before. Not so strong as the upper half but a helpful coupling.

JOHNNY FAIRE

Bertha Lou; Till The Law Says Stop  
(London HLUS569)★★★★

YOU want the rock? Johnny Faire's got it—and gives out with it in *Bertha Lou*, a shouter that hammers its way through like an express. Another rocker on the reverse... a finger-snapper ideal for the dancers. A hesitation gimmick and a good title phrase help to make this one that'll bear watching.

THE PLATTERS

Helpless; Indifferent  
(Mercury MT197)★★★

THE PLATTERS have been without a smash of late. And I've a feeling they might need more than this disc if they want to recapture their hold on the fans.

*Helpless* is a slight romantic rocker which the group airs easily but without any outstanding attraction. *Indifferent* gives the lead to the girl in the group, but the beat remains lackadaisical.

MAURICE ALLEN

Ooh Baby; Rockhearted  
(Nixa N15128)★★★★

MAURICE ALLEN of the glass piano makes a very healthy debut for Nixa with a couple of

MAURICE ALLEN—It's his first time out with Nixa and he should have a heavy seller on his hands for he rocks with a load of excitement.



## This rocker is aimed right at the Twenty

items he helped to compose.

Allen should have a heavy seller first time out. He rocks with a load of excitement in the slick, quick *Ooh Baby*—and is one of the best British voices I've yet heard on this sort of material. *Rockhearted* pounds its beat out and Allen fills in with some jungle piano when he's not chanting.

THE KING BROTHERS

Six-Five Jive; Hand Me Down My Walking Cane  
(Parlophone R4410)★★★★

FROM the film *Six-Five Special* the King Brothers go rockin' on the *Six-Five Jive*. A steady beater which is simple enough, but which lacks bite, this number could have been sharpened considerably. Still the Brothers will please plenty as they jive soberly through.

The old old oldie... *Hand Me Down*... is brought up with quite a zip by the Brothers accompanied by Geoff Love. The familiar air's got some zing to it and, you never know, it may be in for a brand new lease of life.

JOHNSTON BROTHERS

Yours, Yours, Yours; A Very Precious Love  
(Decca F10996)★★★★

THE Johnston Brothers have been hit parade absentees for quite a long time. They try for the big seller again now by putting a beat into the ballad *Yours, Yours, Yours*.

by

DON

NICHOLL

Rather, coarse approach by the pair but right for the market. Billy's Thunderbirds supply the



BILLY AND LILLIE

La Dee Dah; The Monster  
(London HLUS64)★★★★

BILLY FORD and his partner Lillie were the original artists to get *La Dee Dah* away in the States, and I'm not surprised... they're better than others I've heard on the rock number.

## MUSIC IN THE AIR

### Radio Luxembourg

MARCH 13

6.0—Beryl Reid and McDonald Hobley.

8.0—The Harry James Show.

9.0—Anne Shelton Song Parade.

10.0—It's Record Time.

MARCH 14

6.0—Teddy Johnson and McDonald Hobley.

8.30—Tops With You.

9.15—The Dickie Valentine Show.

9.45—Godfrey Winn Concert For You.

10.15—Record Hop with Gerry Wilmet.

MARCH 15

6.0—Barry Aldis with requests.

10.30—Spin With The Stars.

11.30—Jack Jackson's Record Round-Up.

MARCH 16

7.0—Big Ben Banjo Band.

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

9.0—Roxie Time, with Jim Dale.

9.15—Ella and Louis.

10.0—Record Rendezvous.

10.30—The Humphrey Lyttelton Show with Maxine Daniels.

11.0—Top Twenty.

MARCH 17

6.0—Richard Murdoch and Libby Morris.

8.0—Show Business.

9.0—Bing Sings.

9.45—Deep River Boys.

10.0—Jack Jackson's Hit Parade.

10.30—Pete Murray's Top Pops.

MARCH 18

6.0—Beryl Reid and Ronnie Ronalds.

9.0—The Alma Cogan Show.

9.45—Tomorrow's Top Ten.

10.0—The Capitol Show.

10.30—Fontana Fanfare.

MARCH 19

6.0—Richard Murdoch and Teddy Johnson.

8.30—Smash Hits.

9.0—The Stargazers.

10.0—Pete Murray's Record Show.

AFN

MARCH 13

7.0—In The Mood.

8.0—Music In The Air.

11.0—Music From America.

12.0—Late Request Show.

MARCH 14

7.0—Songs Of Many Lands.

8.0—Music In The Air.

11.0—Stars Of Jazz.

beat backing and there's a chorus oo-ooohing behind.

On the other side there's a smart rock item called *The Monster*—and I'd like to see this one given plenty of air because it could emerge as a heavy seller in its own right. Freddie Pinkard takes the vocal in this half. It really rocks—and the lyric's got a theme for a change!

GUY MITCHELL

Wonderin' and Worryin'; If Ya Don't Like It Don't Knock It  
(Philips PH798)★★★

WONDERIN' and WORRYIN' has got a staple beat from the tin guitar and there's a chorus for Guy to lean on also. But the song doesn't stand up to a great deal of weight, I'm afraid. This is rather ordinary material—and rather dull too.

Slightly better—but still not quite right—is the steady rocker on the reverse. Guy's in voice but this side, too, seems to lack sparkle.

BUDDY HOLLY

Listen To Me; I'm Gonna Love You Too  
(Coral Q7228)★★★★

BUDDY HOLLY'S here right now which should prove of some assistance to his new Coral release. It may need that kind of help too, because I don't rate *Listen To Me* as strongly as I did his *Peggy Sue*. A pleasant enough offering with a gentle beat—still need working on to rise.

*I'm Gonna Love You Too* is the more likely side. It moves better and will please the juke box crowds. Some good guitar—as always—from Holly, and a brisk beat while Buddy biccoughs the lyric.

FRANKIE AVALON—His voice is thin, but he puts it to good use with "Dede Dinah."

12.0—Late Request Show.

MARCH 15

5.15—Eddie Fisher.

8.0—Music In The Air.

10.0—Bandstand, U.S.A.: Paul Quinichette and His Quartet, and Bobby Hackett's Group.

11.0—Music Views From Hollywood.

12.0—America's Popular Music.

1.0—Late Request Show.

MARCH 16

4.15—Dinah Shore.

5.0—Highway Of Melody.

11.0—Mitch Miller has with him composer Harold Rome, Sol Hurok, Irving Caesar, and on disc, Jimmy Dean with Deep Blue Sea.

MARCH 17

8.0—Music In The Air.

11.0—Hollywood Music Hall.

12.0—Late Request Show.

MARCH 18

7.0—This World Of Music takes us to Greenwich Village and the Billy Maxted Jazz Band.

8.0—Music In The Air.

11.0—Modern Jazz 1958.

12.0—Late Request Show.

MARCH 19

8.0—Music In The Air.

11.0—Portraits In Music: Percy Faith has as his guests, Jill Corey, Giorgi Tozzi, Doretta Morrow and Johnny Mathis.

12.0—Late Request Show.



# REVIEWS by JACKIE MOORE

## LP

## PUTTING ON THE STYLUS

## Line-up

# FERLIN'S POP EXCURSION IS A QUIET ONE

### BOULEVARD OF BROKEN DREAMS

Ferlin Husky  
(Capitol T880)

*Boulevard Of Broken Dreams; But Where Are You; I'll Walk Alone; Stormy Weather; It All Comes Back To Me Now; Among My Souvenirs; Me And My Shadow; Out In The Cold Again; It's The Talk Of The Town; When I Lost You; I'll Never Smile Again; Broken Hearted.*

THE Country and Western boy's first excursion into pops on a large scale has the backing of the Marvin Hughes Orchestra and the Jordanaires, who provide the group work on Presley's discs. A quiet disc, with uncomplicated arrangements, very relaxing, almost sleepy. Ferlin Husky's deep-voiced "Ah'll Never Smile Again," smooth as silk, is typical of the album, if you want to try one track out. I'll confess I enjoyed this disc much more than I thought I would.

### THE VERNONS GIRLS with the Peter Knight Orchestra (Parlophone PMC1052)

*The Song Is You; Rain On The Roof; I've Told Every Little Star; Over The Rainbow; Come Dance With Me; We'll Gather Lilacs; Sing For Your Supper; Lonely Ballerina; The Cuckoo In The Clock;*

*The Boy Next Door; Dancing On The Ceiling; Song Of Songs.*

REGULAR viewers will know the Vernons Girls from their many television appearances recently. Personally, I'm not keen on all-girl choirs, but if they're your cup of tea, these girls are better than most.

### NINA AND FREDERIK

*Man Smart, Woman Smarter; Maladie D'Amour; Limbo; Come Back, Liza; Hold 'Em, Joe; Jamaica Farewell; Happy Days; Day-O; Mango Vendor; Choucoune.*

A TEN-INCH this time. We mentioned this Danish couple briefly last week and now their first LP has arrived. Frederik has spent some time in Trinidad, which may be why this Scandinavian couple manage to make their calypso sound more genuine than most we've heard of late.

Most of the songs they sing are very familiar, but they have an added charm. It's easy to see why these two are so popular in their home country.

### CONTRASTS IN HI-FI

Bob Sharples and His Orchestra  
(Decca LK4213)

*On The Road to Mandalay; Will You Remember; By The Bend Of The River; Giannina Mia; A Perfect Day; The*

*Donkey Serenade; Sylvia; Sweethearts; Rackety Coo; Sympathy; Trees; Allah's Holiday.*

THIS Sharples album is really the tops, with great arrangements right through the whole selection.

Soloists include such star musicians as Dennis Brain on French horn and Bobby Pratt on trumpet—some fabulous work here. The *Road To Mandalay* arrangement particularly has had great success in the States, so much so that Sinatra developed along the same theme in his newest LP.

As the title says, there is plenty of contrast on the disc, with straight instrumentals interspersed with some vocal group work. The emphasis is on beat—and what a beat.

### SOPHISTICAT IN CUBA

Stanley Black  
(Decca LK4234)

*Should I; Time On My Hands; All Of You; And This Is My Beloved; I've Got You Under My Skin; You're The Top; One, Two, Button Your Shoe; Melancholy Baby; Yes, My Darling Daughter; Fools Rush In; Ooh That Kiss; It's All Right With Me.*

STANLEY BLACK goes back to his first love, the piano on a disc which will surprise quite a few people. Stanley, of course, had made a big reputation as a pianist before turning to the formation of his own band. We've had LPs

before featuring Stanley on piano with backing from either his orchestra, or just strings.

But on this we hear more jazz, combined with the Latin American beat which Stanley loves, and it sounds great. There is quite a lot of Cole Porter music around which suits me. Plus an excellent recording quality.

### POPULAR FAVOURITES VOLUME 9

(Philips BBR8117)  
*An Affair To Remember—Vic Damone; March from the River Kwai, and Colonel Bogey—Mitch Miller; Belts Are Ringing—Jo Stafford; Call Rosie On The 'Phone—Guy Mitchell; Ricketty Racketty*

JO STAFFORD—She's just one of the galaxy of stars on Philips' "Popular Favourites, Volume 9."



*Rendezvous—Doris Day; Chances Are—Johnny Mathis; Sweet Georgia Brown—Mindy Carson; Pink Sweater Angel—Johnny Ray.*

QUITE a selection of stars. It's amazing just how many they have on the Philips label. A mixed bag this, some hits, some not so successful, but they make up a varied batch for listening.

### ADVENTURES OF THE HEART Frank Sinatra

(Fontana TFL5006)

*I Guess I'll Have To Dream The Rest; If Only She'd Look My Way; Love Me; Nevertheless; We Kiss In A Shadow; I Am Loved; Take My Love; I Could Write A Book; Mad About You; Sorry; On The Island of Stromboli; It's Only A Paper Moon.*

MORE reissues and a reminder of the earlier Sinatra. Some of these tunes I'd almost forgotten. It's interesting too to compare this version of *I Could Write A Book* with Sinatra's current disc. In many ways it's a relief to listen to these older recordings of Sinatra's, where he doesn't seem so bogged down with over-tricky arrangements.

The only danger is that we are so swamped with his records at the moment it gets increasingly difficult to make up your mind which to choose. And we can get too much even of such a good thing as Frank Sinatra.

### SIR WINSTON CHURCHILL

(HMV ALP1555 to HMV ALP1563)

NINE LPs bringing a selection of the wartime speeches made from 1940 to 1944. Among the speeches included are the famous *Give Us The Tools And We'll Finish The Job*, and *The Hour Is Approaching*. A fascinating reminder of the times perhaps most of us would like to forget. By the way, royalties from these discs are to be donated to charities.

# EXTENDED PLAY

### PRESENTING THE KAYE SISTERS

(Philips BBE12160)

*Alone; Shake Me I Rattle; Dark Moon; Love Me Forever.*

The Kaye Sisters with the Wally Scott Orchestra on four Kaye favourites. These girls are rapidly developing into our best vocal group—sheer good harmony with no gimmicks. Their *Dark Moon* alone is worth the price of the disc.

### THE DIAMONDS, VOLUME ONE

(Mercury MEP9523)

*Shoo Ya Blues; You Are The Limit; My Dog Likes Your Dog; Oh, How I Wish.*

The David Carrol Orchestra keep a good swinging beat on this disc, and the four Diamonds sound in better voice than usual. I could probably live without *My Dog Likes Your Dog*, but Diamonds addicts will go for this EP in a big way. I still don't understand why these four, all with reasonable voices, go for such monotonous material.

### PRESENTING JOE TURNER

(London RE-E1111)

*Love Roller Coaster; World*

*Of Trouble; Corrine Corrina; Morning, Noon And Night.*

Big Joe Turner shows how rhythm and blues should be sung on *Love Roller Coaster*, and *Morning, Noon and Night* is just the kind of number to play if you feel a bit dreary. The lyric is guaranteed to cheer you up. In fact the whole of this EP from ex-Bassie man Turner will revive your faith in human nature!

### SONGS FOR SWINGING LOVERS

(Capitol EAP2653)

*You're Getting To Be A Habit With Me; You Brought A New Kind Of Love To Me; Making Whoopee; Swinging Down The Lane.*

Four numbers from the best selling Sinatra LP. If you haven't already got the LP—which makes you a rare bird indeed—this is a must.

### MANTOVANI FILM ENCORES NUMBER 1

(Decca DEE6438)

*Three Coins In The Fountain; Love Is A Many Splendoured Thing; September Song; Theme from Limelight.*

The Mantovani sound, which

does seem to be inimitable, applied to four film themes which have become standards in their class. Ultra pleasant listening.

### THE 2.19 SKIFFLE GROUP

(Esquire EP176)

*In The Valley; Tom Dooley; Trouble In Mind; Texas Lady.*

*Texas Lady* was the tune which won the award as "Best original number" in the First National Skiffle Contest last year. The 2.19 group also won an award as top skiffle group in that contest and for a sample of their prize-winning work, try this EP. The boys are well up to professional standard. The only reason why they are still semi-pros is that two of them are still in the Army.

### THE DEEP RIVER BOYS—Romance A La Mode

(HMV 7EG8321)

*As Time Goes By; Confessin' (That I Love You); Romance A La Mode; Come Rain Or Come Shine.*

This is the kind of material I like to hear from the Deep River Boys, the sort of stuff that really gives them full scope. A beautiful version particularly of *As Time Goes By*.

Another Great Disc FOR YOUR TOP TEN!

# NANCY WHISKEY

And Her Skiffles

## HE'S SOLID GONE

backed with

## ELLA SPEED

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# I THINK I'M IN FOR A DUCKING IN THIS NEW DANCE ROUTINE

# KENT WALTON'S COOL FOR CATS



**A**N idea in "Cool For Cats" that's come right to the top, and because of its success is being repeated for three more performances, is the 14-minute, non-stop dance routine.

Originator of that idea is Joan Kemp-Welch, who has lost count of the number of "Cool" programmes she has directed. But it's somewhere around 65, and that makes her the longest-established director on this show.

*Joan worked for stage and screen before she entered the television jungle. She's probably the only film actress who can lay claim to having played the mother of Anna Neagle!*

After appearing in about 40 films, and in stage productions which included a two-year run in



JOAN KEMP-WELCH

**Ladies In Retirement** in the West End during the war, Joan gave up acting to study production.

In almost exclusively male territory, Joan accomplished over 200 stage productions, most of them in Scotland. But she had a successful year's run at the Westminster Theatre, in Whitehall, with *Dead on Nine*.

*After staging two more plays at London theatre clubs, Joan was led into television just five weeks before commercial programmes started.*

Her first TV production—and, incidentally, the first "live" broadcast from the Wembley studios—was a modest one entitled *How to Make a Frame for Flowers*.

Joan joined *Cool* on the third programme, and she's gone a long way since then. Watch out for her latest "Cool" Spectacular to-morrow night, when the whole dance team will jump into a swimming pool and dance underwater. And I've a suspicion I'm in for a ducking, too.

## Partnership 'broken'

**T**WO of the nicest people to have around are that happily-wedded couple, Teddy Johnson and Pearl Carr. I'm sorry to have to report that their partnership is to be "broken up"—but only temporarily.

When they appeared in a recent "Cool" programme it was one of Pearl's last dates before going

into hospital for a minor operation. But it will be about two months before they join forces again.

**H**appily, they've a job to go to. They're booked for the Aquarium Theatre at Great Yarmouth for the summer, on Vic Oliver's show.

Their 9-year-old Peke, Sammy, will go with them. And dog lovers needn't worry; he won't be cooped up in a small hotel room, for Pearl and Teddy have rented a lovely cottage just outside Yarmouth where they'll live for their 12-week season.

## 'Pansy' and 'Mandy'

**I** THOUGHT we'd got it all sorted out. That ever since Eddie Calvert recorded "The Pansy" and his record company changed the name back to the more familiar "Mandy" there wouldn't be any further argument.

But the Kaye Sisters want to be different. So their version on a new Philips pressing will be issued as *The Pansy*—and, of course, being ladies they must, of right,

## Pat Boone is safe

**P**AT BOONE has deservedly captured an admiring audience in this country, and he's sure to hold his fans with his latest, "Too Soon To Know" (London) just out on release. In spite of severe competition by Mike Holliday's "In Love" (Columbia) I'll pick Pat to head



**BERT WEEDON**—His recording of "The Old Haunted Castle," better known as the "64,000 Question," heads the lists. See "In The Lead—in Finland!"

the lists over the next few weeks.

Two more London labels look like being high among the runners-up. I liked *Fats Domino* in the title tune from the film "The Big Beat." And a new vocal group, *The Storey Sisters*, have a lively rocker, "Bad Motorcycle"—a bit of American hep talk that's not in my translation dictionary.

## Signs of rebellion

**R**ECENTLY I was crowing about the arrival in this country of a few more top discs from the U.S. Hit Parade. Next time, before I open my big mouth, I'll wait till I've heard them first.

No, I haven't gone all square. But frankly, what did the lads and lasses of Yankee-Doodle Land see

## Not according to Kipling, Frankie!



**FRANKIE LAINE** (below left) and **FRANK SINATRA** both had to change their versions of an old song.

## SO IT HAD TO BE ALTERED AFTER ALL

**A** LONG time ago, Rudyard Kipling set out along the *Road to Mandalay*. And last year both Frankie Laine and Frank Sinatra recorded this famous ballad.

But when these discs got to England a snag arose. Both these singers had made slight alterations to the original words. And the Rudyard Kipling foundation did not approve when they heard the pressings.

Result is that both singers are now to make fresh versions of the song—leaving the words just as they were written.



in these three unimpaired discs—had edge to edge their labels would read *Short Shorts, Stood Up and Waiting in School*. You might go for them. I didn't.

Its discs like these, that come over here with a great fanfare of publicity while many promising young British artists are ignored, that make me want to beat my breast with rage.

Yet even in the States there are signs of rebellion. I note, with

## THEY PICKED ONE FROM 200

**A**FTER a year's absence touring Germany and Iceland, Channel Islander Clive Gray has made a second visit to the E.M.I. studios at St. John's Wood, London. Under the direction of Columbia artistes and repertoire manager Norrie Paramor, Clive recorded two new rockers, "Locked in the Arms of Love" and "I'm Not Afraid."

At the end of the session, Clive just had time to tell me before he dashed off to keep an engagement in Liverpool that he and Norrie Paramor had sorted through 200 numbers before making their final choice. The disc will be released early in April.

satisfaction, that there's a distinct trend back towards the ballad singers.

Could be, too, one of the reasons for Guy Mitchell's choice on his newest release: *If Ya Don't Like It, Don't Knock It*.

## In the lead—in Finland!

**T**OP British guitar player Bert Weedon had me baffled when he told me he had come top of the hit parade with his number, "THE OLD HAUNTED CASTLE." I searched vainly in the lists for that title—and couldn't find it.

Then Bert confided it was leading the hit parade—in Finland. Quite show viewers would know it here under another name. The title is the "64,000 question."



# BROADWAY MELODY

## NEWS AND VIEWS FROM ACROSS THE ATLANTIC



**SOPHIA LOREN**—She adorns a new record cover. See "Gale Storm."

### Gale Storm

**DOT** Records made a bumper album release last week with some great records on the list.

Particularly exciting package in this bundle is a new one by songstress Gale Storm under the title "Gale Storm Hits."

Dot have also released the music of the Paramount movie—"DESIRE UNDER THE ELMS."

The composer of the music is actually making the album, and the cover is adorned by the stars of the film—Sophia Loren and Tony Perkins.

### Presley tie-up

**A** NOTHER disc concern comes into operation shortly—Big-top Records.

This new venture is by the well-known Hill and Range publishing firms and, though policy and staff have not been fixed, they hope to commence operations in April.

Hill and Range own publishing houses with top stars Elvis Presley and Johnny Mathis.

### A Sweet one

**WILL GLAHE**, who has received fabulous success in the States with his disc of "Lichtensteiner Polka," is currently here on a good-will visit.

His latest issue is called "SWEET ELIZABETH" and looks like climbing the charts rapidly.

### Suckers!

**OUR** disc jockeys are rapidly becoming a crowd of suckers! Don't get me wrong, I'm not criticizing.

A music business in New York is tending out lollipops to all disc jockeys to help promote their newest song—"LOLLIPOP."

### Bob and Bing

**UNITED** Artists Records are releasing their first LP album which is the soundtrack of the new

Bob Hope movie—"PARIS HOLIDAY."

The album carries the same title and presents Bob Hope with his co-stars Fernandel and Anita Ekberg.

Hope will also make a number of EP's in connection with this movie, and on some tracks he will be joined by Bing Crosby

### ... And son

**TALKING** of Crosby reminds me that yet another from this fabulous family is to place his voice on wax.

Lindsay, Bing's 20-year-old son, has now signed a long-term contract with the RCA label.

### Busy George

**PIANO** star George Shearing is now resident at Hollywood's Interlude for a short season.

George will remain at the Interlude until the end of this month and will follow this stint with

by **Al Anderson**

another extensive concert tour of the States.

Apart from appearing this year in the Newport Festival, George Shearing is also lined up to play with the Cleveland Symphony Orchestra during mid-August.

And he has just completed a series of 16 pre-filmed TV shows for weekly transmission. These were produced in Boston.

### More Ella

**FOLLOWING** the fantastic success by Verve Records with their releases "Ella Fitzgerald sings Cole Porter," and her similar treatment with the songs of Rodgers and Hart, they have decided to pursue this policy with a new set of albums.

This latest project is titled "Ella Fitzgerald Sings the Duke Ellington Song Book" and covers four individual 12-inch LP's.

### Trip helps

**BIG** publicity drive by Epic records for their newest release by your own Frankie Vaughan.

Frankie's disc of "WE'RE NOT ALONE," coupled with "CAN'T GET ALONG WITHOUT YOU" is receiving all the treatment on exploitation.

Vaughan's visit over here at the moment is also helping to add impetus to a great waxing by the British boy.

**GEORGE SHEARING**—Another big tour is lined up for this famous pianist. See "Busy George."

### Very good—win

**BRITISH** baton-waver Ron Goodwin, now establishing himself strongly in the orchestral field over here, is getting raves for his latest release on the Capitol label.

The side particularly tipped is Ron's novelty recording of "THE LAUGHING SAILOR," and it is generally believed that Goodwin has another winner with this one.

The coupling here for "Sailor" is another Goodwin composition—"RED CLOAK"—an exciting Spanish-flavoured piece.

siderably to the song's sales.

Backing title on this release is titled "Yours Yours Yours."

### The shape

**DECCA** Records over here are excited at getting the sound track of the French movie—"And God Created Woman."

The film, featuring shapely Brigitte Bardot, is creating tremendous box-office reaction, and Decca have every reason to feel delighted in this new disc tie-up.

### High hopes

**FOLLOWING** his big hit with "WHY DON'T THEY UNDERSTAND," there are high hopes for the newest release by George Hamilton.

ABC-Paramount are putting all-out pressure behind George's waxing of "NOW AND FOR ALWAYS."

It's a great record, and I hope it finds its way to your side of the Atlantic before too long.



# ELVIS PRESLEY



There's a wonderful picture of Elvis in full colour, size 10" x 7½" in this week's

# Girl

On sale at all newsagents price 4½d.

A HULTON PUBLICATION





HALL MARKS THE BEST IN JAZZ BY TONY HALL

The writing is on the wall for the Jazzmen.

IS THE GOLD RUSH OVER NOW?

A WORD of warning in your ear. Guard against complacency. Just because there are more jazz LPs being issued these days than there were pop singles less than ten years ago, it can't go on for ever.

Sooner or later, the demand will catch up with the supply. Already, the writing's on the wall—or, rather, on page five of the latest issue of America's "Down Beat" magazine. In a hard-hitting editorial by Chicago-based boss, Jack Tracy.

Seems that the gold rush may well be over. The end of the big boom when every jazzman (and his brother) who could blow a horn had an album of his own in the shops.

As Tracy says, the current "recession" in America's national economy could be largely to blame. But there are other reasons, which Tracy didn't list.

On the bandwagon

● BLAME some of the greedier, fly-by-night, disc company chiefs, who saw shrewdly that jazz had become a marketable commercial commodity.

And who jumped eagerly on the bandwagon with umpteen albums which, in many cases, were hastily and carelessly prepared and often tastelessly and downright badly packaged.

Originals only

● BLAME some of America's greedier jazz A and R managers, who used the boom to line their own pockets.

Many owned their own publishing firms and refused to record originals that weren't assigned to those companies.

Their "originals only" policy

restricted the musicians, in their choice of tunes and encouraged the recording of riffy, hackneyed, unchallenging themes.

Greedy free-lances

● BLAME some of the greedier musicians, who saw the chance of easy money and grabbed it with eager hands. The men who refused to sign exclusive contracts, and preferred to free-lance. Who would turn up week after week at the same recording studios, not knowing whose turn it was to play "leader."

They're finding out fast that you can't fool the public all the time.

There are, of course, many exceptions.

● A AND R MEN who put the finished product before their pockets and who knew the best men for the job and how to get the best results from them.

● MUSICIANS who took the long-term view and who realised that excessive recording could easily harm their reputations and risk familiarity breeding contempt.

● COMPANIES who concentrated on building up first-class quality catalogues.

Test of time

Of the (literally) scores of jazz and fringe-jazz labels in America today, how many will be around in business, say, five years from now? And which companies' discs, musical content and quality-wise, will truly stand the test of time?

I've made a short list. Taking into consideration their contributions to recording faithfully the progress of jazz—and the way

DISC PIC

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they've pondered to my personal tastes. Here's how my Top Ten works out.

- EAST COAST labels:
 

In America:	In Britain:
Riverside	London
Blue Note	(no outlet)
Prestige	Esquire
Savoy	London
Atlantic	London
- WEST COAST labels:
 

Contemporary	Vogue
World-Pacific	Vogue
- MAJOR labels:
 

Columbia	Philips/Fontana
ABC	HMV
Paramount	and, I suppose, Norman Grant's
Clef/Verve	Columbia/HMV

These—and maybe a few I've forgotten—will still be in there swangin'. But the rest? Many have made—or lost—a small fortune on jazz. Already they are looking around for a new bandwagon to jump on.

TRADITIONAL

Something like Basie is what we need

by OWEN BRYCE

AMAZING! Casually mention Bechet and Kenny Clarke last week to prove a point regarding the fusion of the old and the new and the very next disc on my turntable turns out to be . . . Bechet and Kenny Clarke!

It also turns out to be a suitable jumping off point for further discourse on the present trend in traditional Jazz. That is the use by New Orleans front line men of modern rhythm backing.

If there is any future in traditional Jazz it must surely lie in improving the rhythm sections. Not ultra modern, of course, but something on the Basie line is just what we need. British groups particularly!

Swing he does

SIDNEY BECHET and his New Orleans Feetwarmers

*It had to be you; Wrap your troubles in dreams; Ooh Boogie; Please don't talk about me when I'm gone (Esquire EP 161).*

BECHET is the grand old man of Jazz. Yet listening to these one would think he was in his early twenties. His is a virility not normally associated with a man of 65. He is more-over a traditionalist who cares little for tradition . . . unless it be traditional to SWING. For swing he does!

Let him play any type of tune with any type of group and what do you get? Robust, swinging New Orleans Jazz. And here he is with an original

Blues of his own (not Boogie Woogie by the way) and three pop tunes of the twenties. But the net result is still pure Bechet. In this instance with great backing by Kenny "Klook" Clarke, founder member of the Bop School. His phrasing behind the solo front line instrument (soprano throughout) is perfect. Piano and bass are by two leading French musicians, for this session dates from November, 1949, in Paris.

They're still good

THAT REVIVAL SOUND Humphrey Lyttelton Band Panama; First of many! Blues for two; High Society (Esquire EP 171).

POOR Humph! I know just how he feels about these early reissues of his first band. He needn't be too embarrassed though for they're still good. And they show that even nine years ago he was not prepared to stay in some other band's rut. Even in those early days he had the courage to write and play original numbers.

I strongly suspect that M. Fig. composer of "First of many" is also H. Lyttelton, composer of "Blues for Two." This latter

is a duet between Wally Fawkes and Ian Christie. Wally plays exceptionally well on "High Society," always a showpiece for clarinetists. Not up to his present day standard, mark you, but still better than most of the others.

Unhappy choice

BRIAN WOOLLEY'S JAZZMEN

*Buddy Bolden's Blues; Chimes Blues/Tiger Rag; Chatteranooga Stamp (Esquire EP 170).*

THIS band of Leicester revivalists on the other hand are hide-bound by tradition. Even to the extent of filling the sleeve notes with unnecessary details of daytime jobs, hobbies and beer drinking capacity!

It really is about time sleeve notes contributed something to one's enjoyment of the music, but these are pathetic and banal. The music is good enough of its kind although the selection of tunes is not a happy one. "Chimes Blues" has been overdone and as far as British bands are concerned Chris Barber really said the last word here. This is however the best track of the four.

"Buddy Bolden" is dreary with an awful vocal. Brian Woolley (there is no substitute for Woolley) plays very good clarinet in the accepted style of British Revivalists. I liked him, though I don't like the style!



CHRIS BARBER—"Chimes Blues" has come up again, this time by Brian Woolley, but Barber said the last word on this as far as British bands are concerned. Chris, by the way, has made several successful TV appearances recently.



# BEST of the LATEST in JAZZ



OSCAR PETERSON—He's a pianist's pianist and can sound too mechanical.

## Only one tune to each side

### MAYNARD FERGUSON

*Jam Session*  
*Air Conditioned; Our Love is Here to Stay.*  
(12 in. EMARCY EIL 1270)

PRODUCER Bob Shad tried to get, in the studio, a club-type blowing-jam-session. On the date, EmArcy contract artists, Maynard Ferguson (trumpet), Herb Geller (alto), Max Roach (drums) plus Bob Cooper (tenor), Milt Bernhart (trombone), Claude Williamson (piano) and John Simmons (bass). The late Bob Gordon is listed as blowing baritone. But he doesn't take any solos. Nor could I hear any baritone in the ensembles.

Each title occupies an entire side of the LP. "Conditioned" is a rifty blues. There are extended solos all round with Geller saying the most for my money. Cooper's playing is a pleasant surprise.

Ex-Kentonite Bernhart blows fruitfully but doesn't say much. But Williamson's piano solos are inventive and inspired. Max boots the group along with gusto, sympathetically supported by Simmons.

It's a good LP of its kind. Hence the high rating. My only qualification: can you afford to buy it for just one tune per side? Hear it, anyway (\*\*\*\*).

## It is expert, but cold

### OSCAR PETERSON TRIO

*At The Stratford Shakespearean Festival*  
*Falling in Love with Love; How About You; Flamingo; Swingin' on a Star; Norcen's Nocturne; The Gypsy in My Soul; How High the Moon; Love You Madly; 52nd Street Theme.*  
(12 in. COLUMBIA 33 CX 10096)

CANADA-born pianist, Oscar Peterson has appeared twice in Britain. And his third stint is not far off. I have always respected his good taste and expert musicianship. But there's always been something about his playing which makes all the difference between being "a very good piano player" and "a great jazz pianist."

There's an air of superficiality about some of his work. And

especially a lack of depth, an apparent disinclination to really get to the heart of the matter.

His new LP is, I regret, a return to the bad old days of business and rather mechanical, monotonous running - up - and - down - the - piano. It's all musically expert and it does swing often. But, to my ears, in a cold, unearthy way. The slower and medium tempi are more enjoyable than the up-tempo dazzers. Ray Brown (bass) and Herb Ellis (guitar) play their parts expertly and—I feel—equally mechanically.

Peterson is a pianist's pianist. They—and some of you—will dig this disc. It exhausted me. (\*\*\*).

## Art plays these fabulously

### ART TATUM

*At The Hollywood Bowl*  
*Someone to Watch over Me; Begin the Beguine; Willow; Weep for Me; Humoresque.*  
(7 in. COLUMBIA SEB 10084)

IT'S almost a sacrilege to say this. But on some recent issues by the late Art Tatum, I began to find his breathtaking technique and incredible runs extremely irritating. Mainly when he was accompanying a solo hornman. He was just too busy.

But no one could make any such accusations here. On what may well be his last recordings (at an August 1956 concert), Art is heard in the ideal setting—as a solo pianist. Though you may have heard him play all four pieces before, you've seldom heard him play so fabulously.

This is an invaluable souvenir of probably the greatest piano-player ever produced by jazz. And, behind his fantastic technique, Tatum was first and foremost a jazzman. Really recommended (\*\*\*\*\*).

## Exception to the rule

### BUDDY COLLETTE

*Man Of Many Parts*  
*Cycle; Makin' Whoopee; Ruby; St. Andrew's Place Blues; Cheryl Ann; Sunset Drive; Jazz City Blues; Slappy's Tune; Frensis; Santa Monica; Jungle Pipe; Zan.*  
(12 in. CONTEMPORARY LAC 12090)

LET'S list a few of the newer coloured tenormen. For example: Hank Mobley, John Coltrane, Clifford Jordan, Johnny Griffin, James Clay, Joe Alexander, to name the first who come to mind.

Just how many play in the Lester Young tradition? The answer: none. Their idols are Parker and Rollins. Yet so many of the white tenors do take after Prez. Like Bill Perkins, Richie Kamucha, Jerry Coker, etc.

Well, here's an outstanding exception to the rule: William Marcell "Buddy" Collette, aged 36. You'll know him best from his discs with Chico Hamilton.

His tone is light and swinging. He so obviously has peace of mind. And this inner happiness is reflected in his playing: be it on alto, tenor, clarinet or flute. And in his writing. (All nine of these unassuming originals are his).

Collette uses three line-ups here: a quartet, quintet and a very pleasing, rhythmic sextet. He writes and plays with warmth, soul and a

swinging sense of lyricism.

If you dug Buddy with Chico, you'll like him much more here. An expert and enjoyable, if not wildly exciting, LP (\*\*\*\*).

## Not my idea of real jazz

LENNY HAMBRO QUINTET  
*Comin' Thru; Ain't She Sweet; Libation for Celebration; Blue Light.*

(7 in. FONTANA TFE 17005)

IF you saw the Ray McKinley band on its British tour earlier this year, you'll remember altoist Lenny Hambro. (How could you forget him? He was the only soloist in the band with anything to say!) Lenny is heard here with two different groups of similar instrumentation.

The other musicians are Barry Galbraith or Sal Salvador (guitar); Eddie Costa (piano); Arnold Fishkin or Clyde Lombardi (bass) and Gus Johnson or Harold Granowski (drums). The Galbraith-Fishkin-Johnson track ("Libation," a theme in "Out of Nowhere") is the best of the four. All are medium-fast tempi. And conse-

quently, there's a feeling of sameness throughout.

Hambro has hardly an original phrase, however well and drivingly he plays. Costa romps at the bottom of the keyboard and the rest of the men play well. But is it real jazz? Not for me. Hence my rating. But a lot of you may think it's the cat's whiskers (\*\*\*).

## True Ellington tradition

### JOHNNY HODGES AND THE ELLINGTON ALL-STARS

*Meet Mr. Rabbit; Duke's in Bed; Just Squeeze Me; Confab with Rab; Ah Oodie Oobie; Ballade for Very Sad and Very Tired Lotus Eaters; It Had to be You; Black and Tan Fantasy; Take the "A" Train.*  
(12 in. COLUMBIA 33 CX 10098)

ONE of the great jazz altoists of all time is Ellingtonian Johnny "Rabbit" Hodges.

With him here: almost all of Duke's top sidemen. The result: an album more in the true Ellington tradition than several of Duke's own recent recordings (viz. *Drum*

# JAZZ DISCLAND, U.S.A.

## TOP TWENTY

● LATEST list of America's jazz "Top Twenty" includes THREE Miles Davis albums. At eleventh place: "Miles Ahead," the great Gil Evans-led big band LP. Sixteenth: "Round About Midnight" (out here on Philips). Twentieth: "Cookin'," by the Quintet on Prestige (due out here soon, I hope, on Esquire).

Top two sellers are Erroll Garner's "Concert By The Sea" (Philips here) and Shelly Manne's "My Fair Lady" album (out here on Vogue, May 1).

## IN DEMAND

● BRITAIN'S most talented jazz export to date, London-born Victor Feldman is now much in demand on America's West Coast. He works nights with the Lighthouse All-Stars. For records, he's signed with Contemporary. His first LP, just released, is "Suite Sixteen." The contents: big

band, septet and quartet tracks taped here in 1955 for Tempo. He's also on Contemporary LPs by Bob Cooper and Leroy Vinnegar.

## SENSATIONAL

● FURTHER to my news in DISC's first issue about new Dizzy Gillespie LPs, I hear he's also cut one with Sonny Rollins, another with Sonny Stitt—and a third with both saxists.

If "For Musicians Only" (reviewed this week) is anything to go by, these should be sensational.

## TOP TENORMAN

● TALKING of Rollins, the top tenorman has two new LPs in the American stores this month. On Prestige (under his original contract): "Tour de Force." On Blue Note: "Sonny Rollins at the Village Vanguard." This was recorded on location at the Greenwich Village club. His sidemen: just bass and drums (Wilbur Ware and Elvin Jones).



VICTOR FELDMAN—This talented jazzman is much in demand on America's West Coast (See "In Demand")

is a Woman, etc.).

The musical ground covered here is familiar, but none the less enjoyable. My favourite tracks: the 12-bar Mr. Rabbit, Confab, the somewhat sentimental, yet gloriously descriptive, Lotus Eaters, the excellent revival of Duke's Black and Tan and the jumping "A" Train.

For all Ellington fans (\*\*\*\*).

## Pleasant, with a wide appeal

### SHORTY ROGERS' GIANTS

Shorty Rogers plays  
Richard Rodgers  
*I've Got Five Dollars; Ten Cents a Dance; Mountain Greenery; A Ship Without a Sail; Mini; It's Got to be Love; I Could Write a Book; The Girl Friend; On a Desert Island with Thee; Thou Swell.*  
(12 in. RCA RD-27018)

THIS album was obviously aimed to appeal to a wider audience than the purist jazz coterie. As such, it is successful. Shorty leads the usual West Coast studio jazzmen on four big band (titles one, three, seven and nine) and six ninetet tracks.

The large band has that distinctive Rogers arrangement sound and is enjoyable as modern, swinging dance music. The scores leave ample room for blowing. The ninetet is drawn from the big band and includes Herb Geller, I presume, though he's not listed (alto), Bill Holman (tenor), Pepper Adams (baritone), Conte Candoli (trumpet); Pete Jolly (piano), Red Mitchell (bass), Stan Levey (drums).

Geller wails, Holman sounds strangely Rollins-like in places. Detroit-born, "new star" Adams is warmly flowing; Jolly is two-handed, swinging. Silver and Freeman influenced and enjoyable; Red is, as usual, a gas; Levey, tasteful and pulsing.

A very pleasant background music LP, which could have a wide appeal. Jazz-fringe fans can add another star with safety to my jazz-content rating (\*\*\*).

## Jackie deserves the plaudits

### JACKIE McLEAN QUINTET

*Lights Out; Up; Lorraine; A Foggy Day; Kerplunk; Indig.*  
(12 in. ESQUIRE)

OF all the young American altoists to be praised by British critics, Phil Woods has had the lion's share. But very good as Woods unquestionably is, for my money, it is Jackie McLean who deserves the most plaudits. Here is an intensely dedicated jazzman.

His immensely emotional, highly personal (however much Bird-based) style and soulful, swinging, bitter-sweet sound has already influenced many even younger American musicians. With him here: Donald Byrd (trumpet), Elmo Hope (piano), Doug Watkins (bass), Art Taylor (drums).

This is a chartless, blowing session, which swings incessantly. Of its kind, highly charged, inspired and successful. Lights is a slow, earthy, traditional blues; Up, a very fast blow on Rhythm changes; Lorraine, a tender ballad variation of Embraceable You. Kerplunk is a medium 12-bar, which employs my favourite set of blues changes; Indig, another rhythm swinger, which really roars.

All five musicians achieve a wonderful feeling during their solo outings. McLean, in particular. What a "sound" he gets! The undeservedly much-maligned Donald Byrd plays good, often muted, trumpet and compliments Jackie well. Elmo had an excellent day and Doug and Art support sturdily. My favourite tracks: Lights, Kerplunk, Foggy, Indig and Lorraine.

This may not be a really great album. But it's extremely enjoyable. I play it often (\*\*\*\*).



*You believe you can sing... that you've got what it takes?*

# Then hitch your wagon to the Starmakers

**MOST** of us at some time or another think we have the ability for entertaining.

We imagine that we are rivals to the singing idols of the day, and often believe that, given half a chance, we too could be pop singers with a million discs to our credit.

If we don't think of ourselves as singers, then we believe we are much funnier than "that chap we saw on the telly last night."

I know from experience, for I include myself in this latter category. I reckon I have lost more friends through my alleged humour than one could ever believe possible.

So it wasn't surprising that I reacted at once when I saw mention of a firm calling themselves "Starmakers." Surely these were the people who could make my dreams come true?

Not content with merely writing to them, I took further action. I

boarded the nearest train and that's where I made my first mistake. It wasn't even going in the direction I wanted!

However, I presented myself eventually at the studios with considerable hope, but also with a certain amount of doubt in my mind.

After all, "Starmaker" is a somewhat ambitious title. And everybody knows there are many more would-be stars than genuinely potential material.

I wanted to find out how the Starmakers worked. And not for purely personal reasons.

The first thing I discovered was

that the men behind this concern have given the project much more thought than most people would believe.

Each has his own particular qualifications, and each plays a part in the extensive course which has been prepared for students.

A complete course ranges over 12 weeks. There is a separate lesson each week. And whilst a

*but only if you really have talent*

A student is instructed in the technique of using a microphone during part of the course. (Disc Pic)

student is expected to answer questions from the current portion of the course, the Starmakers don't expect him, or her, to have completely mastered it in that time.

The whole course covers every aspect of voice production—diction, tone quality, the rudiments of music, calypso singing, blues and jazz singing, breath control and microphone technique. As you see—the lot.

I suggested that students might be able to get this type of study elsewhere, but was immediately shot down.

★ ★ ★

The Starmakers believe they have devised a course which could not be bettered anywhere in such a limited space of time. Certainly one could not expect the same value for money in private tuition.

After six weeks, the student is invited to make his or her first record test. On this, a body of examiners pass judgment, and the student is advised of any faults.

If, after making this record, the panel believe the student does not



His name's KEN MOORE. It won't mean anything to you at the moment, but it will might in the not so distant future.

possess the necessary qualifications, he is advised not to continue.

The Starmakers believe they should not take money from a student simply because the student has a "bee in his bonnet" and no talent worth persevering with.

At the end of the course a further test record is made, and if suitable, it is placed before executives of the major recording companies.

I was anxious to hear a cross-section of the type of entertainment material at this unusual school.

I heard several—many of them no better, or worse than many of the current crop of record stars. In fact, the general standard was most encouraging.

But one young singer specially caught my fancy. His name, which will mean nothing to you right now, is Ken Moore. But make a note of it.

Young Ken is a typical example of the vocal types passing through the hands of Starmakers, and I must say that I was tremendously impressed with his performance.

So much so that I asked if I could take a copy of his test record and play it over to one of my own friends in the record business.

★ ★ ★

He, too, was most enthusiastic, and "DISC" is happy to be able to say that a record test is to be offered to Ken Moore by a major company in the very near future.

Incidentally, I failed my own record test on my breathing.

In fact, it was politely suggested to me that I shouldn't be breathing at all!

P.S. Please don't send me YOUR test records. I cannot cope. D. G.



## CLASSICAL CORNER

by J. C. DOUGLAS

### Light, but it's very pleasant

**STARLIGHT CHORALE**  
Roger Wagner conducts the Hollywood Bowl Symphony Orchestra and the Roger Wagner Chorale.  
(Capitol P8390)

**CARMEN**—March and Chorus Act IV (Bizet); **TANNHAUSER**—Pilgrim's Chorus, Act III (Wagner); **AIDA**—Triumphal Chorus, Act II (Verdi); **LOHENGRIN**—Wedding March, Act III (Wagner); **FAUST**—Waltz and Chorus, Act II (Gounod); **IL TROVATORE**—Anvil Chorus, Act II (Verdi); **MADAME BUTTERFLY**—Humming Chorus, Act II (Puccini); **FAUST**—Soldiers' Chorus, Act IV (Gounod).

A selection which must include practically all the favourite choruses from opera.

On the lighter side, but very pleasant listening if you like choral work.

**WEBSTER BOOTH, GLADYS RIPLEY and DENNIS NOBLE.**  
(HMV 7EG8319)

Three of our best known singers with songs from "Merrie England" and "The Immortal Hour." I feel sure a great many folk will want this EP, which includes The English Rose; O Peaceful England; The Yeoman Of England; and The Faery Song.

**MOZART**—Symphony Number 33 in B Flat Minor.  
(Decca LW315)

Eduard Van Beinum conducting the Concertgebouw Orchestra of Amsterdam. This is a symphony for an

orchestra composed of oboes, bassoons, horns and strings. A quietly gay piece guaranteed to leave you in a very happy frame of mind. This is one of the most "singable" of symphonies and I would recommend it both for the attractive composition and the quality of performance.

**POP NIGHT AT THE "PROMIS."**

Sir John Barbirolli conducting the Halle Orchestra.  
(Pye CCL30129)

**NICOLAI**—Overture to the Merry Wives of Windsor; **PONCHIELLI**—The Dance Of The Hours; **SOUSA**—March, The Stars And Stripes For Ever; **CLARKE**—Trumpet Voluntary; **GERMAN**—Incidental Music to Nell Gwynn; **ROSSINI**—Overture William Tell.

A collection of extremely popular items all of which receive masterly treatment from Sir John Barbirolli and the Halle Orchestra. I am often wary of these "mixed bags" but this one is a great success.

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★ If it is your ambition to be a **STAR!**

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Starmakers Ltd., Dept. 12, Talent House, Surbiton, Surrey



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

# DISC CLOSURES

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

## FILM GIVES MIKE'S DISC A BOOST

VERY disappointed person tonight will be Mike Holliday. His variety tour has prevented him from going over to Dublin for the premiere of "Rooney," the Rank film starring John Gregson.

Mike had a lot of fun working on the title song for the film and would have liked to have joined John and the others at the Gala Premiere. He'll miss the London opening on April 3 too.

Mike sings the Phil Green number "Rooney" over the credit titles and at the end, so the British titles will get quite a boost. I number will get glad to see this for one get into the Hit Parade, especially as it is an all-British effort.

### News of Susan

I WONDERED what had happened to Susan Swinford, who was such a success in *Wedding In Paris*. Now I hear she is with a new Bryan Blackburn show currently touring American Army bases here and abroad. There are plans ahead to enlarge the show, possibly for West End presentation. I'd recommend Susan to any recording company's notice. For an audition by proxy they can listen to the LP from "Wedding In Paris."

### Dixie disc

FROM Esquire, some good news for jazz lovers. George Chisholm has recorded a dixieland disc with, among others, Donnie Robinson on clarinet. Titles are *Lollie Rag* and old stand-by *Salute*. Release date will be sometime in April.

### Max again

MAX MILLER has come out of recording retirement to join a galaxy of stars on a Nixa

## DISC A BOOST

EP. A pocket edition of "My Fair Lady," singers will include Lita Roza, Pet Clark, and Ted Hockridge. Max is in there with the ideal number for him, "A LITTLE BIT OF LUCK." This will be a disc to look forward to.

### Midnight dash

THINK of Gary Miller around midnight tonight. The man with the fabulous Cyprus tan will be dashing back in mid-Crickets tour to record for Nixa. The title, "Lollipops," should go down well with Gary's three young sons.

### His other job

I DIDN'T realise till now that Maurice Allen was a dual personality. I knew that he played his glass piano in such exotic places as the Eve Club until around four in the morning, but what I didn't know about was his day-time chore.

He swaps his white tie and tails for a sweater and jeans and helps out down in Hackney's Wick Road where his mother has a fruit store. Quite a step from entertaining the classy clientele to humping sacks of potatoes. I wonder which is the more difficult?

### Record-breaker

GLAD to hear that Russ Hamilton broke all records during his Belfast stay. Latest news from Russ is that he has won yet another award, this time the Ivor Novello prize for *We Will Make Love*. And on March 23 he appears at the Song Writer's Guild Show. Good going for the Butlin's boy.

### Terrys' return

GOOD reports are coming in on the Winifred Atwell one-nighters around the country. On the bill with Winnie are the Terry Sisters, who made a great job of "A Broken Promise," for Parlophone. The girls are back in show business again after a month or two's break owing to Jean's car accident, so we'll be hearing more of Jean and Van Terry.

### New technique

NIXA have been experimenting with stereophonic sound. They've already been successful with classical recordings, now they're working on pops. Already Marion Ryan and Ted Hockridge have been along to the Festival Hall to try out the new technique. I look forward to hearing the results soon.

### Watch for these

NEXT potential Andy Williams hit is "Are You Sincere," so watch out for this one. And Dean Martin will hit the best sellers again with "Return To Me," a ballad with a hint of the Italian. Dean Martin will be quite a surprise to his fans in the Fox film "Young Lions," where he has a very dramatic part as Noah, one of the central characters.

### Quite a girl

THE name Kay Swift may not convey a lot to you, but I can tell you, she's quite a girl. She used to be married to a cowboy, and her book on her life as cowboy's wife was turned into a film called "Never A Dull Moment." Very true in Kay's case.

Among her many talents, she has a deft hand with song-writing. One of her successes is the beautiful *Can't We Be Friends*.

And there can't be many song writers who have one of their numbers played twice nightly on television. This happened to Kay with her song *Fine And Dandy*, originally written for a Broadway show. Now it's used to introduce the weather report on an American TV station.

They must be more optimistic over there than our weather men.

### Jazz backing

THE Dankworth band have been working on the background music for the film "The Whole Truth," starring Stewart Granger, George Sanders and Donna Reed. The score, by Mischa Spoliansky, provides a jazz background to the story, and though the band won't

DEAN MARTIN—He could hit the best-sellers lists again with his latest ballad "Return To Me." See "Watch for these."



TED HOCKRIDGE — He's been trying out a new technique in stereophonic records. See "New Technique."

### Feeling sore

WHISPERS of another big label change soon. A top artiste is leaving Columbia to join the Nixa label. As soon as I hear more details, you'll have them. There's quite a bit of dissatisfaction around at the moment, with lots of artistes feeling sore about some of the material they are given to record.

### Strange problem

CHERRY WAINER has come back from a very successful time in South Africa to find a strange problem awaiting her.

While she was away she recorded two LPs on the EMI International label which have been good sellers over there. America too have shown an interest in Cherry's discs. And are the London office falling over themselves to release Cherry's records over here?

If they are, Cherry hasn't noticed it. The girl who looks too attractive to spend all her time sitting at an organ will be popping up on the home screens fairly frequently for a while, then she is thinking of taking an offer to visit Spain. Very nice too.

### Ballad hit

POSTCARD from Terry Wayne, now on his first Moss Empires tour, with interesting news. The song which is causing most impact isn't a rock number. It's the ballad, *Forgive Me*, which Terry recorded recently. More proof that it's a ballad the public's after these days.



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# MALCOLM VAUGHAN'S 'DOUBLE LIFE'



## SPECIAL 'DISC' PICTURE FEATURE

**SINGING** star Malcolm Vaughan has the odd distinction of being completely successful in two branches of the entertainment business.

He is a top selling artist on record, with a string of hit discs to his credit and, as half the comedy act of Earle and Vaughan he enjoys long seasons in the variety theatre.

Though he could well branch out on his own as a singing star, Malcolm has his feet firmly on the ground and refuses to quit the popular comedy act.

Malcolm knows only too well the perils of being as popular as your current record, and he sees little point in aiming merely for short-lived high finance as a singer—a situation that might well dry up overnight.

As it is, both Malcolm and his partner Ken are kept constantly busy.

Since Malcolm became an overnight success with his first disc—"Every Day Of My Life"—he has had a regular flow of nicely spaced hits.

Notable amongst these have been "St. Therese of the Roses"; "Chapel of the Roses" and, more recently, his very successful recording of "My Special Angel."

Right now Malcolm has a new follow up—"To Be Loved"—which has all the previous Vaughan qualities and every indication of being another winner for him.

He is married to Gay, an attractive ex-model, as you can see from these pictures taken at their home.



*Spotlight on...*

**Malcolm  
Vaughan**



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